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BY

BARRIE JOHN YOUNG

THEATRE-ARTS EXPERIENCES OF ARIZONA  
HIGH SCHOOL STUDENTS AND TEACHERS

by

Barrie John Young

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I hereby recommend that this dissertation prepared under my  
direction by Barrie John Young  
entitled Theatre-Arts Experiences of Arizona High School  
Students and Teachers  
be accepted as fulfilling the dissertation requirement of the  
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SIGNED: \_\_\_\_\_

*Bennie J. Young*

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## ABSTRACT

During the past decade, artists, poets, dancers, and actors have been joining teachers in schools across the United States. They are part of the revival of interest in the role of the arts in education.

The use of local theatre groups, cultural theatre presentations, and related community theatre-arts involvement by the students has seldom been considered as a viable alternative to the professional artist in exposing children to the art of the theatre. This study attempts to answer the following question: What are the nature and frequency of the theatre-arts experiences of Arizona senior high school students and the drama teachers in their schools?

Review of the related literature showed that in Great Britain there has been a close liaison between local theatres and the schools. The theatre arts have been an integral part of the curriculum in many schools. In Australia, new relationships between theatres and the schools are now being explored with the development of university drama departments. This also applied to Canada, where the Canada Arts Council has been very active. In the United States, with its long tradition of theatre studies at the post-secondary level, new and practical ways are being

sought to expose children to the widest possible theatre-arts experiences.

In this study, the theatre-arts experiences of drama teachers and students in senior high schools in Arizona were examined. Drama teachers were asked to complete and return a questionnaire. This instrument consisted of two sections. The first surveyed the academic training and the theatre-arts experiences of the drama teacher. The second section surveyed the accessibility of professional theatre companies, community theatres, theatre artist availability, student involvement in local theatre-arts experiences, summer participation in the theatre arts, and the use of theatre experts in the school's drama program.

Eighty senior high schools were mailed questionnaires and fifty-five (68.8%) responded. Approximately half of the drama teachers had gained their degrees outside Arizona. Much of the training and theatre-arts experiences of these teachers was in the areas of theatre involved in training for employment in the professional theatre. Only eleven teachers had taken a major in drama education at the graduate level. Fragmentation of the teaching load was prevalent. Only 18.2% of the drama teachers reported full teaching loads in drama.

Professional theatres occurred in nineteen communities (29.1%). Thirty schools (54.5%) reported that community theatres were available. However, little use was made of such theatres and their personnel in many of the schools. Television stations

were available in nineteen communities, but only three noted any participation of television personnel in the drama program.

Most schools, when reporting individuals trained in the theatre arts on the faculty or in the community, noted only one such individual in each theatre-arts area. Few schools noted any use of the video-tape recorder, available in thirty-two schools (58.2%), in bringing the community theatre arts into the classroom. Only two schools reported any outside funding for drama.

Thirty-seven teachers (67.3%) added comments which suggested that many schools were culturally isolated. Drama teachers felt that they were peripheral to the main business of education. In many cases, the high school drama program was the community's cultural program.

Several recommendations are made including new research in the drama education majors for teachers of drama, the appointment of a task force in arts-in-education in Arizona, the use of video-tapes of theatre-arts experiences, alternate course offerings in the high school drama program, and the funding of the theatre programs by outside agencies.

## CHAPTER 1

### THE PROBLEM AND HYPOTHESIS TO BE TESTED

#### Introduction

During the past decade artists, poets, dancers, writers, actors and musicians have been joining teachers in the school across the United States. They are part of the revival of interest in the role of the arts in education, a basic component of the aesthetic-education program being promoted by both government and private organizations.

The most ambitious of these programs to date has been the formation in 1966 of the Educational Laboratory Theater Project--a three-year, nine-million dollar attempt to introduce the professional theatre to senior high school students in Providence, Rhode Island; New Orleans, Louisiana; and Los Angeles, California. This type of program has since been enlarged by projects initiated by the various state councils on the arts, the John D. Rockefeller III Fund, the Ford Foundation, and by professional theatre companies, some thirty-five of them across the country.

Unfortunately, very little has been done in investigating the theatre-arts experiences of children. Shipow (1970), in his comprehensive survey of the integration of theatre into education

nationally and internationally, only briefly mentioned such surveys. Other studies of drama and theatre in the educational process make no mention of the theatre-arts experiences of children prior to the exposure under study. This area is in need of some research, before much can be done to implement satisfactory experiences for the children.

The national investigation of the arts and education programs in the subcultures, reported by Bushnell and Bushnell (1969, p. 42), raises the question of the nature of the arts experiences for children.

In summary, Title I and Title III have been a major impetus in the reawakening of interest in the arts in schools. Even with limited funds becoming more limited, many schools are planning to continue with programs that emphasize the arts state and local fundings. From El Monte, California, to Cathcart, Delaware, hundreds of teachers and thousands of students have directly participated in artistic experiences unavailable before ESEA. While the artists may feel that too much energy and too many dollars were expended on professional visitations and musical presentations, for many, especially those in the inner city, this was the first and important contact with the arts. Title I and III needs now to follow up with the type of direct participatory and creative experiences that non-credentialled artists are implementing in the storefronts and alternative schools of the inner city.

It is this contact with local artists and community art experiences with which this study is concerned. The various projects under H.E.W., U.S.O.E., and Titles I and III have been, in the main, built around the professional artist working in the professional theatre. The use of the local artists, professional or non-professional, seems to suggest that exposure to the arts can be continuous and community-centered.

### Statement of the Problem

This study attempted to answer the following question: What are the nature and frequency of the theatre-arts experience of Arizona senior high school students and the drama teachers in their schools?

### Significance of the Problem

The National Endowment for the Arts and the National Council on the Arts (1972, p. 18) have applied increasing pressure on the Congress of the United States for more funds to provide experiences in the arts for school children. In 1972, \$1,750,731 was provided for this effort. The American Theatre Association, the primary organization for educational theatre, has spent time and energy in implementing theatre programs across the United States in colleges and schools. Professional theatre companies have been granted funds to make theatre-arts experiences available to school children. Yet, there has been no apparent attempt to determine the theatre-arts experiences of students and teachers prior to the implementation of these projects. Educators and theatre experts note the small percentage of the population that attends professional theatre companies where they exist in the United States and from this limited data deduce that more exposure is needed.

The role of local theatre groups, cultural theatre presentations, and related theatre involvement has seldom been considered as a viable alternative to the professional theatre

company in exposing children to the art of the theatre. It may be that children are involved deeply in what could be considered as theatre experiences and never attend a paid performance of professional actors in a theatre. Yet attendance at local performances is one way to provide considerable exposure to the theatre-arts experience and can work to heighten the aesthetic awareness of the student.

While such aesthetic experiences may not be considered as effective as the actual attending of a professional theatre performance, children continually involved in local theatre-arts experiences may be more aware of the role of such experiences in their lives than the children who attend one or two theatre performances under the auspices of a Title I or III grant to a local school district.

### Assumptions, Limitations, and Definitions

#### Assumptions Underlying the Problem

This study was based upon the assumptions that:

1. both teachers of drama and students have access to theatrical experiences,
2. teachers and students can identify these experiences, and
3. the theatre-arts experiences to be identified in Arizona high schools will be typical of those experiences to be found in high schools in other states in the U.S.A.

### Limitations of the Study

The senior high school teachers and students of drama will be limited to the State of Arizona.

### Definitions of Terms Used

The following definitions will apply throughout this study:

1. Theatre-Arts Experiences: For the purposes of this study, theatre-arts experiences will be those experiences teachers and students have through exposure to either performances or demonstrations by trained persons.
2. Drama: For the purposes of this study, drama is the in-school participation of students in improvised or prepared exercises arising out of classroom work involving dramatic activities.

## CHAPTER 2

### RESUME OF THE RELATED LITERATURE

The literature studying drama in education and theatre in education spans several decades and many countries. The literature delves into philosophy, curriculum, the relationship between artist and teacher, the place of the professional theatre and the school, the need for close liaison between the arts and education, and a myriad of reports and proposals dealing with all the aspects of the complex world of the drama in education. In 1968, the then American Educational Theatre Association, now the American Theatre Association, sponsored an international conference on theatre in education. This conference was attended by the representatives of fourteen countries, and discussions involving the integration of theatre into education were carried on among the various participants. The major problems that were discussed were the funding of the theatre-arts experiences and the nature of the experiences in the various countries.

The Rockefeller Brothers Fund presented to the public in 1965 a detailed analysis of the performing arts and their relationship to the American way of life. While primarily concerned with the building of greater enthusiasm for the performing arts in the United States, the panel dealt in some detail with the

school-age audience. While they viewed the setting up of a satisfactory environment for the growth of the performing arts to be of prime importance, they also stressed the use of the artist in the community in building a viable arts curriculum in the secondary school.

School administrators need to be made more aware of the place of the arts in a balanced curriculum and the necessity for providing not only adequate time during the school day but also the materials and equipment needed for an arts program. Greater experimentation with newly developed teaching aids and materials should be sought. School officials should be encouraged to make full use of the artistic resources of the community, both professional and amateur, in stimulating and enriching the education program in the arts (Rockefeller Panel Report 1965, p. 186).

The use of drama in education can be traced as far back as recorded history will allow. The ceremonial dances of the early tribes; the Dionysian rites of Attic culture; the intricate ceremonies of the Medieval churches; all have as a basis man's desire to move to a rhythm, to feel pleasure and to communicate his ideas to others. While the theatre is relatively recent in terms of origin compared to the use of the dramatic, the theatrical has played an important part in education, man's storytelling and the recreation of important cultural events.

Aristotle, writing in The Poetics about 300 B.C., and quoted in Hodgson (1972, p. 56), dealt with the dramatic in man's life and the need for such an instrument of education.

The instinct for imitation is inherent in man from his earliest days; he differs from other animals in that he is the most imitative of creatures, and he learns his earliest lessons by imitation. Also inborn in all of us

is the instinct to enjoy works of imitation. What happens in actual experience is evidence of this; we enjoy looking at the most accurate representation of things which in themselves we find painful to see, such as the forms of the lowest animals and of corpses. The reason for this is that learning is a very great pleasure, not for philosophers only, but for other people as well, however limited their capacity may be. They enjoy seeing likenesses because in doing so they acquire information [they reason out what each represents, and discover, for instance, that "this is a picture of so and so"]; for if by any chance the thing depicted has not been seen before, it will not be the fact that it is an imitation of something that gives the pleasure, but the execution or the colouring or some other such cause.

The instinct for imitation, then, is natural to us, as is also a feeling for music and rhythm--and metres are obviously detached sections of rhythms. Starting from these natural aptitudes, and by a series of for the most part graduate improvements on their first efforts, men eventually created poetry from their improvisations.

The close relationship between drama and culture remained in existence for hundreds of years. Gradually, there was a widening of the rift between the two as Plato's injunction against imitation became more and more accepted in the West's re-interest in classical learning in the 15th century. Also, the theatrical in man's life had brought banishment by the Church since it became increasingly secular in the Middle Ages. This double blow to drama in culture remained in effect for years and it was not until the plays of Terrence and Seneca and others were studied in English in the late 1400's as part of classical learning, that a revival occurred in the production of plays. These performances of the classical theatre aroused considerable interest in the theatre and several plays were performed in the schools.

The most notable of these was Ralph Roister Doister written by Udall while he was headmaster at Eton, where it was performed. Gammer Gurton's Needle was also written in an educational institution by a Mr. S., a student at Cambridge University, while the Inns of Court produced many plays for the enjoyment of the student lawyers. This liaison between theatre and schools has been carried on in British schools and universities since then usually as an extra-curricular activity. This in turn has led to an acceptance of the practice in other English speaking countries, as will be examined later. In Europe, however, the practice is generally not observed in such a manner.

In Sweden, France, Germany, and many other European countries, schools dedicated to the education of professional actors and others in the field of theatre sprang up. Partly, this was dictated by the attitude of the Roman Catholic Church which had removed the use of the theatrical from the teaching role early in the 16th century.

The Council of Trent, which was held intermittently between 1545 and 1563, attempted to purify the church of all objectionable practices. One result was the abandonment of dramatic entertainments as a means of religious teaching, except in the case of the Jesuits, who were permitted to have theatres in their schools. In 1548 religious plays were forbidden in Paris, and they were either prohibited or gradually abandoned elsewhere. It was only in Spain, where they were not outlawed until 1765, that plays continued to be an important part of religious festivals (Brockett 1969, p. 121).

Of course, with the increasing resistance to the power of the Catholic Church in England, the constrictions of the European

theatres were not felt as greatly in England. However, the formation of special schools for drama in Europe was partly brought about by the stigma attached to acting and also the need for powerful patrons to support the artist. Thus, the schools of drama grew up around individuals who were powerful enough to be able to protect as well as to teach.

Since this time, these schools have been aimed at the training of professionals and have been involved in experimentation and production, and were instrumental in the growth of theatre in Europe. Britain continued to keep the theatre outside the curriculum until 1960 with the establishment of a Chair of Drama at Bristol University. The differences in the development of drama in various countries have largely evolved from basic considerations of the role of theatre and drama in the different cultures.

There does appear to be one thing in common, however. The relationship between drama and theatre in the culture is widening until today there are special buildings dedicated to the preservation of the products of the arts. These theatres, museums, art galleries and so on have managed to preserve the product of the actor and other artists, while maintaining the separation. Thus, in many countries the child of today has been denied the accessibility to the artist and the art that was the hallmark of other times.

Study of the literature in the use of drama in education in Britain shows that integration of drama into the school

curriculum has been in operation for a considerable period. Richard Courtney (1968, p. 56), writing of drama in Britain, stressed the inter-relatedness of drama and education.

Drama is the basis of all creative education. From it all arts flow. Earliest man expressed himself dramatically first; he danced in mimesis, creating sounds . . . . The child "pretends" and in his "make-believe" he needs the arts of music, dance, arts and crafts.

Charlotte Motter (1970, p. 3), an American teacher of drama, took an equally strong stand on the place of theatre in the high school curriculum.

Any high school, whether its orientation be traditional, comprehensive or progressive, which has established the three R's in the curriculum ought next to include courses in the theatre arts. The school that either omits drama from the curriculum or places it on the frills list as an extracurricular or co-curricular activity fails to meet its responsibility to its students or to society.

At the same time, with the growth of interest in the arts as basic components of education, has arisen an increasing concern for aesthetics in education. The philosophies underlying the involvement of theatre in education are now widely accepted by educators and theatre personnel. This acceptance has led to a closer examination of the practices in the schools where drama is in the curriculum, bringing about criticism and new ideas about the nature of the theatre-arts experiences in the school curriculum.

Rosenblatt (1972, p. 2), reporting in the 1972 American Theatre Association conference on aesthetic education, noted this changing concern.

We all agree, I am sure, that arts experiences are an important quality of something we call "the quality of life" and that the theatre can make a unique contribution to that life. But to how many people in our society are we relating at the moment? How many children are engaged in creative dramatics in the elementary school? How many students are engaged in some kind of arts program in junior and senior high schools?

In 1970, the Rhode Island State Council on the Arts, in cooperation with the National Endowment for the Arts and the United States Office of Education, began an Arts in Education Project which was concerned with the quality of the instruction and the nature of the experiences available for schools in Rhode Island. The second-year evaluation provided a detailed examination of the experiences stressed in the project. There has been considerable interest in this program since it has become a national model, following closely upon the successful "Project Discovery," which grew out of the Educational Laboratory Theatre Project.

The 151-page report recorded in detail the nature of the program and, in particular, the responses of students, professionals and teachers.

All felt that the interaction between the director and theatre specialists and the teacher/student group was of great value. Many expressed wonder at the intricacies involved, and felt that the experience of seeing a play grow from week to week was most instructive. Students particularly were impressed by the sight of the "iceberg whose tip is the final performance . . . ." Some students expressed amazement that they could learn so much out of school (Rhode Island State Council on the Arts 1971, p. 77).

Concerning the development of children, Brian Hansen (1972, p. 6), writing of the importance of the theatre-arts experience in such development, was concerned primarily with the design of a viable theatre curriculum in the high school.

Of course, theatre does contribute to education. Years of experience with creative dramatics and children's theatre, a shorter period of concern with improvisational theatre and theatre games, high school drama programs of every variety and thoughtful observations of children at play combine to convince many thinkers that theatre does, indeed, have a valid place in education. Unfortunately, until now, that "place" has traditionally been a niche--usually empty--set aside for a drama curriculum. Even in the schools where that niche is occupied, the theatre curriculum remains aloof from the rest of the classroom, and, like a good plaster saint, does not intrude in human affairs. In the same way, all the arts line up serenely on the periphery of education, never intrusive and always on call for such special occasions such as programs for the gifted, cultural enrichment, therapy and spare time.

Since the importance of theatre and drama in education is generally accepted, at least in theory, it is now important to look at what constitutes the art experience that theatre can provide. The reports of theatre programs funded in the past decade seem to suggest that the student's exposure to the arts is generally spasmodic. The experiences of drama gained through visiting professional companies are limited to only a few days in the year. In the Educational Laboratory Theatre Project in Providence, for example, senior high school students attended four performances at Trinity Square Repertory Company during the school year, a total of four afternoons in contact with the arts experience provided by that program.

If educators are concerned with the quality and effectiveness of the arts experiences, believing that those experiences will have an effect upon the aesthetic education of the children, then to count only upon the massive attendances of students at theatres across this country may serve to hide valid theatre-arts experiences closer to the community which the school serves. These arts experiences may include community theatre personnel providing insight into plays during the season, attendance by students at minority ceremonies in the community or at any of the cultural events that provide what may be seen as a valid theatre experience.

This closeness of the student and the local theatre artist can bring about an examination of the human quality of the arts which is basic to an understanding of the role of the arts in man. Peter Brook (1969, p. 37), an internationally acclaimed director and theatre theorist, made a strong appeal for this understanding by individuals involved in the theatre experience.

In Mexico, before the wheel was invented, gangs of slaves had to carry giant stones through the jungle and up the mountains, while their children pulled their toys on tiny rollers. The slaves made the toys, but for centuries failed to make the connection. When good actors play bad plays or second rate musicals, when audiences applaud indifferent classics because they enjoy just the costumes or just the prettiness of the leading actress, there is nothing wrong. But, non the less [sic] have they noticed what is underneath the toy they are dragging on a string? It's a wheel.

### Great Britain

Developments in Great Britain since 1967 have shown that the theatre-in-education programs in progress there indicate a well-developed plan that could be followed by other countries interested in involving drama and theatre in the regular school curriculum.

There seems to be two clearly defined British approaches to theatre-in-education. The first is the approach that has as its goal the individual development of students. There are those in Britain who maintain that this happens whenever students are exposed to the arts, but the advocates of this approach feel that drama and theatre are basic for a full development of every individual. Hence, there is a conscious effort by many of this persuasion to introduce into the curriculum a series of experiences in the theatre that will bring about this development. This is generally done in a participatory way and the terms "theatre" and "performance" are not tolerated. Instead, such names as "creative drama" and "improvisation" are used to denote the types of experiences that occur. Second, education about and for the theatre as a viable art-form occupies the main area of those concerned with the development of an aesthetic awareness of theatre. This concern demands that the student become familiar with the theatre as a cultural heritage and that he be able to evaluate his reactions to such an art form in this manner.

The modern trends of theatre-in-education and drama-in-education in Great Britain began their growth with the foundation of the Young Vic Company in 1946. This company was a direct outgrowth of the Old Vic and was formed in order to cater for the tastes and growth of the younger members of the audience, and to work with the youth who wanted to have direct access to the company. There had been earlier movements toward this end, but this is a convenient time spot, given the changes in British educational policy at this time. In his book, Child Drama, Peter Slade (1954) records his efforts in a similar direction. However, Slade was more interested in the first approach mentioned; that of growth of the individual through direct participation in what has come to be called, "Creative Drama."

John English and Caryl Jenner were two early directors of the theatre-in-education movement who are still enjoying considerable prestige. These two formed their companies in the late 1940's; Jenner concerned with audiences ranging in age from 4-13 years old and English with the 15-18 year olds. The 1946-1950 period saw a gradual emergence of several companies who actively solicited the young audience.

Brian Way (1967), a disciple of Peter Slade, began his company in 1953. His book, Development Through Drama, has become a basic text for the creative drama group both in Britain and in other countries. The goals of this writer concerning the development of the participants through drama have been accepted by

many. Stanley Evernden, a lecturer in drama at Loughborough College of Education and one of the early professors to teach drama at the college level, has summarized "child drama" in education as:

1. To move and speak confidently and appropriately in a wide variety of situations;
2. To explore situation, character and mood, etc. [preparing for life by rehearsing it--growth of the sympathetic imagination];
3. To "play out" distorted and immature notions, in order to make room for sounder and mature ones;
4. To gain practice in self-discipline and cooperation with others in the creative use of freedom [incidental training];
5. To gain specific training in social behavior [e.g., directing strangers, ordering a meal, interviews, etc.];
6. To expend their own resources and so become ready for fresh learning [enrichment from without];
7. To base their acting, if and when they come to theatre, on sincere being and doing, rather than on techniques for seeming and showing (in Courtney 1968, p. 47).

Those advocating the theatre as a cultural heritage have used a different approach. The professional theatres have formed theatre-in-education teams who work directly with the schools. The members of these teams are usually actor-teachers; either actors who have had some training as teachers, or teachers who have had experience as actors, either professionally or in one of the excellent local companies. Mark Woolgar, an assistant producer with the Bristol Old Vic, addressed the Clifton College Conference on Drama and Theatre, which was held in 1969. In his

address, "The Professional Theatre In and For Schools," Mr. Woolgar (1971, pp. 90-91) noted many of the positive attributes that exist in the relationship of theatre and education. However, he did stress the differences that may lead to inadequacies in the relationship.

This leads me to wonder whether professional theatre people have any particular place in the Drama work in schools, if it is child-centered and has to do with the development of children. I am not at all convinced that their training and preoccupations particularly fit them for involvement in this work. Even Theatre in Education teams, containing people with teaching experience must to some extent be inadequate because they don't know the children well enough after even the maximum number of visits they are able to make to any one location, though close cooperation with the right kind of teacher--if such exists--may afford some compensation.

While there are problems in this type of program, there is also a growing interest in the professional theatre in education in Great Britain. The Belgrade Theatre in Coventry; the Bowsprit Theatre Company (an adjunct at the Greenwich Theater); the Octagon Theatre in Lancashire; the Northcott Theatre in Exeter; the Everyman Theatre in Liverpool; to only begin to list such theatres interested in the schools, have theatre-in-education teams individually serving one hundred to four hundred schools. These schools are usually near the theatres and consist of both elementary and secondary levels. The usual method is to have a theatre day, or half-day, when the actors present the play or reading to selected students or to the whole school. Out of these theatres, Mr. Woolgar (1971, p. 84) selected the Belgrade Theatre as having one of the best theatre-in-education teams.

The Coventry model is that of a permanent group of people spending their whole time in this kind of work, based on the theatre and using its plant and facilities for some of their activities. The personnel are either actors who have had teaching experience or they are ex-teachers.

The work of the theatre-in-education team consists of creative drama in the classrooms; presenting plays with professional actors in the schools; providing expert aid for the school play productions; and allowing and arranging for frequent access to the theatre itself, by educational groups and by students. Some of the plays presented in the schools are especially written for the groups who are to view the presentation; others are plays being studied by the students in their English curriculum. Most of these plays are presented to the fourth-year children in the secondary schools. Workshops are also presented for students and teachers. Generally, the theatre-in-education teams provide an expert and well-planned program of theatre based upon the needs of the school and the expertise of teacher/actors concerned with giving students the best available drama-in-education.

Essentially the same services are provided in many theatres which are involved with the theatre-in-education concept. Much depends upon the capabilities of the theatre personnel and plant and the needs of the particular schools. The theatre-in-education teams maintain a close liaison with the schools, and much of what is done by the team is a reflection of what is asked for by the schools or by the Local Education Authority (L.E.A.).

The reasons for this increasing contact between the professional theatre and the school are twofold. One is the interest of the Arts Council of Great Britain in widening the scope of the arts, as is explained in its report of 1969 (Shipow 1970, p. 104): "The Council's objects are to develop and improve the knowledge, understanding and practice of the arts; to increase the accessibility of the arts to the public throughout Great Britain." Thus funds and administrative aid were forthcoming from the Ministry of Education, Parliament, and the Council itself. The funds available to the Council have increased since the inception of this program.

The Arts Council's expenditures have risen from 9.43 million pounds [ \$22,632,000 U.S. ] in the 1963-64 fiscal year to 18.9 million pounds [ \$45,360,000 U.S. ] in 1968-69. This figure is expected to rise to 24 million pounds [ \$57,600,000 ] in the coming year [ 1969-70 ] according to the 1968 Department of Education and Science report (Shipow 1970, p. 140).

Accordingly, theatres which provide educational services through the Local Education Authorities are eligible for funds both from the Council and the Local Education Authority. These Authorities are legally able to tax local areas under their jurisdiction in order to provide funds for the programs, along with other educational projects. Theatres, eager to increase their funding, have taken to setting up theatre-in-education projects for local areas.

A second reason is the need for a continuing audience. Many local theatre companies, and national companies, have seen

the theatre-in-education projects as an important way to provide audiences for their theatres in the future. This, to many theatres, is of prime consideration. The producers see such programs as developing a familiar audience and providing access to young people who will become the audiences of tomorrow. Working first with elementary and secondary schools, later with Youth Centers and local youth groups, many theatres have built up a considerable following among the 18 to 21-year-old group.

In 1966, the Arts Council of Great Britain commissioned a Young Peoples' Theatre Enquiry. The parameters of this enquiry were quite wide.

This Enquiry covered a very wide field: amateur and professional drama, drama by children in school, drama in youth clubs, actor/teacher groups, ballet and dance companies, puppetry, playwriting for children, and drama for young people in radio and television. To accomplish their research, the Enquiry Committee elicited the support of the National Council of Theatre for Young People, and also conducted an investigation of children's theatre abroad. . . . The Enquiry found that, in Great Britain, several professional theatres were performing for young people, some for quite a few years. These companies were usually composed of dedicated people interested in theatre and young people. But these groups were struggling, barely existing financially within makeshift housing for rehearsal and/or performance. Some groups performed in schools and others in theatres; some performed in both. The investigation discovered the following problems: low salaries militated against obtaining good artists; standards were lower than in adult theatres; good dramatic material for children was scarce; choice of plays was limited by small casts; better liaison and prior consultation was needed between theatre companies and schools; world renowned companies like the Royal Shakespeare Company and The National Theatre were needed to give performances for children in liaison with the schools and thereby add prestige to the Theatre-in-Education movement (Shipow 1970, pp. 109-110).

In 1968, the Department of Education and Science of Great Britain published a survey of drama as it applied to the schools. This comprehensive survey, edited by John Allen (1968), looked at the dramatic and theatrical activities of the elementary, secondary and post-secondary schools in Great Britain. John Allen, Her Majesty's Chief Inspector for Drama, was the chairman of the committee responsible for the report, which clearly established the validity of the place of drama and theatre in the curriculum. The survey showed that many teachers in all phases of education were utilizing drama as both a subject and a method. Dramatic play was involved in the teaching in the elementary and junior schools. At the secondary level, drama was treated as a subject, and considerable academic knowledge was required of the students in courses devoted to it. The conclusion drawn by Allen (1968, p. iii) and his committee was that drama was a substantial part of the educational scene through Great Britain: "It is now widely recognized that drama has a vital contribution to make in education: to self-discovery, personal and emotional development and to the understanding of human relationships, quite apart from being a fascinating study in its own right."

The optimistic reports and the rapid growth of drama and theatre-in-education in England do not mean that there is complete acceptance of such programs. Some critics are questioning whether such growth has been good, and, indeed, whether or not the people responsible for the developing programs really know

what their goals are and where they are heading. David Clegg, a national examiner for the Drama Board and presently Head of Drama at Ulster College, recently questioned this growth and lack of direction in dramatic education. In the January-March 1973 volume of Theatre Quarterly, Clegg (1973, p. 31) questioned the united front presented by drama and theatre in education in universities and teachers colleges in England.

Last Easter, the Drama Department of Hull University sponsored a conference called "Drama in Education--For What?" It was a high level conference and attracted staff working in all areas of higher education--universities, polytechnics, colleges of education and drama schools. It was concerned [according to the publicity] with the dichotomies that exist in drama in higher education. This dilemma, which seemed to be taken for granted, was [again, according to the handout] the extent to which various institutions were involved in vocational training [for the theatre] rather than extending the scope of "liberal" education generally. Whilst this was seen to represent the dissonance that exists between the work of various institutions, it also symbolized their implicit unity.

The alarming thing in all this is that Drama in Education could have grown at the pace it has without anyone getting to grips with what it is all about.

Clegg went on in the article to point out that the growth of drama at the post-secondary level has been rapid. The first Chair of Drama was founded at the University of Bristol in 1960. Presently, there are some eight chairs of Drama and several Fellows and/or Lecturers in Drama and Theatre in the universities and colleges of Great Britain. The availability of faculty positions at the higher education level has lead to an acceptance of individuals whose qualifications are rather limited. Clegg

pointed out that this, in turn, has brought about faulty leadership in the field. In the following issue of Theatre Quarterly there were several letters from some of these leaders commenting on Clegg's assertions, most of them agreeing with his general statement, although many correspondents felt that there were solutions to the problem.

Mark Woolgar (1973), until recently the Assistant Producer for the Bristol Old Vic, felt that there are many needs to be satisfied before the status of educational-professional drama can be evaluated.

. . . the need for genuine meeting together at the planning and post-mortem/follow-up stage; the value of continuity in staffing and approach on the theatre's side to complement that likely to be in existence on the school side; a need for at any rate one person from the theatre side to understand the "feel" of a school's atmosphere in relation to drama and theatre and so proceed diplomatically; need for real definition of what exactly the pro. is trying to contribute that the teacher cannot but humility in any such assertions.

Thus the theatre-in-education and drama-in-education are contributing greatly to the schools throughout Great Britain, and, at the same time, are being questioned in such areas as direction and philosophy. This querying has caused a great deal of discussion among those involved in educational theatre. This has led to an increased program of research in the last two years which is being applied to the schools and their projects. As the evidence mounts, drama and theatre in education will surely change, and the relatively simple arrangement presently in operation will become much more complex.

### Australia

The situation in Australia is much more difficult to evaluate. The double approach noted in examining the British drama in education programs exists in Australia in a more limited manner. The schools have been, in the majority of cases, followers of the drama philosophies of Great Britain. Hence, we find that the elementary schools utilize creative dramatics in the classroom and accept the tenets of Brian Way (1967), Peter Slade (1954), and others referred to previously.

The idea of individual growth through exposure to drama has been widely accepted in Australian schools and in turn has lead to the acceptance of drama as a methodology and a study, in a similar manner to that which exists in Great Britain and the United States. The relationship between professional theatre and education is much more tentative at present.

Theatres only exist in the larger cities and, until recently, these professional companies had little or nothing to do with education. The establishment of a Chair of Drama at the Flinders University in South Australia in 1969 was the first indication that theatre and drama were becoming accepted at the higher academic level. This parallels the founding of the Chair at Bristol University in Great Britain. Under the chairmanship of Professor Walter Cherry, there has developed a very strong Department of Drama and, since Bedford Park Teachers College is on the same campus, there has been a corresponding increase in

interest in drama in education at that institution. This situation is unique in Australia. Until the founding at the Flinders University, there had been only one university level drama program. This program was at the University of New South Wales, and while the National Institute of Dramatic Art was on the same campus, there was very little done to bring the two together.

This lack of university leadership has not helped the situation in the schools. The curricula in Australian schools, while catholic and wide-ranging, tend to be conservative. Drama teachers are trained initially as teachers of English and, until recently, did not receive training to teach Drama as a subject.

However, in the late 1960's, Colleges of Advanced Education were formed in all the States. These took the place of the teachers colleges and have widened their scope to include journalism, nursing and drama programs leading to an undergraduate degree in the various areas. This has lead, as it did in Great Britain, to a search for qualified leaders in the academic and professional areas of theatre and education, in order to teach these courses.

One of these leaders is Charles Edelman. After taking the Master of Fine Arts Degree at Stanford in 1968, he came to Australia the following year. Finding that steady work as an actor was not possible, he took a position at Adelaide Teachers College (now the Adelaide College of Advanced Education) teaching drama. After six months he was appointed Education Director for

the South Australian Theatre Company, a professional company based in Adelaide and partially supported by the State Government.

Well established in his new position, Charles Edelman is in charge of an elaborate program designed to take drama to the schools throughout the State of South Australia . . . . His budgets, provided by the State and Federal Governments as a regular part of educational funding, are substantial and guaranteed, and, most importantly, he is working with professional actors in the productions he mounts for the schools (Addison and Harrop 1972, p. 239).

Since the article written by Addison and Harrop was published, Edelman has been appointed a consultant in drama to the South Australian State Department of Education. He is responsible for setting up drama centers throughout South Australia and the Northern Territory. His rapid movement from one position to another may seem commonplace to Americans, but to Australians, accustomed to thirty to forty years with the same firm, such movement is almost frenetic. This well typifies the rapidly expanding drama in education program in Australia.

I received your letter at a good time, and things are changing drastically around here. I have just resigned from the S.A. Theatre Company to move into a much better, higher paying, and secure job as a drama consultant to the S.A. Education Department. We are setting up Educational T.V. facilities and I will work in the drama area. I will also be responsible for setting up country and N.T. [Northern Territory] drama centers in the department of adult education. It's a big job and I've only been here a short time, but so far it all looks very exciting (Edelman 1973, n.p.).

It is this excitement that pervades educational theatre in Australia. The rapidly growing departments of drama in universities and colleges forecast a growth of drama and theatre in

the elementary and secondary schools. The University of Newcastle in New South Wales is opening a Department of Drama in 1974-75. It is not to be a professional academy, turning out actors for the stage and television, as is the case with the National Institute of Dramatic Art, but rather a move to bring the field of theatre into the realm of liberal arts students.

The aim of the Department will not be to turn out professional theatre people but to enrich the minds of its students, sharpen their understanding of theatre and, as a by-product, to send out into the schools and the community men and women who can stimulate others into the enjoyment of reading and acting plays.

This is an entirely new venture, to be followed by a Department of Music with a similar philosophy. There are therefore no present courses, and it will be up to the Foundation Professor to devise them (Newton 1973, n.p.).

Australian theatre-in-education is presently growing rapidly. Theatre, until now, has been largely ignored in the community and this growth at the university and college level will, in all probability, bring some drastic changes in the next few years in the theatre-in-education programs available to the schools.

#### Canada

While the status of drama and theatre in education in Canada is very similar to that which exists in Australia, there are some important differences. In order to correlate the theatre activities of such a vast country, a Council of the Arts was

established in 1957. This gives a focus and, more importantly, the necessary funding to bring the arts in Canada to the Canadian people. This Council, therefore, has had a great deal to do with the expansion of audiences of the arts and has brought about an increased interest in theatre as a viable art form within the culture.

In a special issue of Variety, celebrating its sixty-eighth anniversary, an article entitled, "Canada Could Give U.S. Lessons in Regional Audience Development," Danny Newman (1974, p. 161) outlined the impact of the Canada Council on the Arts on theatre in Canada since its inception.

The Canada Council was created--endowed to the tune of \$50,000,000--by a 1957 Act of Parliament. It operates somewhat along the lines of some of the large American foundations, although it has been structured, too, with the British Arts Council's experience very much in mind. Since 1963, annual federal grants [this year's was \$35,778,000] have provided the bulk of the Council's income. Its 1973 budget is \$45,000,000, of which \$19,201,000 goes directly to the arts, with the remainder reserved for all other needs within the Council's purview, including the humanities, social sciences, its commitment to UNESCO and other special programs.

Considering that Canada's population is 22,000,000 and the United States population is 220,000,000, the disparity between government subsidies for the arts in the two countries is only too obvious to Americans who have only very recently begun to see anything more than token governmental assistance to their country's not-for-profit professional performing organizations.

The author, an audience development consultant, went on to enumerate the new companies that have sprung up and the increasing interest in the arts in all communities throughout Canada.

Also, the funding has led to increased involvement in the educational systems throughout the provinces.

While professional companies are to be found in the larger cities, much of what happened in theatre in education in Canada has been limited to the use of creative drama in the elementary schools. The schools, not having the funding available, are not able to pay for the services of the professional companies and hence the theatre offerings are usually the school play, with, perhaps, a visit to the theatre once per year. Again, the lack of drama may be traced to the higher levels of education.

The school play is usually the responsibility of a member of the secondary school English department as drama falls under the control of that department. The universities have only recently begun to offer drama as an academic study at the college level. Richard Courtney (1971, p. 56), writing in Stage-Canada, concerned himself with the teacher training in drama in Canada.

A teacher, when he has finally completed his training, may have to face vagaries within the individual school: he may be asked to concentrate on improvisation or speech; he may be expected to direct plays or train children in "theatre arts"; he may be the key person in a group which is team teaching the creative arts; or he may be asked to use "the dramatic method" in the teaching of other subjects.

At present there are only a few universities in Canada that provide training in drama for teachers and others interested in drama and theatre in education. Once again, in order for adequate leadership in the field, Courtney (1971, p. 66) saw universities providing programs which train:

1. General teachers with some experience of Drama;
2. Elementary teachers who can teach Drama as a subject and a method;
3. Secondary teachers who can teach Drama as a subject, method and recreational activity;
4. Specialist teachers of Drama who, although they have most experience with one age range, can teach at all levels; then, with the necessary graduate work, they may become a Drama Supervisor with a School Board, or a Drama Adviser with a Province.

Until 1968 universities in Canada did not offer any courses in drama with the exception of the University of British Columbia which offered one course in drama at the undergraduate level. In 1970 the University of Calgary and the University of Victoria offered drama majors in elementary education. In the case of secondary education, the University of Edmonton, along with Calgary and Victoria, offered a major in drama. Graduate programs are available now at the University of Victoria, McGill University, Sir George Williams University, and the University of Calgary.

Therefore, as is the case in Australia, teachers of drama are now being placed in the schools and rapid changes are to be expected with this new leadership. However, the curricula changes will be slow and it will be some time before theatre in education and drama in education approaches that of Britain, for example. John Ripley (1973, pp. 8-9), addressing the members of the Drama in Education Conference in Victoria, B.C., in February 1971, suggested that the traditional fragmentation of the curriculum will change.

In plotting such a programme we must decide how much of the present curriculum is important for our future. The traditional lines between disciplines would no doubt become blurred as Literature, Languages, Social Studies, and the Creative and Performing Arts focus upon the nature of man. Rather than the traditional divisions of English, Geography, History and so on, why could not learning be organized around man's life cycle from birth to death, or around man's role in society, or any one of a dozen other alternatives? The place of teaching, too, could be rethought. How much activity needs to take place in the classroom? Given the mass media explosion, could not much factual learning be done at home, freeing classroom time for group interaction? Classes would, I feel, come out of the classroom more often to participate actively in community projects. Students might even work at low-skill jobs a few hours a week as part of their education. Human resource classes would, in addition to a changing space concept and an altered relationship with the community, become infinitely more flexible in terms of their ground dynamic. Several teachers may work with one student, groups of students may work with no teacher. The teacher-student relationship might well break down altogether . . . .

The very complexity of the Drama field, the interdisciplinary nature of the materials involved, its concern for "the study of human relationships through all possible media," its emphasis upon body, voice, imagination, emotions, senses, as well as intellect, all fit admirably into the Human Resources model I mentioned earlier. Indeed, perhaps Drama should consider leadership in this area its responsibility.

Dr. Ripley went on to provide several cautions as to the claims of drama and to suggest that perhaps the universities are the best qualified to pursue the inter-disciplinary approach he has put forward. He has done much of this at the University of McGill, where he is the Director of Drama.

Thus, in the three English speaking countries surveyed there is much changing and the next decade will surely see many innovations in the field of drama and theatre in education. The

new departments of drama at the college level will provide the teachers and drama specialists to go out into the schools and this will, in turn, lead to increased interest in the theatre arts in the schools.

### The United States of America

The United States has a unique and rather complex approach to drama and theatre in the schools. As far back as 1921, Helen Louise Cohen was advocating the practice of regular attendance at the theatre by high school students. Joseph Mersand (1969, p. 35), in his thorough study of the teaching of drama in the secondary schools from 1880 to 1937, quoted Cohen's attitude toward this practice she was advocating in her book, One Act Plays by Modern Authors.

For this book was planned to encourage an understanding attitude toward the theatre, to deepen the love that is latent in the majority of us for what is beautiful and uplifting in the drama, and to make playgoing a less expensive, more regular, and more intelligent diversion for the generation that is growing up.

Cohen, according to Mersand (1969, p. 44), was also the first to bring to the attention of the readers of her text, The Junior Play Book, the relationship between the play and the stagecraft involved in the production of the play:

These questions [i.e., the Suggestions for Study] are put so that you may begin thinking about the best way of producing plays, may watch the newspapers and magazines for accounts of novel and artistic methods of setting and lighting the stage, and may see the close relationship between the kind of play and the kind of design which that play demands for a background.

These two ideas by Cohen may still seem avant garde by the standards of some secondary school drama curricula today. For example, in the 1966 curriculum guide issued by the Detroit Public Schools (1966, p. 135) for speech teachers, one of the additional projects for the student is to attend a performance of a play. A note is made after this suggestion that "students should see a play before the course is completed." Again, in the Michigan Speech Association's curriculum guide, Dramatic Arts in the Secondary School (Herman and Ratcliffe 1972), there is only one reference to contact with the practicing theatre and that is a brief passage under "Play Production."

Drama, in most U.S. high schools, still is basically an adjunct course under the auspices of the English department. Most of what is done is a literary study and the contact with the living theatre is negligible. In some ways, this is rather surprising given the place of drama and theatre at the university and college level. The first theatre on a university campus was in 1914 at the Carnegie Institute of Technology. This university was the first to have courses in acting and directing, stage production and design for the theatre.

Since that time, most universities have created a drama department at the undergraduate level, leading to the B.A. or the B.F.A. Most of these graduates of drama departments, even though they may have had ideas of going into the ranks of the professional theatre workers, become teachers in high schools. Yet,

the status of drama in the high school has remained pretty much as it was twenty years or more ago. It is usually under the control of the English department; what theatre production is done is either co-curricular or, more usually, extra-curricular and the contact with the producing theatres in the school's immediate area, minimal.

The growth of creative drama, or developmental drama, in the elementary schools has been considerable over the past decade. Mainly through the introduction of courses in creative dramatics in colleges of education, many practicing teachers have come into contact with the ideas of Brian Way, Winnifred Ward, and others, and have introduced these ideas into their methodology. This movement is having an effect on the secondary schools through the use of such texts as James Moffett's (1973) A Student-Centered Language Arts Curriculum, which uses drama as a basis for teaching.

Since 1965 there has been some influence on the role of drama and theatre in education by federal agencies. The National Endowment for the Arts and the National Council on the Arts have provided funds in increasing amounts for arts projects across the United States. The first large-scale federal project prior to this was the Federal Theatre Project, organized in 1935 to provide some relief for actors during the Depression. This held promise of bringing theatre cheaply to large numbers of people, but in 1939 funds were stopped by Congress and the project folded.

The National Endowment for the Arts was created by an Act of Congress in 1965. It is the equivalent of the British Arts Council and the Canadian Arts Council, although it does not have the financing which those two bodies have access to through their respective governments. Thus, the effectiveness of the Endowment is somewhat limited in carrying out its goals.

1. Foster the growth and development of the arts in the United States.
2. Preserve and enrich the Nation's Cultural resources.
3. Encourage excellence in all the arts.
4. Provide opportunities for wider experience of the arts (National Foundation of the Arts and Humanities Act of 1965).

Unfortunately, the funding by Congress has been miserly and little has been done in terms of the goals of the endowment. In comparison to the funding available in Great Britain and Canada for the arts, the budget in the United States has been meager. As was noted in the introduction to this survey, \$1,750,731 in 1972 was available for the education programs in all the arts. In comparison with the Gross National Product of the United States for that year, very little importance seems to be attached to the arts in America by the Congress.

The National Endowment for the Arts has made several programs available to selected theatre groups in the United States. In a letter to the writer, the Education Program Specialist for

the Council of the Arts, Stephanie Singer (1973), noted that seven professional companies received grants for 1973-74. An earlier project, that has received much publicity, was the Educational Laboratory Theatre Project.

In 1965, Roger L. Stevens, then chairman of the Endowment, held a meeting with several others which set about mounting a program which was to make the theatre a vital part of the educational life of secondary school students.

The plan envisioned the establishment of a resident theatre company of top professional calibre, in two or three major cities in the United States, to provide secondary school students with an encounter with first-rate live theatre. Its purposes were several: [1] to stimulate concomitant learnings from this encounter which would carry over into English, history, social studies, and other courses, even including the sciences; [2] to provide a research situation in which to assess the impact of this theatrical encounter on the secondary school student; [3] to make it possible for plays to be presented for the adult community on weekends; and [4] to provide the basis for such a resident company to continue serving the community and the schools with its own funds after the laboratory had run its course (Hoetker, Engelsman, Robb, and Siegel 1970, p. v).

The funding was an inter-agency matter for, as has been pointed out, funding for the Endowment is rather limited. The U.S. Office of Education, under the provisions of the Elementary and Secondary Education Act, Titles I and III, provided additional funding. This funding was available for three years and the cities selected were Providence, Rhode Island, New Orleans, Louisiana, and Los Angeles, California. Due to difficulties in getting local funding, Los Angeles was not able to participate

until the second year of the Project. The season opened in October 1966. The Trinity Square Repertory Company, already in existence in Providence, and a new company, formed for the Project, Repertory Theatre New Orleans, were the theatres for the two cities who were able to find local support.

Students were bussed to the theatres for the performances. Actors and directors visited the schools and question and answer sessions were held after some plays were presented. These productions in Providence and New Orleans were presented to juniors and seniors. The selection of plays was done by the company concerned in conjunction with the local educators. Approximately 35,000 students in Rhode Island and 38,000 in New Orleans were taken to the plays in the first year (Barksdale 1970). Los Angeles participated in the following year. Workshops were added in the second year along with an innovation in Providence. A group of actors toured the participating schools with what was called "The Rhode Show."

The fourth year was particularly interesting. Los Angeles continued to receive funds as this was their third year, but Rhode Island and New Orleans had the problem of finding their own funding. In Rhode Island approximately 1,000 students marched on the State House and, after meeting with the governor, they were promised that \$40,000 from the contingency fund would be made available for administrative costs. The theatre in New Orleans was closed, but later re-opened with new leadership.

"Project Discovery," as the program was called in Rhode Island, is still in operation; rather curtailed since the schools have to find their own monies to participate, but some fifteen school districts are still actively involved. The Providence section of the Project was by far the most successful in terms of the goals of the program. This has lead to other arts-in-education projects in Rhode Island, which will be discussed later.

Professional theatres, other than those in the Educational Laboratory Theatre Project, have been involved in working with young people. The Central Midwestern Regional Educational Laboratory, Inc., the evaluating agency for the Project, made a survey of professional theatres engaged in educational programs throughout the United States. Fifty theatres responded to questionnaires that asked if they were involved with educational establishments (Barksdale 1970). These theatres include the Arena Stage in Washington, D.C.; the Alley Theatre in Houston; the Academy Theatre in Atlanta; the Negro Ensemble Company in New York; the Vanguard Theatre Project in Pittsburg; and the Wisconsin Theatre Idea at the University of Wisconsin, at Madison.

The Academy Theatre in Atlanta, Georgia, is of particular interest. Frank Wittow, the founder and artistic director of the company, decided in 1967 that theatre and education were inseparable. The company has brought about a liaison with the educational agencies in the area that is remarkable. The Academy

Theatre program serves thirty-six agencies, including the Atlanta Public Schools, Clark College, Georgia State University College of Education, Morehouse College's Afro-American Studies Institute, and the Atlanta Parks and Recreation Department (Edwards 1973). In the April 1972 issue of American Education, William Flynn (1972, p. 16) wrote an article on the Academy Theatre's commitment to the community.

Education rates particularly high in Academy's judgment of where the action lies. Wittow once said that he wanted to change the world and that to do so would mean changing the kids. That goal is at the heart both of the plays his actors create and perform for the children and those produced for night-time audiences on Academy's stage.

"In our work in the schools," Wittow says, "we are seeking to develop new ways to touch youngsters' hearts as well as their minds--to make them more aware of what they are, what they have, what they can be. I see this process of involving the emotions as a function of the skillful use of dramatic techniques. In that sense, I don't distinguish between performing for a high school group or for an evening audience of adults. You can call it 'education' in one instance and 'theatre' in the other, but that's semantics."

This theatre company, probably the most involved in theatre-in-education in the United States, has committed itself to the task of integrating the theatre and the community into an educational program centered on the theatre. The company tours the state, works in close liaison with the State Department of Education, and in 1973-74 was fully funded for an \$85,000 program to deal with racial problems in Atlanta through dramatic education. This program represents the culmination of Wittow's goals, quoted by Flynn (1972, p. 16).

Real learning, real change of behavior happens when someone reacts whole-heartedly--emotionally and even physically as well as intellectually. That cannot happen if learning is thought of as just sitting down with books and talking and taking tests. What the theatre is about, and what education is about, is explaining human behavior--for the purpose of making people more social, more able to live with one another.

Some of the universities in the United States have professional theatres on their campuses and a real meeting of the university student and the theatre can take place. The idea of the artist-in-residence, while far from new, has taken place primarily in this setting in the United States. However, there are programs now in existence that have placed the artist in the secondary school.

One of these is the Artist-in-Residence Project, funded by the National Endowment for the Arts and organized by Central Midwestern Regional Educational Laboratory, Inc.

He might teach classes, conduct workshops, lecture or demonstrate but he also shares the working phases of of his own production with students. In the Visual Arts Program in the Ogden, Utah, City Schools, eleven visual artists--sculptors, graphic artists, potters, and painters--were to live and work at the Ogden Community Art Center as artists-in-residence for a period of nine weeks. During an artist's nine-week stay, his studio was open and area students were free to talk with him and observe his work (Madeja 1970, p. 13).

The school systems selected for the project were: San Diego Unified School District, Jefferson County (Colorado) Schools, St. Paul (Minnesota) Public Schools, Palm Beach County (Florida) Public Schools, University City (Missouri) Public Schools, and the Philadelphia School District.

The original concept of an artist-teacher was modified somewhat as the project progressed.

Redefined, the Teacher/Artist concept had its major emphasis on a direct or formal teaching confrontation, while the second role was designated Artist/Teacher because the artist's instructional role was more informal and was complemented by structured activities in which students could see the artist practicing in his studio. The greatest emphasis in the third role, the Artist/Catalyst, was on providing students with the opportunity to see the artist as a professional, and the instructional climate that resulted was a by-product of these encounters (Madeja 1970, p. 25).

The endeavor was a complete success. The involvement of the students in the world of the practicing artist was exciting for both and the project has since been expanded to every state in the United States. While theatre does not come into these programs, funded by the National Endowment for the Arts and State Councils for the Arts, it is a concept that is very basic to the integration of the arts into education. As Joyce Oates (1973, p. 73) pointed out in her article, "The Myth of the Artist Isolated": "The exclusion of the artist from a general community is mythical . . . . Creative work, like scientific work, should be greeted as communal effort--an attempt by an individual to give voice to many voices."

This involvement of the artist with the community seems to be at the crux of the artist/arts/education movement. The artist, in the United States, has been seen only in his products and then only in museums, theatres, and galleries. The view of the artist as a producing member of the community has been lost.

The artist-in-residence projects bring about a reversal of this situation.

The practicing artist can be involved with teachers and education on a continuing basis. One such program, unique in America and a model program initiated by the National Endowment for the Arts, the United States Office of Education and the Rhode Island State Council on the Arts, with a matching grant of \$350,000, was the Arts in Education Project.

The purpose of the Project, now in its third year, is to administer special in-service workshop programs for teachers, based on experiences in the arts. Creative artists and performers join in systematic interaction with teachers and students to explore and manipulate media, to deal creatively with the organization of materials, to experience art through field trips and performances, and to capitalize on the sensitizing, humanizing influence of sequential art experiences.

Programs have been developed in Art, Dance, Educational Drama, Film, Music, Poetry and Theatre. In addition, programs combining the arts are offered to schools interested in pursuing alternative models. In its first two years, the Project administered 130 different programs in a total of ninety schools, serving 270 teachers and nearly 10,000 students (Rhode Island State Council on the Arts n.d., n.p.).

This program has managed to combine the universities and colleges of Rhode Island and the schools in a unique and exciting way. Artists, students, professors, and teachers are all involved in the creative arts experience. Trinity Square Repertory Company, Brown University, Rhode Island College, the University of Rhode Island, and five high schools throughout Rhode Island have worked together to bring actors and students together with the

teachers (Rhode Island State Council on the Arts 1972-1973, n.d.). A report on the Project in 1972 made it very clear that the program was an unqualified success.

There seems to be little doubt that the Project is fulfilling its role as a change agent in education in Rhode Island. In systematizing the State's artistic resources in an educational context, it has played a major role in the establishment of strong links between the schools and the arts community. The Project's evaluation reports indicate that teachers and students have been profoundly affected and that the humanizing influence of the arts is being felt in schools throughout the state (State of Rhode Island 1972, p. 41).

Junius Eddy (1970, p. 31), in his report to the Ford Foundation, felt that there are some needs to be looked at before any sort of program will be successful. He questioned whether the programs in existence meet the needs of many of the students.

It is difficult to say, given the paucity of the data available, whether this kind of cultural mission-ryism was widely conducted to the neglect of programs which focused on direct involvement by the child in arts or arts-related experiences . . . . Without, therefore, being able to distinguish too clearly between what they feel--but can't prove--are effective arts or cultural enrichment projects and those they believe are not only economically wasteful but educationally unsound, these local administrators appear to be drastically curtailing the entire cultural enrichment effort in Title I programming all across the country . . . . The result may well be that a whole generation of otherwise sympathetic school administrators [who have already spent over \$200 million on the Arts without much urging or any real sense of purpose] will revert to their traditional roles and continue neglecting the aesthetic needs and sensibilities of children.

This seems to be the way that the administrators have moved since Mr. Eddy's report was printed in 1970. Funding has slipped back,

especially at the state level, and administrators seem to be once again placing the arts back in their safe niche.

Eddy (1970, pp. 133-134) also presented some needs that he saw in 1970 that were of paramount importance. They are still needs today, five years later.

The whole question of developing a major arts component in the pre-service education of teachers--and principally, but not exclusively, the pre-school and elementary teacher . . . . The need to conduct a wide-ranging series of research and development activities which focus on the question of evaluation of programs concerned with arts in education . . . . A need to look much more closely at the implications for the schools of the neighborhood or "ghetto arts" programs which have sprung up recently. Is it possible to duplicate, in school settings, the kinds of learning experiences young people find rewarding and self-actualizing in the best of these neighborhood programs?

This last need has been partly answered by a study done by Bushnell and Bushnell (1969). In The Arts, Education, and the Urban Sub-Culture, they did an in-depth survey of the performing arts and the minorities. Their (1969, p. 201) final recommendation is particularly interesting and is the basis of this present study.

Educate parents and the community in general to view the arts as an essential ingredient for the student in his vocational and professional training. The student's capacity to enter society as a productive member depends as much on his sense of personal well-being and his ability to communicate as it does on specific career-oriented training. Experience in dance or theatre provides poise, body control, stage presence, effective use of voice and language. Involvement in the arts leads to growing aesthetic awareness, to insight into one's strengths, and an openness to a changing society. The arts can become a means to self-actualization and self-understanding.

The status of the theatre and drama in American education today is not very different to what it was twenty years ago. The involvement in the arts is peripheral and it will take involvement with the community, its practicing artists and the schools, for the theatre and the arts in general to move out of their cultural cul de sacs and take their place as a part of the students' lives.

## CHAPTER 3

### DESIGN OF THE STUDY

#### Procedures Used

Firstly, the principal of each of the North Central Association member schools in Arizona and several selected Class I schools was contacted. The principal was asked to provide the name of the faculty member responsible for drama in the particular school and the most suitable time to contact that individual.

Secondly, the drama teacher so identified was contacted by telephone and asked if he or she would be willing to participate in the study. The problem was explained and the nature and scope of the instrument to be used was described.

Thirdly, questionnaires were mailed to those teachers who had signified that they were willing to participate in the study. Fourthly, upon return of the questionnaires, the responses were tabulated and analyzed.

#### Description of the Instrument Used

The instrument consisted of two sections. The first surveyed the academic training and the theatre-arts experiences of the drama teacher at both the undergraduate and graduate levels.

The second surveyed, through the teacher's knowledge of the drama students, the theatre-arts experiences of the students in drama. This second section surveyed accessibility to professional theatre companies, community theatres and their personnel, television stations, and theatre artists, both professional and amateur. At the same time, the instrument was used to study the involvement of the students in theatres in the community, participation in such peripheral theatre-arts experiences as church ceremonies, and ethnic performances in which students were involved. Other areas surveyed were participation in children's theatre, summer employment in the theatre, and involvement of community theatre-arts personnel, both amateur and professional, in the school's drama program.

## CHAPTER 4

### PRESENTATION OF THE DATA

#### Introduction

The purpose of this study was to survey the nature and the frequency of the theatre-arts experiences of Arizona senior high school students and the drama teachers in their schools. The utilization of local theatre-arts groups may be providing a reasonable alternative to the professional theatre companies.

Initial contact was made with ninety-nine schools identified in the Directory of Approved Secondary Schools (1972-73) as being North Central Association member schools. Also included were nine schools from the Class I schools list in the same publication.

Of these 108 schools, eighty (74.1%) responded that they had some form of drama program at their schools and would be willing to participate in the study. After each teacher had been contacted, the questionnaire was sent to the eighty schools responding. Fifty-five questionnaires (68.6%) were completed and returned.

The Academic Training and Theatre-Arts  
Experiences of Teachers of Drama

The teaching load for drama teachers was five classes per semester on the average. Of these, 2.3 classes were in drama. Nine teachers (18.2%) taught only drama classes. The average number of students contacted in classes during the semester was 111.6, and of these 47.6 were drama students.

The Bachelor of Arts degree was held by forty-five (81.8%) of the fifty-five teachers, as can be seen in Figure 1. Thirty-four teachers (61.8%) held advanced degrees (Figure 2). Only one teacher had completed the Educational Specialist degree, and there were no doctorates in the group. However, several drama teachers noted that they had completed a number of hours toward further degrees.

Institutions in Arizona accounted for the awarding of twenty-eight undergraduate degrees (50.9%) to the drama teachers, while the remainder were awarded by colleges and universities outside the state.

Thirty-one teachers had taken a major in Drama or Speech/Theatre (56.4%) at the undergraduate level. Six teachers had both a major and a minor in theatre-related areas, while fourteen (25.5%) had minors in the drama area. Figure 3 shows the undergraduate theatre-arts experiences of the drama teachers surveyed. The same number of teachers, forty-three (78.2%) participated in both acting and technical theatre. The least number of teachers,

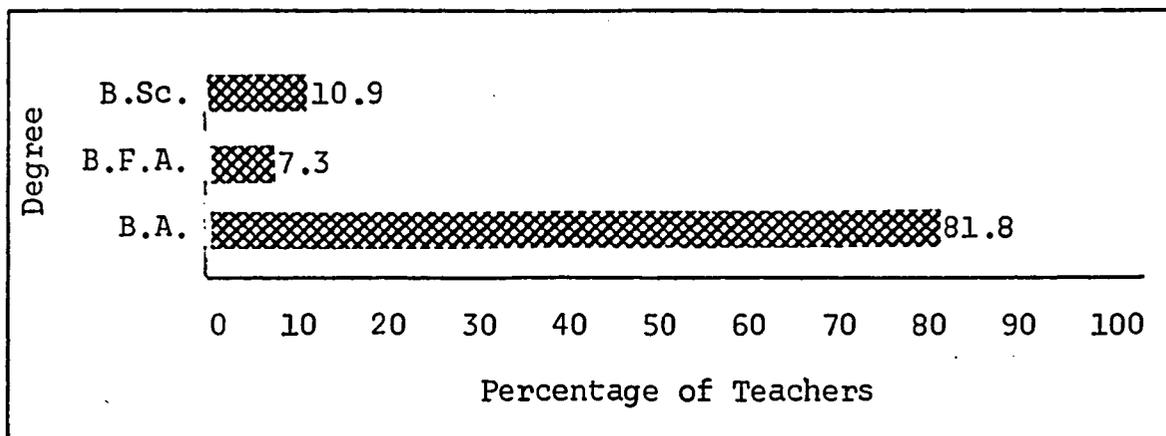


Figure 1. Undergraduate Degrees Earned by Drama Teachers

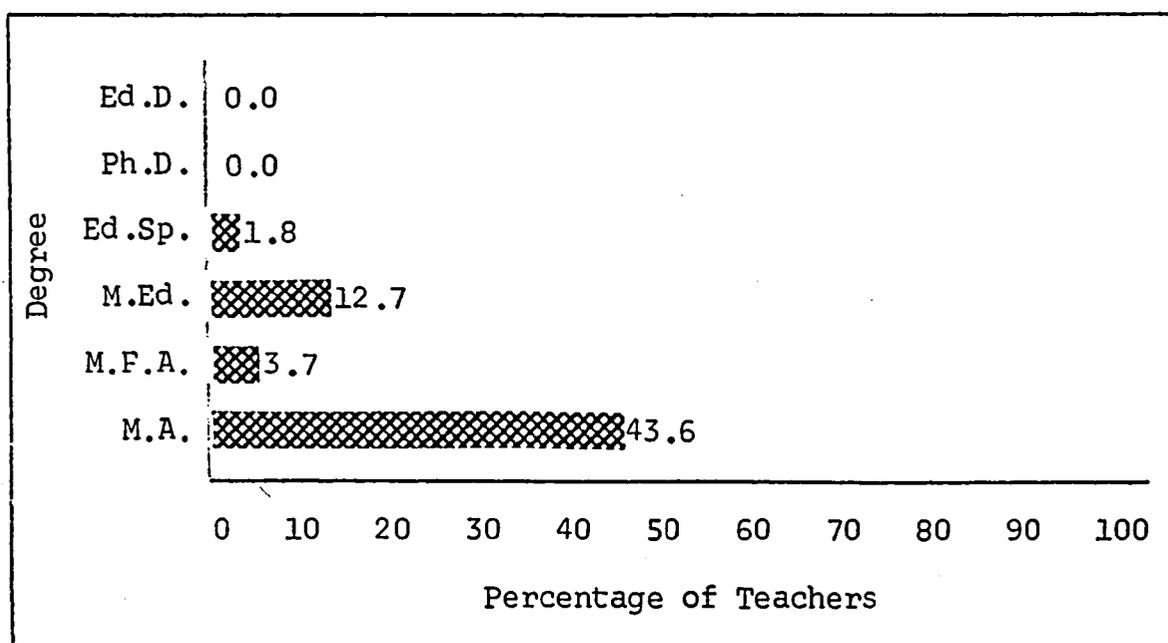


Figure 2. Advanced Degrees Earned by Drama Teachers

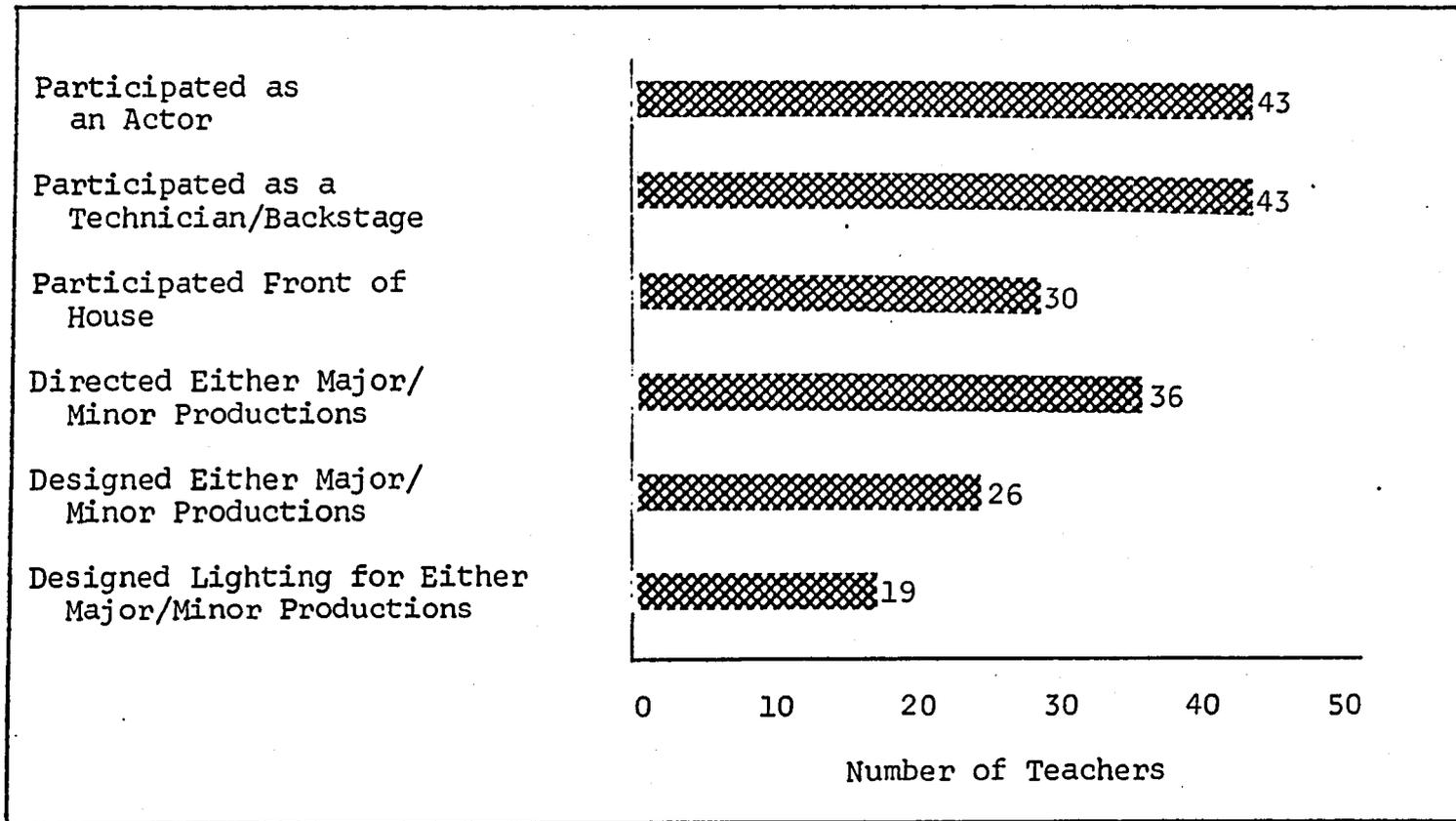


Figure 3. Undergraduate Theatre-Arts Experiences of Drama Teachers

nineteen (34.6%), designed lighting as part of their undergraduate work.

Half of the thirty-four graduate degree holders had gained degrees from elsewhere in the United States; the other half from universities in Arizona. Of the teachers with advanced degrees, fifteen (44.1%) had majors in Drama or Speech/Theatre. Two teachers gained both a major and a minor in these areas. Four (11.8%) had minors in the theatre-drama discipline and thirteen (38.2%) had majors and minors in other areas not related to this study. Figure 4 shows the specialization of teachers holding graduate degrees in Drama or Speech/Theatre. The seven teachers recording "other" in the questionnaire noted that these areas were mainly in Speech. This also applies to the same designation in Figure 5, which shows the participation of the graduate degree holders in graduate theatre-arts experiences.

Of the ten teachers granted graduate assistantships, only one teacher was a graduate assistant in acting, while two were granted assistantships in directing and in box office. Technical theatre assistantships were held by three teachers while taking their graduate degrees and none of the teachers surveyed were granted assistantships in theatre research or playwriting. Two teachers signified that they were granted assistantships in areas other than those under study in this survey.

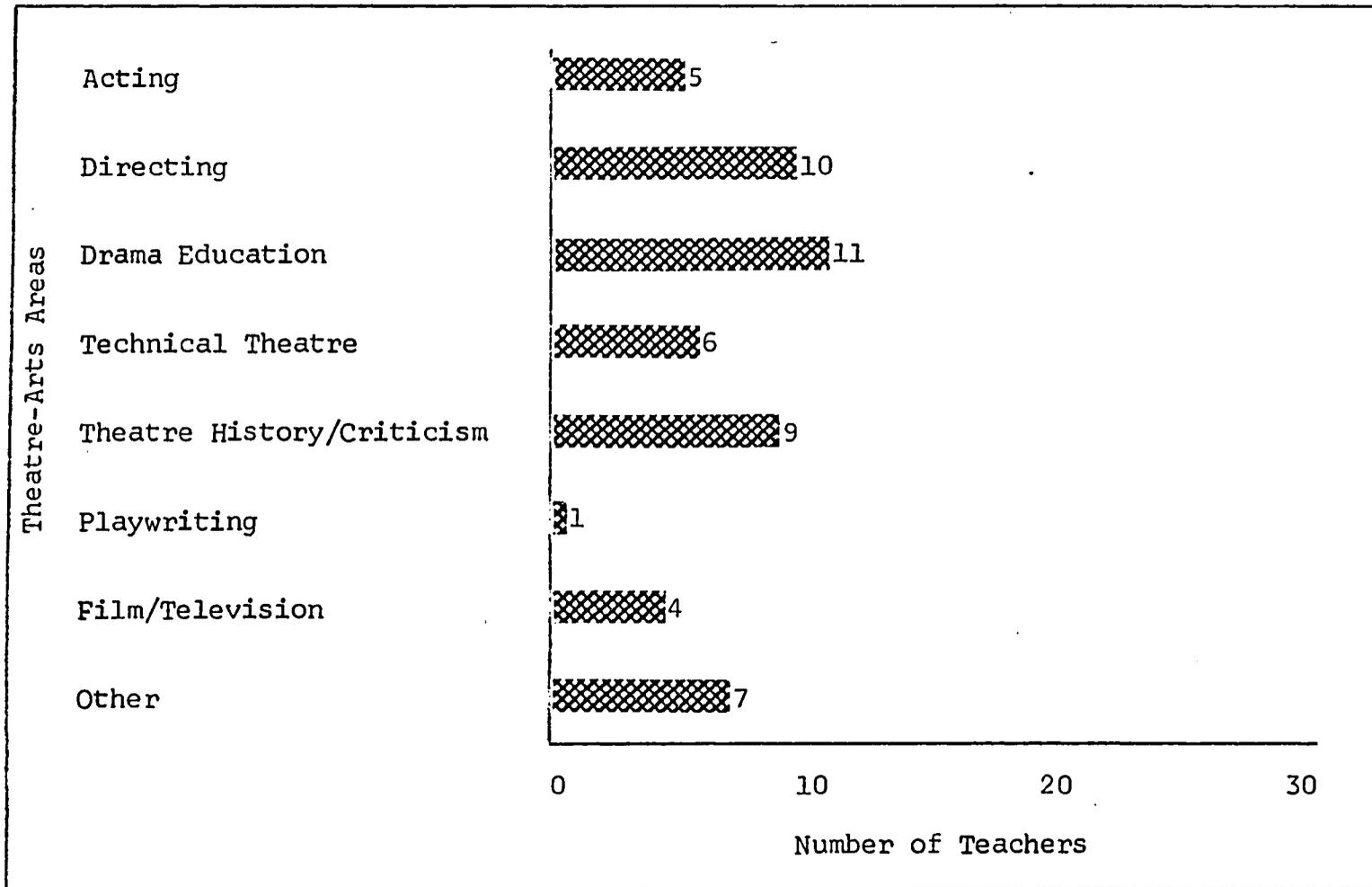


Figure 4. Graduate Areas of Drama Specialization by Teachers

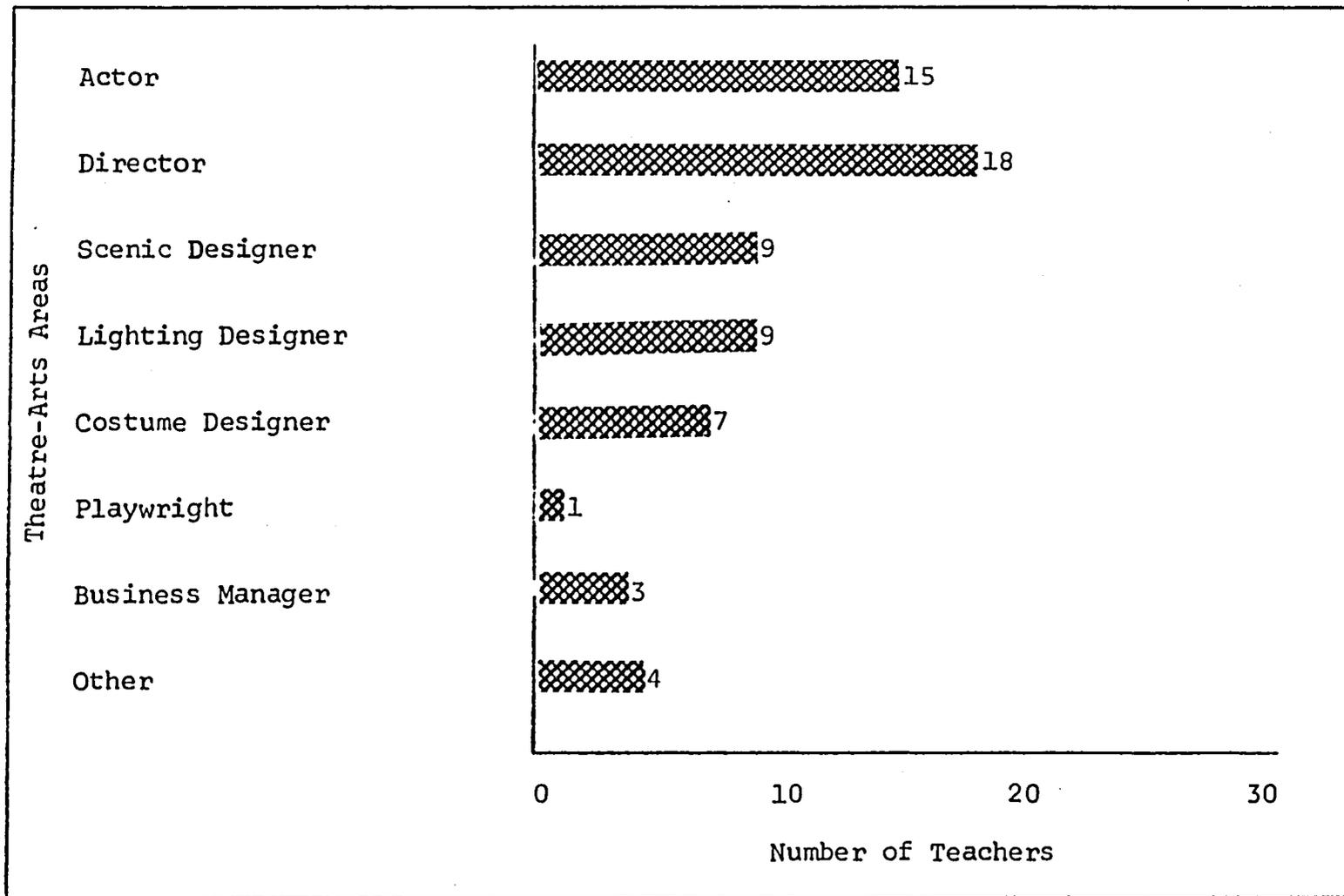


Figure 5. Graduate Areas of Drama Participation by Teachers

Drama Students and the Community  
Theatre-Arts Experiences

Teachers were asked to report on the availability of groups in the communities served by their schools which could be used to widen the theatre-arts experiences of the drama students. The results of their survey can be seen in Figure 6. Local amateur performing artists were the most available, as thirty-six schools (65.5%) reported that such artists were in their communities. Community theatres were located in thirty school communities (54.5%) and professional theatre companies in sixteen (29.1%).

The professional theatres were, on the average, 13.4 miles from the schools reporting such theatres. The furthest theatre was forty miles from the reporting school. Ten schools (62.5%) stated that they bussed students, on the average, 2.7 times per year to these theatres.

The use of professional theatre personnel in school workshops was reported by only four schools (25.0%), and these were held on the average of 2.5 times per year. None of the schools noted professional theatre companies performing on their campuses. However, ten schools (62.5%) noted that professional personnel lectured to their classes in drama twice a year. Four schools had, on the average, 2.5 positions in the professional company made available to drama students. Only two schools (12.5%) reported any professional help in their schools' productions.

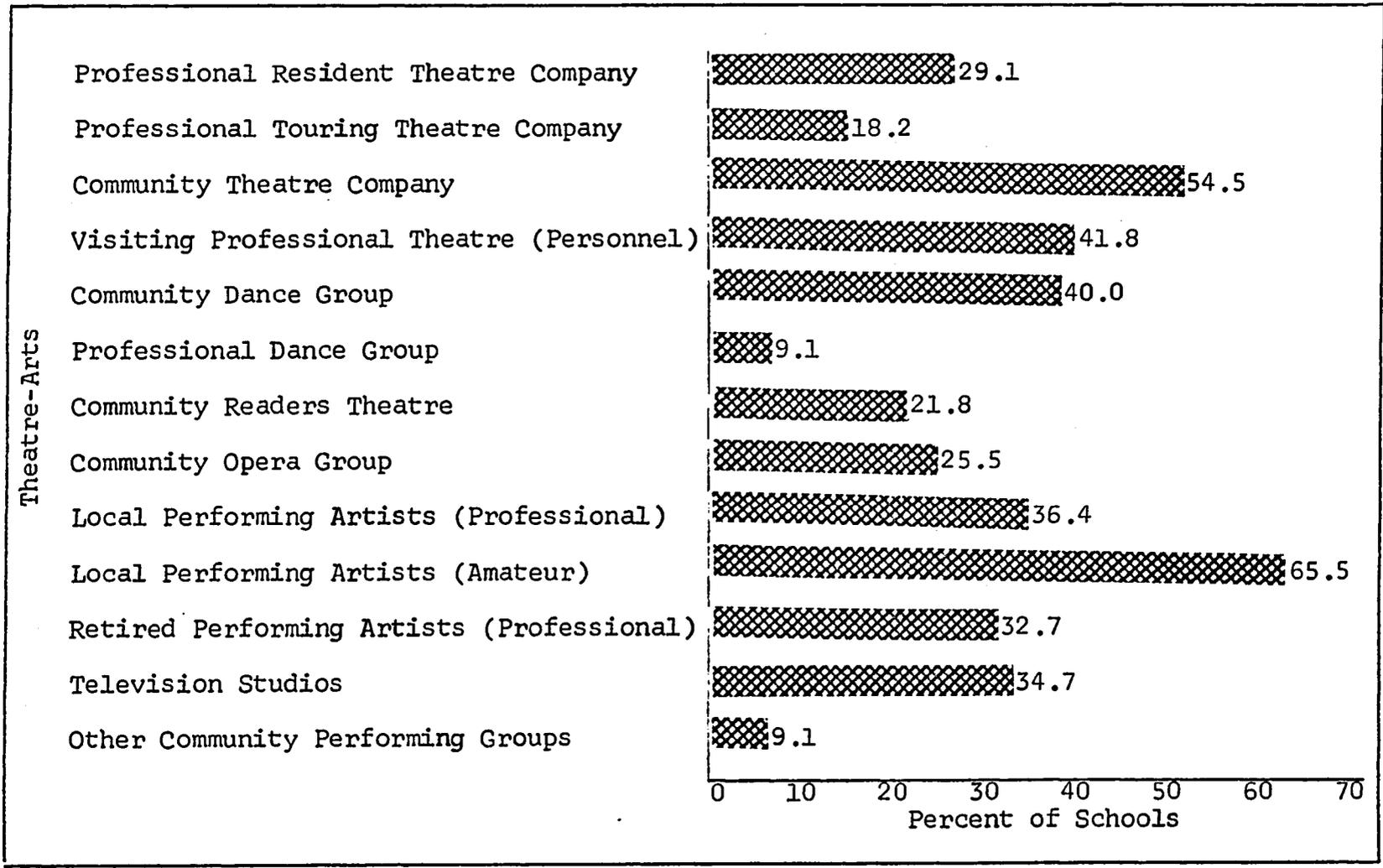


Figure 6. Availability of Community Theatre-Arts

Thirty schools reported community theatres in the districts served by the schools. The average distance was 10.0 miles from the schools, with the farthest distance being 45.0 miles. Busing to the community theatre was reported by eight schools (26.7%), attending the performances an average of 4.3 times per year.

Theatre personnel held workshops or demonstrations an average of 3.2 times per year in fourteen schools (46.7%). Nine schools (30.0%) had performances by the community theatre company at the school. This occurred an average of 2.5 times per year. The same frequency was reported by twelve schools (40.0%) in the case of theatre personnel addressing the students. Nineteen schools (63.3%) noted that the community theatres used an average of 3.3 students per year in their productions. The theatre personnel assisted six schools (20.0%) in their productions an average of 2.7 times per year.

Television stations were available in nineteen communities (34.5%). Only three schools reported any involvement of the studio personnel in the schools' drama programs and only two students were employed by television stations during the year. None of the studios invited students to the station to see tapings, nor did visiting television artists address the students in the schools.

Figure 7 shows the percentage of schools reporting student involvement in local organizations. In many communities in

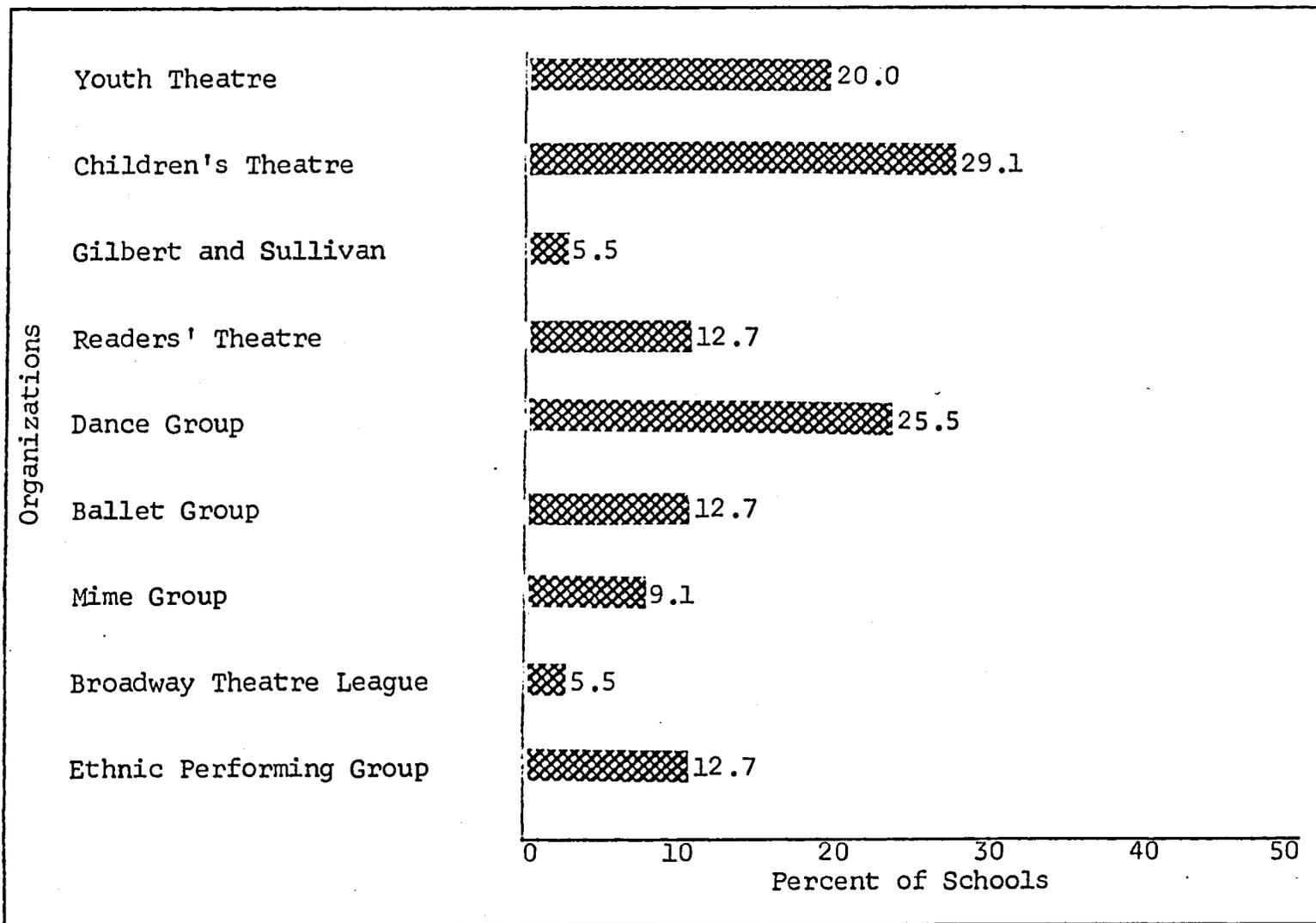


Figure 7. Schools Reporting Student Involvement in Local Theatre-Arts Organizations

Arizona such organizations are not available. Children's theatre occurred in sixteen communities (29.1%) and dance groups were to be found in fourteen (25.5%).

The availability to students of individuals trained in theatre arts is shown in Table 1. People trained in dance are the most available; eighteen (32.7%) of the schools reporting that the faculty contained such teachers. The community provided 21.8% (12) of the schools with dance-trained individuals. One school in Phoenix reported having access to fifteen persons in the community who were trained in design for the theatre; ten individuals trained in acting, and ten in voice. Generally, however, students had access to one or two individuals in the theatre-arts areas available to the school.

Faculty who are trained in design for the theatre and of costumes are available in 20.0% of the schools reporting, as are sound technicians and makeup personnel. Over one-fifth of the schools reported faculty trained in stagecraft.

In the community, the most prevalent individuals trained in the theatre arts after dances were directors and stagecraft technicians (14.5%), actors (16.4%), lighting designers (12.7%), and makeup artists (12.7%). In both categories, the number of reporting schools is small and generally the drama teacher is the only person with any sort of training in these theatre arts.

Local commitment to the theatre-arts experiences program is shown in table 2. Parks and recreation departments provided

Table 1. Percentage of Schools Having Access to Individuals Trained in the Theatre-Arts

Theatre-Arts Skills	Percentage of Schools With Trained Individuals on Faculty	Percentage of Schools With Trained Individuals in Community
Design for the Theatre	20.0	9.1
Lighting for the Theatre	14.5	12.7
Costume Design	20.0	10.9
Movement	14.5	9.1
Dance	32.7	21.8
Makeup	20.0	12.7
Acting	23.6	16.4
Directing	23.6	14.5
Dialects/Voice	12.7	5.5
Fencing	5.5	0.0
Stagecraft	21.8	14.5
Playwriting	5.5	1.8
History of the Theatre	18.2	9.1
Sound	20.0	9.1
Production	5.5	3.6
Box Office	1.8	1.8
Management	0.0	0.0
Publicity	14.5	5.5
Theatre Criticism	10.9	3.6
Other	5.5	0.0

Table 2. Percentage of Local Commitment to the Theatre-Arts Program

Organizations	Percentage Approached by Schools	Percentage Contributed to Program
Mayor and Council	3.6	3.6
Parks and Recreation	25.5	25.5
Social Clubs	27.3	27.3
County Government	1.8	1.8
State Government	1.8	1.8
Professionals Organizations	12.7	9.1
Churches	20.0	20.0
Chamber of Commerce	7.2	7.2
Other	16.4	16.4

the greatest amount of help, serving fourteen schools (25.5%). Church groups were the next with eleven (20.0%). Only two schools reported any help from the mayor and council. It must be pointed out that many of the communities studied do not have these local bodies.

Some community organizations provide what may be called peripheral theatre-arts experiences for the students in drama. Table 3 denotes the percentage of schools reporting such experiences and the number of students participating. The large number of students involved in choral experiences was, in the main, due to Mormon choirs in some communities.

Thirty-two schools (58.2%) reported that their drama students had access to video-tape recorders. The utilization of these recorders in the community theatre-arts activities is shown in Figure 8. Several drama teachers pointed out that the video-tape recorder was used to tape student acting, an area not covered by the questionnaire.

Students participating in summer theatre-arts programs are represented in Table 4. The community theatres provided the largest number of direct theatre-arts experiences for the students, using 311 students in acting roles. Attendance at community theatres involved the highest number of students, 420, while attendance at professional theatres was 262 students.

Table 3. Peripheral Theatre-Arts Experiences Available to Students

Performing Experiences	Percentage of Schools	Number of Students
Choir	49.1	977
Altar Boy	20.0	145
Member of Ethnic Performing Group	9.1	26
Member of Ethnic/Folk Dance Group	20.0	90
Member of Square Dance Group	12.7	81
Member of Red Cross (Performing at Institutions)	3.6	5
Member of Boy/Girl Scouts	29.1	201

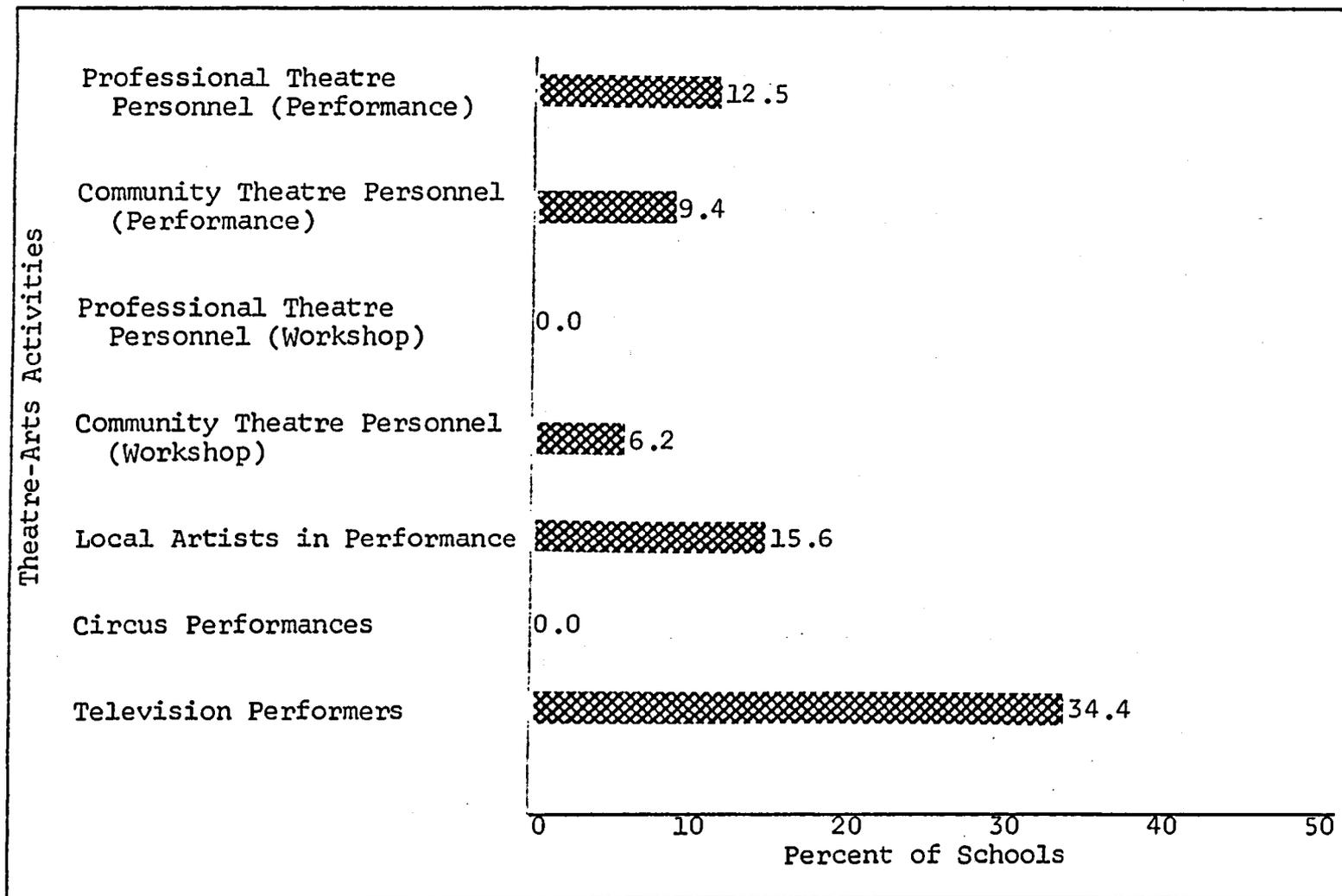


Figure 8. Schools Using Video-Recording of Theatre-Arts

Table 4. Summer Involvement in Theatre-Arts Experiences

Summer Theatre-Arts Experiences	Percentage of Schools	Number of Students
Act in Professional Theatre	12.7	20
Act in Community Theatre	36.5	311
Work Backstage (Professional Theatre)	20.0	73
Attend Professional Theatre	38.2	262
Work Backstage (Community Theatre)	36.5	158
Attend Community Theatre	36.5	420
Work on Local Television	7.3	27
Work in Professional Films	12.7	17
Participate in Ethnic/Folk Ceremonies	18.2	144

The involvement of students in youth theatre or children's theatre was limited to those schools having such activities in their communities. Table 5 shows the percentage of schools having such theatres in their areas and the numbers of students engaged in each of the theatre arts. Ten schools (18.2%) reported that they had such theatres in their communities, using seventy-five students in acting. Backstage work was the next largest category for drama students, involving fifty students and eight schools (14.5%).

Only two schools (3.6%) reported any funding under Title I or Title III of the Elementary and Secondary Education Act. These funds had purchased collections of plays, both records and books, in one school. In the other, storage cabinets and spotlights had been obtained through the funding.

No school had received any funding through private organizations, such as the Ford Foundation and the John D. Rockefeller III Fund. The State Commission on the Arts provided funds in two schools. In one, an artist-in-residence project had been set up. In the other, a poet-in-residence had been working in the school.

Of the fifty-five schools responding, thirty-seven teachers (67.3%) added comments as to their particular situations and problems. The drama programs described ranged from beginning drama projects with beginning teachers to a school with one teacher and production of thirty one-act plays and four

Table 5. Student Participation in Children's/Youth Theatre

Participation in Children's/Youth Theatre	Percentage of Schools	Number of Students
Actor	18.2	75
Director	5.5	9
Set Designer	3.6	2
Backstage	14.5	50
Playwright	1.8	1
Publicity	9.1	19
Other	1.8	2

full-length shows for the community, as well as touring the area with a mime troupe. Many schools were described as being isolated and had no access to individuals in theatre in the community.

Twelve drama teachers (32.5%) of the thirty-seven teachers requested additional information on funding under the E.S.E.A. Title I or Title III, the state's Arts and Humanities Commission, or private organizations that have been supportive of the arts in schools' programs.

Generally, the comments showed a wide spectrum of theatre-arts in the schools. One school in Phoenix reported that drama students were working with a professional cinematographer on a documentary about film-making. They had set up contracts and had entered into working agreements with a number of professional

actors and film producers in the Phoenix area. The other end of the spectrum was much more applicable to a majority of the schools. Some of the comments were: "We can find jocks, not actors;" "There is much apathy, no culture;" and "No training in drama--just assigned the job."

A number of teachers commented that they were just beginning to build a drama program in their schools. These eleven teachers (20.0%) have found little or no help in doing this and in some cases, attempts to prevent such developments. One teacher pointed out that her request for a senior class in drama was turned down, even though students had requested it. Another felt that it was the students' reaction to her commitment to the theatre-arts that enabled her to build a program to the point where it is not considered by her to be successful. There was evidently little assistance from other faculty and administrators.

Many of the commenting teachers indicated that they felt isolated from the arts. One reason for this is the great distances involved in traveling to the theatre-arts centers of Phoenix and Tucson, but the teachers also noted that the high school drama program was often the cultural arts event in the community. One teacher said that he and his students were the prime movers in any development in the theatre arts available to the community. This isolation, both in terms of distance and uniqueness, was further compounded by the community and administrative attitude that the arts were either "frills" to the

process of education, or that such programs were unnecessary in either the school or the community.

The teachers commenting positively on their programs were situated mainly in communities either close to or in the two major cities. However, even these teachers stressed the dependency upon individual leadership for such success. Again, it was the teacher who provided the catalyst which made the program successful and accepted by the community and the school.

## CHAPTER 5

### ANALYSIS OF DATA AND RECOMMENDATIONS

#### Review of Data

The integration of drama and the theatre arts in the high school and with the community is time consuming and requires a devotion to theatre that a half-time teaching load in drama adversely affects. Only 18.2% of the teachers surveyed had a full teaching load in drama. This means that they were responsible for other teaching duties that must have involved their diverting their attention away from the drama program.

Class size was comparable for drama as with other subject disciplines. This could cause problems in the satisfactory teaching in theatre-arts areas such as acting and directing. However, since drama in the high school is not generally considered an important discipline, administrative attitudes toward drama will make it very unlikely that the numbers of students in drama classes be reduced by increasing the drama faculty.

Of these two factors, fragmentation of teaching load and class size, the former appears to be the more serious. Many of the schools have beginning programs in drama and the theatre arts. Since the drama teacher is usually the only faculty member responsible for and trained in drama, the lack of total

commitment to this subject because of teaching responsibilities in other disciplines may result in poor leadership and coordination of the drama program.

The undergraduate training of the drama teacher appears to be adequate. However, only about half of the teachers responding to the questionnaire had majored in drama and related areas. A large percentage (78.2%) of the teachers of drama specialized in either acting or in backstage work. Directing involved 65.5% of the drama teachers in their undergraduate programs.

At the graduate level of academic training, of the thirty-four drama teachers gaining advanced degrees, only seventeen had a major in theatre arts or related areas. While eleven (32.5%) specialized in drama education, the rest of the reporting teachers studied mainly in areas aimed toward obtaining professional employment in the theatre, rather than in teaching drama. In terms of participation in graduate theatre-arts experiences, high school drama teachers chose directing (52.9%) and acting (44.1%) rather than a drama education major.

From the above, it appears that the drama teachers specialized and participated in areas of the theatre-arts training available in universities that were oriented toward employment in the professional theatre. Indeed, drama students, while realizing the enormous problems involved, have as their first choice employment in the professional field. The teaching of

drama at the high school level is very often the second choice. This problem is further influenced by the lack of suitable courses in drama at the college level for students who wish to teach in the high schools.

John Drury's study of the academic training of drama teachers in Los Angeles, quoted in Shipow's (1970, pp. 240-241) dissertation on the integration of drama and theatre into education, shows that "eighty to ninety percent of university graduates enter the teaching field." Since the major thrust of drama and theatre departments across the country is concerned with the preparation of professionals for the theatre, the training of drama teachers and the development of suitable educational philosophies in this area offers a moot point.

The fact that, according to the responses gained through the questionnaires, the degree-granting institutions were approximately evenly divided between Arizona and the other states, seems to indicate that the figures above may be applicable to some extent to states other than Arizona. Therefore, the training patterns at both the graduate and undergraduate levels may well be similar to those of institutes in Arizona. This brings into question the nature and emphasis of drama teacher training in the United States. This area will be discussed later even though it is somewhat beyond the scope of this study.

The relationship between the professional theatre and the schools in Arizona is limited. Sixteen schools reported that

professional theatres were available in their communities and ten of these were busing students to these theatres. At the same time, the percentages showing the involvement of professional theatres and their personnel were very low. The liaison between the drama teacher and the professional theatre seems tentative at best. While professional theatres exist in limited numbers in Arizona, those that are available offer theatre-arts experiences to students that are not available elsewhere. The use of professionals in the classroom is also rewarding in many instances. The low percentages could be raised by a mutual exploration between the drama teacher and the theatre professional of the possibilities of providing professional theatre-arts experiences for the high school students.

Over half of the drama teachers reported that community theatres were available. However, only eight schools (26.7%) bused their students to these theatres during the school year. Less than half the schools noted any form of contact with community theatre personnel in terms of workshops, demonstration or lectures at the schools. It has been suggested by one teacher that the standards of some community theatres are lower than those of the high school productions. While this may be true, the exposure of drama students to all kinds and levels of theatre-arts experiences can only heighten an awareness of their own standards.

The involvement of television stations in the drama and theatre arts programs of the schools responding seems meager, to say the least. Nineteen drama teachers reported television stations in their communities. Three schools (16.3%) noted an involvement of studio personnel in the school's drama program. None of the students attended tapings. Given the Federal Communication Commission charge to the television stations to be responsive to their communities, the use of this particular area of the theatre-arts experiences should be enlarged. The lack of exposure may be made up by the media classes taught in some senior high schools. However, television stations are constantly searching for new ways to involve the community, especially during license renewal application periods, and the use of these professionals could widen the theatre-arts experiences available to students.

The availability of local theatre-arts personnel is quite high. Local amateur performing artists were available in 65.5% of the reporting schools. Every category in the community theatre arts occurs to some degree in the communities surveyed. The utilization of such personnel could be increased even though distances are sometimes prohibitive.

Student involvement in local theatre-arts organizations is low. This could be due to the lack of such organizations in some communities in Arizona. Low percentages are also apparent in the numbers of schools having access to either trained faculty

or community personnel trained in the theatre arts. Generally, the drama teacher is the only individual who can provide adequately the necessary theatre-arts experiences for the students. This isolation and complete self-dependence may be a factor in the lack of contact between the drama teacher and the community. The teacher's self-dependence may be developed to such a degree that the school's drama program is totally school-centered--and indeed, sometimes teacher-centered. This isolation is often further developed by the need for the teacher to constantly fight for the retention of the drama program in the curriculum.

Local community aid in building the drama program is often lacking. Many communities do not have local organizations willing to invest time and money in a project that they see as being minor to the well-being of the community at large. Many communities in Arizona do not have these community structures. The consequent indifference to the school's theatre-arts program leads, in some cases, to a further lack of communication between the drama teacher and the community.

In some communities, the choral work may lead to an integration between the school and the community performing arts program. The 49.1% of schools reporting choral performances involving high school students may be able to work through such contacts to involve other areas of the performing arts. The coordination of any program of this nature will be the responsibility of the drama teacher.

The use of the video-tape recorder as a means to bring the theatre-arts experiences of the community into the schools must be considered as important. The great distances in Arizona can act as barriers to the access to the arts. The low percentages of students using the video-recorder in the recording of community theatre arts mitigates against this.

Students become much more involved in the theatre-arts community programs in the summer break. This is reflected in the relatively high percentage of students involved in summer professional and community theatres, both as participants and as audiences.

The lack of children's and youth theatres in communities across Arizona does not allow for a great deal of participation in such programs. The development of children's theatre, where older children and adults act for the child audience, will be discussed in detail later in this chapter.

Given the availability of funds over the past few years for the inception of arts programs in education, the small percentage (3.6%) of schools reporting such funding indicates a lack of adequate information and knowledge of programs in the arts on the part of teachers and administrators. Many of the teachers commenting in the questionnaires and in the telephone conversations asked for detailed information on funding. This matter will be dealt with later.

As was pointed out in the previous chapter, some schools show evidence of considerable community involvement. Much of what happens seems to grow out of the interests of the individual teacher. This does not seem to depend upon, on the other hand, the training of the teachers or the experiences that they had at the graduate and undergraduate levels. The drama and theatre-arts program appears to be very much the creation of individual teachers.

#### Recommendations

The following recommendations are necessary if drama is going to function as it should in high schools across Arizona. The national and international growth of drama and the theatre arts in education offer suggestions as to implementation and effectiveness of programs already in existence. Many of these, not covered in this study, can and should be applied to the high schools in Arizona.

#### The Academic Training and Experiences of Teachers of Drama

Earlier in this chapter the academic training of teachers of drama was discussed. The large percentage of drama teachers who specialized during their academic training in areas of drama that were designed to equip them to obtain professional employment in the theatre was noted. It is suggested that, subject to further research, departments of drama and theatre should revise their philosophies concerning teaching majors and minors. The

importance of professional drama training at universities and colleges cannot be denied, but, at the same time, the training of teachers of the theatre arts and drama in high schools needs to be re-analyzed. The feeling on the part of drama department faculty seems to be that only the second-rate student goes into teaching and yet that group makes up a major portion of the students graduating from departments.

It seems logical to presume that if the teaching of drama and the theatre arts at the high school level is improved, the quality of the drama students entering college will also improve. This improvement of the quality of high school teaching should be one of the top priorities of the departments of drama in the state.

This can be partly achieved by revising the program of courses required for satisfactory completion of the teaching major or minor in drama. For example, at The University of Arizona, the Department of Drama does not require any courses to be taken in the teaching major or minor that deal with the teaching of theatre arts, children's theatre or creative dramatics. Students may elect to take these, but the courses are not required. The same is true of the students concentrating on drama education at the graduate level.

Once again, the importance of students becoming involved in the general theatre arts in the academic studies is granted, but there should be course work available for those students who

wish to pursue the teaching of drama in the high school. Presently, these courses are very limited and students at both the graduate and undergraduate levels follow the professionally oriented program designed to attempt to train students to work in the theatre, not to teach in the schools.

Changes in the undergraduate and graduate training of teachers of drama should be the subject of further research. Drury's study of drama teacher training mentioned earlier was done in 1954 and there have been many changes in educational philosophy since then. The academic training of teachers should be thoroughly researched and suggestions and recommendations can then be made to the colleges and universities in Arizona on the basis of such research.

#### The Isolation of the Drama Teacher

From the data supplied, telephone conversations with the drama teachers in the eighty schools contacted, and the comments on the questionnaires returned, teachers of drama feel isolated and, indeed, unnecessary in many schools. This is due, in part, to the distances involved in Arizona, but also to the general attitude on the part of administrators toward the performing arts. The re-birth of the Arizona Speech/Drama Association in 1972 may help to alleviate this feeling. However, teachers of drama at the college, high school, and elementary school levels should work together to lessen this isolation.

Perhaps with the leadership of the university and college faculties, conferences, workshops, and newsletters could provide contact and a forum of informed opinion and consultation. Presently, there appears to be no focus to drama in education in Arizona. The sharing of ideas and the consulting of individuals will allow for mutual help and provide a united effort to improve the teaching of drama.

This may help work toward the changing of attitudes at the administrative level. The change will take time, but the battle has been won in other states. University faculty and other informed persons concerned with successful arts-in-education programs in the United States should offer consultative help in applying for funding from state, national, and private organizations.

#### Funding of New Programs

As was reported in Chapter 4, only two schools have received recent outside funding. However, from reports of the National Foundation for the Arts, the Ford Foundation, and the John D. Rockefeller III Fund, and others, monies are being made available to school districts for the implementation of arts-in-education projects. This is especially so in the area of minority groups.

Colleges of education, drama departments, and other agencies with the knowledge of such programs, should make materials dealing with the mechanics of funding and suggestions for the

design of programs available to high school drama teachers. Most teachers and many schools do not have information concerning the nature of the different types of funding and the current funding trends in Washington. As was seen in earlier chapters, outside funding has been made available in many states, and there is no reason why Arizona should not participate in such funded programs.

Further to this, the State Commission on the Arts and Humanities should make information concerning the programs implemented by the Commission and the scope of its work available to the schools.

#### Task Force in Arts in Education

The liaison of education, the arts, and the state should be investigated by a task force appointed by the governor and consisting of professional and lay persons with an interest in and a knowledge of the role of arts in education. Effective education in the schools needs to be examined and recommendations and priorities established. As has been pointed out, there is a lack of focus in the area of the arts, and the formation of such a task force could give direction and impetus to the creative arts in Arizona education.

This task force, comprising of interested individuals from the elementary and secondary schools, the universities and colleges, the State Department of Education, the arts groups,

and members of the community could work in liaison with the Arizona Alliance for Arts Education. This recently formed group has as two of its goals the increase in the awareness and support of arts education in Arizona and to serve as a coordinating and supportive agency of such arts organizations and programs as may exist in Arizona.

No matter how the task force is organized, there should be a close liaison with all groups working toward the common goal of increasing and improving the arts experiences available to students in the schools in Arizona. Needs and priorities should be established in consultation with educational administrators and parent groups. Once this has been done, a series of sub-committees should be set up in order to make use of a maximum number of concerned individuals in Arizona.

During this period, national and state agencies in the arts and education should be contacted in order to receive both consultative and financial aid. This concerted effort can realize the unique promise of the arts in Arizona.

#### Cooperative Committees in Drama and Theatre Arts

With community and professional theatres getting stronger in communities in Arizona, the formation of liaisons between theatres, schools, and drama departments should have a high priority. This grouping could work within the framework of the task force, but at the same time be working in the schools and

the community to provide the groundwork for the growth of the theatre-arts experiences in the schools. This author, working with the Arizona Civic Theatre, has provided a recommended approach to establishing a program of student involvement in the theatre in Tucson. This is based upon experiences gained while assistant director of "Project Discovery." Others in the community could be contacted to work with Tucson School District Number One, the Arizona Civic Theatre, and The University of Arizona Drama Department.

The National Endowment for the Arts, H. E. W., the Rhode Island Council on the Arts, CEMREL, Inc., and others, are only too willing to provide assistance in regard to the implementation of such programs. This information should be actively sought and applied to the situation here in Arizona.

#### Artist-in-Residence Projects

Such projects are already functioning in some communities in Arizona. Funding is being made available by the National Endowment for the Arts in cooperation with H. E. W. and the states' councils on the arts. These need to be expanded so that students in high schools in Arizona have access to the producing artist.

Last year, for example, Arizona received \$2,300 for matching funds to set up artist-in-residence projects. The Alliance for Arts in Education has been functioning in Arizona since the inception in 1973 of a national arts-in-education program. A regional conference was held in San Francisco and

Phase I, an exploratory venture identifying the best artists and art programs, is underway. While the projects are only just beginning, expansion has taken place rapidly, involving all the states. Arizona needs to look into these projects and find matching grants to expand programs already in operation in Arizona.

#### The Use of Video-Tapes

A low percentage of drama students has access to the community theatre-arts experiences. The use of video-tapes could enable students in the most remote high schools to see actors in production, the rehearsals, the directoral conferences, and the operations involved in production. This is not to say that they do not require exposure to the living theatre, but rather that their exposure to the arts can be enhanced by the use of videotapings of local theatre-arts programs in existence in Arizona.

Professional and community theatre companies of good repute should be video-taped and the resulting tapes either lent to the schools or broadcast through the P.B.S. network to be recorded by the individual schools, over half of which already have the necessary equipment to record such programs.

The same could be done with high school productions of high caliber. This dissemination will help lessen the isolation of some drama programs mentioned earlier.

### Alternate Course Offerings in the High Schools

Acting is presently used in most of the high schools as the core of the drama program. This is partly due to the curricula developed in the early part of the 1960's, but is also a reflection of the type of training to be found in the graduate and undergraduate departments of drama.

There needs to be a careful analysis of the ideas behind the high school drama curriculum--its philosophy and its purpose. This analysis should be done in a spirit of consulting. It has been suggested by many, including John Dewey, that the arts and their study can be the basis of the curriculum. The involvement in and the academic study of such an area of man's endeavor can lead to an integration of the presently fragmented curriculum. Therefore, it behooves the drama teacher to work with other faculty and the administration in attempting to show the value of such an approach. The drama specialist can also show other faculty members ways in which his unique training can benefit all the areas of the curriculum. The role of the school play, the senior play, the community involvement in the drama program, the needs of the students, and other considerations must be carefully analyzed.

If performance is an important part of the curriculum in drama, then perhaps the formation of a children's theatre by the high school may serve a better purpose than the senior play. Much of what is traditionally regarded as important to the

school's drama program needs to be looked at closely. Many of these are there through longevity, either through the administrator's desire to continue a public function such as the school play, or through traditional approaches to the teaching of drama in the high school. These approaches include using acting as the core for the courses in drama and the theatre arts, presenting productions as a vehicle for expression, and making the drama program available only to those who wish to perform or participate in such performances.

The study of drama and theatre as a viable part of culture and as a means of expression by individuals should lead to new areas of study--playwriting, criticism, creative dramatics, improvisation as an exploration of history, theatre as social commentary, and so on. Every student who feels that the dramatic is important to his need for self-expression should be able to explore what theatre has to offer. The courses should not be limited to those who wish to perform for an audience.

#### Summary

These specific recommendations are designed to suggest fundamental changes in the educational philosophy of those responsible for educational leadership. Most educators agree that education should be directed toward such goals as individual growth, valuing and the full development of the potential of individuals.

The schools need to be made responsible for the realization of the full potential of students under their trust. Such growth has come to be regarded as a by-product of cognitive education, rather than being paramount to all of education. The present disenchantment of students stems from the realization that the members of the educational establishment, while avowing their belief in the dignity of the individual, have seen fit to deny students' access to those areas of human discovery that have been most representative of man's creative worth.

The arts have been placed in niches safely removed from the main curriculum and only those students with talent in those arts, or students with seemingly no talents, are allowed access to them. The general student, who has had little or no opportunity to make contact with this vast area of creative heritage, is forced to be a spectator to the arts and to apply his creative potential to the main cognitive thrust of the high school curriculum.

The affective education of children has long been ignored, not only by the schools, but by the community at large. The hostility of society toward the artist is most manifest in the acceptance only of the artist who is commercially successful. Even these are only known by their products, carefully stored in galleries, museums, and buildings created to show their finished work, not their human process. It is small wonder that children have little understanding of the human experience and expression of which the art object is the representation.

In the schools, music and art have traditionally been a part of the curriculum, but they are taught as subjects with production being the evaluative factor. Because they are not required for college entrance they are regarded as being peripheral to the main business of education. The unimportance of the arts in the educational world is underscored by the fact that teachers are successful products of an educational system that excludes the arts. Their attitude toward the arts must have an effect, not only on the curriculum, but on the value the student has toward experiences in the arts as a necessary part of his education.

The usefulness of the arts in providing a broader view of educational goals comes not only from their intrinsic values, but also from their functional role. As schools work toward humanistic goals in their educational programs, the creative and interpretative activities found in the arts will allow greater development of the potential of all children.

Education through the arts is not projected with the idea of turning out artists, but with the goal to turn out people--able to communicate, to appreciate and to be aware of the creative worth of other people and themselves. This provides the basis of the writings of Dewey, Maslow, Read, and others, and yet has still to make any marked impression on educational thought and practice as it is applied to high schools.

The vital concern of education should be the full development of the potential of the individual students. The arts in education is a functional and effective method to bring this about, but this needs to be acknowledged, not only in theory, but in practice in the schools.

APPENDIX A

COVER LETTER



THE UNIVERSITY OF ARIZONA  
TUCSON, ARIZONA 85721

COLLEGE OF EDUCATION  
DEPARTMENT OF SECONDARY EDUCATION

December 19, 1973

I am interested in obtaining the help of your school in surveying the theatre-arts experiences in senior high schools in Arizona. This survey is aimed at identifying the nature and the frequency of a variety of experiences that are used by drama teachers to increase the contact of students with the theatre.

When completed, the survey will be made available to participating high schools and should provide data suitable for proposals for grants from Title I and Title III programs in the arts. At the same time, teachers of drama in Arizona will be able to use the survey to note the availability of resource persons in communities similar to their own and the utilization of organizations to widen the drama program.

As the Assistant Director of "Project Discovery," a million dollar program to bring students in Rhode Island to the professional theatre, I am concerned with the lack of interest in using the local community in building an exciting drama program. The large amounts of money spent by the National Council on the Arts may be of more value when spent on community programs than on professional organizations separated from the schools. Therefore, I am attempting, as part of my doctoral dissertation, to show how the drama teacher is using local sources for the widening of the drama program.

I would appreciate it if you would fill in the attached form and return it to the University in the envelope provided. The completed survey will be sent to the school early in the new year.

I am,

Sincerely yours,

A handwritten signature in cursive script that reads "Barrie U. Young".

Barrie U. Young  
Assistant Professor Theatre/Education  
Rhode Island College

APPENDIX B

THE QUESTIONNAIRE



## 3. (cont.)

## c. If yes, did you:

- |  |   |   |
|--|---|---|
| (1) Participate as an actor?                     | Y | N |
| (2) Participate as a technician or backstage?    | Y | N |
| (3) Participate front of house?                  | Y | N |
| (4) Direct either major/minor productions?       | Y | N |
| (5) Design either " / " " ?                      | Y | N |
| (6) Design lighting for major/minor productions? | Y | N |

4. Graduate experiences:

- |  |   |    |
|--|---|----|
| a. Do you have a major in Drama or Speech/Theatre?       | Y | N  |
| b. Do you have a minor in Drama or Speech/Theatre?       | Y | N  |
| c. If yes to either of the above, did you specialize in: |   |    |
| (1) Acting?  | Y | N  |
| (2) Directing?   | Y | N  |
| (3) Drama education?                                     | Y | N  |
| (4) Technical theatre?                                   | Y | N  |
| (5) Theatre history/criticism?                           | Y | N  |
| (6) Playwriting?   | Y | N  |
| (7) Film/television?                                     | Y | N  |
| (8) Other(s) _____?                                      | Y | N. |
| d. Did you participate as:                               |   |    |
| (1) An actor?  | Y | N  |
| (2) A director?  | Y | N  |
| (3) A scenic designer?                                   | Y | N  |
| (4) A lighting designer?                                 | Y | N  |
| (5) A costume designer?                                  | Y | N  |
| (6) A playwright?  | Y | N  |

4. (cont.)
- (7) A business manager? Y N
- (8) Other(s) \_\_\_\_\_? Y N
- e. Were you, during your graduate training:
- (1) A graduate assistant in Acting? Y N
- (2) " " " Directing? Y N
- (3) " " " Box Office? Y N
- (4) " " " Research? Y N
- (5) " " " Playwriting? Y N
- (6) " " " Technical Theatre? Y N
- (7) " " " Other(s) \_\_\_\_\_? Y N
5. Title of Thesis and/or Dissertation (if any):
6. Name of Institution at which graduate degree(s) granted:

In the second section there are several questions that will require answers based on experiences over a period of time. Please limit the time period to the last five years. If this is not possible, please use the school year 1972-73 and the current semester.

#### SECTION II

7. There are many theatre-arts that occur regularly in the community which the school serves. Which of the following are available in your community?
- a. Professional resident theatre company Y N
- b. Professional touring theatre company Y N
- c. Community theatre company Y N

## 7. (cont.)

- |   |     |
|---|-----|
| d. Visiting professional theatre personnel            | Y N |
| e. Community dance group                              | Y N |
| f. Professional dance group                           | Y N |
| g. Community reader's theatre                         | Y N |
| h. Community opera group                              | Y N |
| i. Local performing artists (professional)            | Y N |
| j. Local performing artists (amateur)                 | Y N |
| k. Retired professional artists                       | Y N |
| l. Television studios                                 | Y N |
| m. Other community performing groups _____<br>(types) | Y N |

## 8. If there is a PROFESSIONAL THEATRE IN YOUR COMMUNITY, please answer the following questions.

- a. The theatre is \_\_\_\_\_ miles from the school.
- b. Students are bused \_\_\_\_\_ times per year to the theatre.
- c. Personnel from the theatre hold \_\_\_\_\_ workshops or demonstrations per year.
- d. The company performs \_\_\_\_\_ times per year at the school.
- e. Theatre personnel lecture to the class \_\_\_\_\_ times per year.
- f. The theatre makes \_\_\_\_\_ positions available to students.
- g. The theatre personnel assist in \_\_\_\_\_ school productions per year.

## 9. If there is a COMMUNITY THEATRE IN YOUR COMMUNITY, please answer the following questions.

- a. The theatre is \_\_\_\_\_ miles from the school.
- b. Students are bused to the theatre \_\_\_\_\_ times per year.
- c. Theatre personnel hold workshops or demonstrations \_\_\_\_\_ times per year.
- d. The company performs \_\_\_\_\_ times per year at the school.

## 9. (cont.)

- e. Theatre personnel address the drama class \_\_\_\_\_ times per year.
- f. The theatre uses students \_\_\_\_\_ times per year in their productions.
- g. Theatre personnel assist in \_\_\_\_\_ productions at the school.

## 10. Local theatre artists address students \_\_\_\_\_ times each year.

## 11. If there is a TELEVISION STATION IN YOUR COMMUNITY, please answer the following questions.

- a. Students are invited to see tapings \_\_\_\_\_ times each year.
- b. Studio personnel address the students \_\_\_\_\_ times each year.
- c. The station employs \_\_\_\_\_ students each year.
- d. Artists visiting the studio address the students \_\_\_\_\_ times each year.

## 12. Local organizations include:

	<u>No. of students involved</u>	
a. Y.M.C.A.	_____	Y N
b. Y.W.C.A.	_____	Y N
c. Youth Theatre	_____	Y N
d. Children's Theatre	_____	Y N
e. Gilbert & Sullivan	_____	Y N
f. Reader's Theatre	_____	Y N
g. Dance group	_____	Y N
h. Ballet group	_____	Y N
i. Mime group	_____	Y N
j. Broadway Theatre League	_____	Y N
k. Ethnic performing group	_____	Y N

13. Utilization of school personnel. Identify, if possible, individuals on the faculty who have had special training in the theatre arts.

	Workshops	Lectures	Consult	Frequency
a. Design for the theatre				
b. Lighting for the theatre				
c. Costume design				
d. Movement				
e. Dance				
f. Makeup				
g. Acting				
h. Directing				
i. Dialects/Voice				
j. Fencing				
k. Stagecraft				
l. Playwriting				
m. History of the theatre				
n. Sound				
o. Production				
p. Box Office				
q. Management				
r. Publicity				
s. Theatre criticism				
t. Other _____				

14. Utilization of the community. Identify, if possible, individuals in the community who have had special training in the theatre arts.

	Workshops	Lectures	Consult	Frequency
a. Design for the theatre				
b. Lighting for the theatre				
c. Costume design				

## 14. (cont.)

	Workshops	Lectures	Consult	Frequency
d. Movement				
e. Dance				
f. Makeup				
g. Acting				
h. Directing				
i. Dialects/Voice				
j. Fencing				
k. Stagecraft				
l. Playwriting				
m. History of the theatre				
n. Sound				
o. Production				
p. Box Office				
q. Management				
r. Publicity				
s. Theatre criticism				
t. Other _____				

15. Local commitment to the theatre-arts program. Which of the following have contributed, either by funds (advertising, money or goods) or by providing individuals to assist, to the theatre-arts programs in the school and the community?

	<u>Approached</u>	<u>Contributed</u>
a. Mayor & Council	Y N	Y N
b. Parks & Recreation	Y N	Y N
c. Social Clubs	Y N	Y N
d. County Government	Y N	Y N
e. State Government	Y N	Y N

15. (cont.)
- |                               | <u>Approached</u> | <u>Contributed</u> |
|-------------------------------|-------------------|--------------------|
| f. Professional Organizations | Y N               | Y N                |
| g. Churches                   | Y N               | Y N                |
| h. Chamber of Commerce        | Y N               | Y N                |
| i. Other _____                | Y N               | Y N                |
16. Some community organizations can provide peripheral theatre-arts experiences for members. How many students participate in the following?
- a. Choir \_\_\_\_\_
- b. Altar boy \_\_\_\_\_
- c. Member of ethnic performing group \_\_\_\_\_
- d. " " ethnic/folk dance group \_\_\_\_\_
- e. " " square dance group \_\_\_\_\_
- f. " " Red Cross performing at institutions \_\_\_\_\_
- g. " " Boy/Girl Scouts \_\_\_\_\_
17. Do students have access to a video-taperecorder? If yes, which of the following activities have they participated in?
- a. Recording of professional theatre personnel in performance Y N
- b. " " community " " " " Y N
- c. " " professional " " " workshops Y N
- d. " " community " " " " Y N
- e. " " local artists in performance Y N
- f. " " circus performances Y N
- g. " " television performers Y N
18. During the summer months how many students participate in the following?
- a. Act in professional theatre \_\_\_\_\_
- b. Act in community theatre \_\_\_\_\_
- c. Work backstage in professional theatre \_\_\_\_\_

18. (cont.)
- d. Work backstage in community theatre \_\_\_\_\_
  - e. Attend professional theatre \_\_\_\_\_
  - f. " community " \_\_\_\_\_
  - g. Work on local television \_\_\_\_\_
  - h. Work in professional films \_\_\_\_\_
  - i. Participate in ethnic or folk ceremonies \_\_\_\_\_
19. Often local groups sponsor children's theatre/youth theatre. If your community has such groups, how many students participate in the following capacities?
- a. Actor \_\_\_\_\_
  - b. Director \_\_\_\_\_
  - c. Set designer \_\_\_\_\_
  - d. Backstage \_\_\_\_\_
  - e. Playwrights \_\_\_\_\_
  - f. Publicity \_\_\_\_\_
  - g. Other \_\_\_\_\_
20. Title I and Title III have provided funds for the theatre-arts programs. If your school district has received such funding, please describe briefly how the funds were used.
21. Private organizations, such as the Ford Foundation and the John D. Rockefeller III Fund, have provided funds for the theatre-arts programs. If your school district has received such funding, please describe briefly how such funds were used.

22. The State Council on the Arts has provided funds for the theatre-arts program. If your school district has received such funding, please describe briefly how such funds were used.

Please feel free to add any comments as to the nature of the theatre-arts program in your school that have not been covered in the questionnaire.

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