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An Analysis of Basic Elements in the Role of the Teacher-Sponsor of Extracurricular Dramatics in New Mexico Secondary Schools

Peter Prouse

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AN ANALYSIS OF BASIC ELEMENTS IN THE ROLE
OF THE TEACHER-SPONSOR OF EXTRACURRICULAR
DRAMATICS IN NEW MEXICO SECONDARY SCHOOLS

by
Peter Prouse

A Thesis
Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Arts in Education

The University of New Mexico
1957

AS - WAIRING OF MARCH 1910 IN THE
ON THE TWENTY-SECOND OF APRIL 1910
PREPARING IN THE MARCH 1910

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Subscribed in the name of the
President of the University of
the State of New York

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MASTER OF ARTS

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June 3, 1957
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AN ANALYSIS OF BASIC ELEMENTS IN THE ROLE
OF THE TEACHER-SPONSOR OF EXTRACURRICULAR
DRAMATICS IN NEW MEXICO SECONDARY SCHOOLS

by

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June 5, 1932

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Educational Organization of Teachers

and Practices in Practice

CHAPTER I

INTRODUCTION

Four basic elements of successful sponsorship of student activities are (1) conscious attention to educational objectives and the use of procedures and practices designed to reach them, (2) promotion of cooperation with principals and administrators, (3) sound training and experience in the area of sponsorship, and (4) encouragement of maximum student initiative, responsibility, and control.

The fundamental justification for any activity carried on by a school lies in its reasonable promise of fulfilling defined educational objectives. Although an activity whose objectives are poorly defined by those responsible for it may not intrinsically be devoid of legitimate educational purposes, and may result in successful outcomes, it is reasonable to contend that any activity bears greater promise of meeting educational needs when those conducting its endeavors relate their day-to-day procedures and practices to educational goals which they, themselves, have determined and defined.

The educational success of a student activity depends not only upon how clearly the teacher-sponsor views

INTRODUCTION

Four basic elements of a scientific approach are (1) the selection of a problem, (2) the formulation of hypotheses, (3) the design of a study, and (4) the interpretation of results. The first element is the selection of a problem. This is the most important step in the scientific process. It is the problem that determines the direction of the study. The second element is the formulation of hypotheses. This is the statement of what is expected to happen. The third element is the design of a study. This is the plan for how the study will be conducted. The fourth element is the interpretation of results. This is the conclusion drawn from the data.

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the available learning experiences in terms of defined goals, but also upon how honestly the principal or administrator accepts the activity as a serious undertaking capable of evoking learning responses that are not as accessible by other means. The educational effectiveness of a student activity can be seriously hampered by the attitude of a principal or administrator who is not firmly convinced that its inclusion in the school program is educationally justified.

A third basic element of successful sponsorship is the necessity for the teacher-sponsor to be qualified by interest, training, and experience in the area of sponsorship. If a student activity is educationally justified, it deserves as competent faculty leadership as does the classroom work of a traditional learning discipline.

Finally, student activities rest fundamentally upon student interest, student initiative, and student action, and exist to provide opportunities for personal development not ordinarily available within other areas of school experience. For these reasons, one of the teacher-sponsor's major responsibilities is to encourage students to take upon themselves all of the decisions, responsibilities, and experiences in the conduct of the activity which are not proscribed by safety, legality,

or common sense. When a student activity such as the publication of a school newspaper or the production of a class play is strongly associated with creation of a culminating product, many teacher-sponsors are inclined to emphasize the quality of the finished product rather than the educational values available to students through helping them to undertake as wide a range of the preparatory experiences as possible. To avoid having to achieve acceptable results through the slow and often devious process of guiding students to heightened skill and understanding, many teacher-sponsors assume responsibilities, make decisions, and perform tasks themselves which rightfully and properly belong within the area of student opportunity for learning by doing.

Dramatics is one of the major areas of student activities, offering an enormous range of varied experience and providing excellent opportunities for personality and character development. To render effective educational service to students, dramatics activity must be conducted under sponsorship characterized by the four basic elements of successful sponsorship described above.

I. THE PROBLEM

Statement of the problem. The purpose of this study is to analyze the role of the teacher-sponsor of extra-

or common sense. When a person is asked to do this
the idea of a school new system is suggested. It is
very is strictly associated with the idea of a school
product, and a school system is not to be confused
the quality of the school product with the school
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school values. School values are not
school values. School values are not
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curricular dramatics activity in New Mexico secondary schools with reference to the four basic elements of successful sponsorship previously stated: (1) to attempt to ascertain to what extent dramatics activity is planned and conducted by teacher-sponsors with regard to self-determined, well-defined educational objectives and to procedures and practices expected to fulfill them; (2) to analyze opinions of teacher-sponsors concerning the attitudes of their principals or other administrators toward the educational value of dramatics activity; (3) to examine the levels of interest, experience, and training of teacher-sponsors in the field of dramatics and dramatics sponsorship; and (4) to determine to what extent teacher-sponsors of extracurricular dramatics activity in New Mexico secondary schools encourage or restrict student initiative, responsibility, and control.

Delimitation of the problem. This study has been limited to the following procedures: (1) investigation has been restricted to the role of certificated secondary school teachers in performing dramatics teacher-sponsor functions under school auspices during the current academic year of 1956-1957; (2) consideration has been given only to dramatics activity carried on outside the realm of credit-bearing course work; and (3) any element of

dramatics sponsorship without direct bearing upon the four purposes of this study has been considered beyond the scope of the investigation.

Importance of the problem. High schools in the United States constitute the largest and most active play-producing organization in the world. James H. Butler states that ". . . more people see high school plays in this country each year than plays produced by any other group including the Broadway professional theatre, the college theatre, and the community theatre."¹ In 1950, more than 75,000 full-length plays were produced and presented by American secondary school students.² It may reasonably be supposed that the number of one-act plays produced would represent at least an equally high number. In view of the fact that a full-length play produced by secondary school students requires an investment of, roughly, 125 to 150 hours of rehearsal and production preparation time, it can be calculated that in 1950 students and teacher-sponsors expended between 9,375,000 and 11,250,000 hours in cooperative group activity; and the number of individual man-hours represented would reach an astronomical total.

¹James H. Butler, "Problems of Teacher Training in Drama for the Secondary Schools," California Journal of Secondary Education, 28 (November, 1953), p. 419.

²Ibid.

Since dramatics is an educational activity held under school auspices, examination of how well these hours are being expended in serving the educational needs of youth is highly pertinent and important.

A good dramatics activity program is capable of fulfilling many fundamental learning tasks of youth. It can provide feelings of belonging, and a strong sense of personal accomplishment. It can develop in the student a great variety of important skills, attitudes, and understandings of direct service to both his present and his future social and vocational success. Dramatics activity provides superior opportunities for building democratic attitudes because the very nature of theatrical production demands maximum group cooperation for its functioning. Dramatics can broaden the student's background of experience through the vicarious sharing of the problems of others, by providing opportunities for creative imagination, by opening up the realm of dramatic literature, and by bringing the past to life. It is capable of developing positive character traits by teaching constructive leadership, learning to meet and assume responsibility, developing tact, flexibility, alertness, independence, and many others. The effect of dramatics experience upon personality constitutes a major educational service to its par-

Since domestic is an important factor in

the school system, a curriculum of how well the

are being prepared is being the school system

which is highly prepared and improved.

A good education system is one that is

improving every day and every year.

can provide better education, and a better

personal development. It can be seen in the

great variety of important skills, abilities,

standards of living and the progress of the

future of the world.

provide a good education for the future.

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ticipants, involving the development of dignity, poise, and presence, and the practice of vital communicative skills. Finally, dramatics activity can offer training in a great many craft skills such as carpentry, sewing, painting, lighting, model-making, and costume and scenic design, and can help to develop commercial and business competencies such as budgeting, accounting, and advertising.

There is probably no school subject, activity, or undertaking which involves the use of more diversified skills and talents, provides a wider variety of opportunity for the development of fundamental understandings and attitudes, or offers greater promise of personality development and adjustment than does that of dramatics activity.

However, for the activity to realize its educational potential, it must be conducted by teacher-sponsors with deliberate objectives, sound training and experience, real interest in the field, and, above all, a firm conviction that the activity exists solely for the educational development of the young people participating in it.

An earlier, preliminary study by the writer of the dramatics activity program in New Mexico secondary schools suggested that many teacher-sponsors had been selected without regard for their qualifications to undertake the direction of a successful program. A thorough investigation was felt to be important and necessary to determine

addition, exercises, and modelled as the development of
dramatic activity program in the school. The purpose
is to suggest a series of activities which will
educational opportunities. In the school, the
better results through dramatic activities.

II. DEFINITION

Dramatic activity. It is the use of drama, story,
action, and processes performed by a group of students,
voluntarily associated and organized, for the purpose of
social, reflective, creative, and expressive
play and activities. These activities are carried out
dances, a variety of dramatic activities of social interaction
instruction, and for other purposes which are
educational.

Teacher-student. A teacher-student relationship is
the relationship which exists between the teacher and
student in a voluntary or involuntary relationship.
activities, and activities which are carried out
instruction, and activities which are carried out.

Activity school. A school in which the
term shall encompass the school activities in the school
which shall be the school activities which are carried out
the school activities which are carried out.

III. ORGANIZATION OF REMAINDER OF THESIS

Chapter II presents a short background account of the historical position of dramatics in education, and provides a survey of related literature dealing with dramatics activity in the modern secondary school.

Chapter III is concerned with the design of this investigation, setting forth the source of materials and the methods of procedure employed in devising a questionnaire intended to provide evidential data upon which the attitudes and practices of those responsible for dramatics program leadership might be educationally evaluated.

Examination of basic data concerning the secondary schools represented in this study, the teaching fields and teaching field combinations of respondents, and the methods by which teacher-sponsors were selected or designated for the responsibility of leading the dramatics activity programs of those schools, occupies the first section of Chapter IV. This is followed by an analysis of data on five factors felt to be indicative of the level of administrative support given the programs and influential in determining the morale of teacher-sponsors: (1) the levels of interest in conducting the activity expressed by teacher-sponsors; (2) attitudes of principals and administrators toward the value of the dramatics program; (3) the

III. CONCLUSIONS

Chapter II presents a brief description of the

the historical position of the subject in the history of science and a survey of the present state of knowledge in the field of activity in the modern scientific research.

Chapter III is a description of the historical position of the subject in the history of science and a survey of the present state of knowledge in the field of activity in the modern scientific research. Chapter IV is a description of the historical position of the subject in the history of science and a survey of the present state of knowledge in the field of activity in the modern scientific research.

Chapter V is a description of the historical position of the subject in the history of science and a survey of the present state of knowledge in the field of activity in the modern scientific research. Chapter VI is a description of the historical position of the subject in the history of science and a survey of the present state of knowledge in the field of activity in the modern scientific research.

Chapter VII is a description of the historical position of the subject in the history of science and a survey of the present state of knowledge in the field of activity in the modern scientific research. Chapter VIII is a description of the historical position of the subject in the history of science and a survey of the present state of knowledge in the field of activity in the modern scientific research.

Chapter IX is a description of the historical position of the subject in the history of science and a survey of the present state of knowledge in the field of activity in the modern scientific research.

financial support given the program; (4) quality and quantity of facilities and equipment for conducting the program; and (5) the "priority" of individual student activities in the competition for the scheduling of facilities and time in the total activities program of the school.

Chapter V presents findings on the levels and the amounts of experience and training of the respondents, and, by means of coefficient of correlation and critical ratio statistical analysis, relates these to scores received in the section of the survey questionnaire dealing with specific educationally oriented procedures and practices in conducting the dramatics activity programs in their respective schools.

Chapter VI defines five central areas of dramatics activity through which major educational objectives of our secondary schools can be effectively approached and realized, and analyzes responses toward attitudes, procedures, and practices related to those areas and objectives.

Chapter VII presents conclusions drawn from the findings of Chapters IV, V, and VI, offers recommendations for improvement in the training and selection of, and procedures and practices employed by, teacher-sponsors of dramatics activity in New Mexico secondary schools, and gives a general summary of the study.

A Bibliography and the Appendix conclude the study.

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CHAPTER II

SURVEY OF RELATED LITERATURE

Heightened understanding of the status of dramatics activity in today's secondary schools, and sounder bases for judging it, can be the result of viewing the activity in an historical perspective; and an account of the history of dramatics in education can likewise be better understood by introductory consideration of current controversies of educational approach in terms of what may be considered their conflicting historical implications.

In the current controversy in American education between what are loosely called "modern" and "traditional" approaches to the curriculum and extracurriculum of today's schools, one interesting possible conclusion emerges for thoughtful students of educational history. Many educators and laymen who may be described as having traditional attitudes and approaches toward evaluating the comparative worth of fields of learning and of methodologies of teaching in American education today seem inclined to assume that their views are supported by a kind of historical venerability, enjoying the sanction of time-honored, experiential wisdom based upon sound lessons from the extended past. The so-called "modern" or "progressive"

educator or layman, on the other hand, might be said often to assume unduly that his approaches and attitudes are neologistic in character. Considered in their broadest sense, both of these described positions ignore what appears to be a central lesson of educational history, which is that much of what is considered today to be "modern" in education finds its origins and practice in educational antiquity, and much that is considered perennial in our educational system actually represents developments of comparative recency. Many "modern" concepts of motivation and learning, to cite one example, mirror the pedagogical teachings of the Roman Quintilian which he set forth in 95 A.D. in Institutio Oratoria, a methods manual for teachers which speaks of the need for integration of learning, of the unworthiness of punishment and the motivational value of praise, and of the necessity for fitting teaching methods and materials to the needs of the child. Today's content-centered English teacher might find material for contemplation in the realization that high school English Literature and Composition are, in the language of the Theatre, merely made up as aged and bearded curricular dignitaries, when in reality they are relative newcomers to our secondary school program, with a history of less than one hundred years.

One might say that many educators and laymen who seem ready to assume that the value of many learning areas, disciplines, and activities can be equated with the importance accorded them by history are evidencing a kind of historical myopia in their applications of such a yardstick to many of the elements of today's secondary school program. There is little doubt that countless teachers, administrators, and lay persons regard dramatics as a comparatively recent development in education and one that is not a vehicle for teaching and learning of comparable value to those of more "serious" study fields. In doing so they ignore the fact, or are not aware of it, that dramatics is one of the oldest teaching and learning disciplines known to education, and one that may very well qualify as the oldest of all.

I. PRE-TWENTIETH CENTURY EDUCATIONAL DRAMA

Examination of writings related to the field of educational dramatics reveals not only an historical pattern extending from man's earliest history, but the central fact that drama developed from social motivations of instruction rather than from those of entertainment. Defining "the mimetic instinct" and "didactic motive" as the major social educational impulses from which the drama

sprang, Dolman,¹ in tracing the genesis of acting, outlines the instructional origins of drama and draws the parallel for today's use of dramatics to teach:

Every so often we hear some such critic declaim against the enormity of an artist turned preacher, prostituting his art to new usages of instruction. The only trouble with this notion is that it reverses history. The drama was religious and didactic long before it was aesthetic, and even the impulse to act served as an instrument of education and indoctrination before it served as an instrument of art--perhaps before it served as entertainment. It is the artist, not the² preacher or teacher, who came last upon the scene.

The historical pattern of dramatics in education begins, then, with man's need and desire to instruct, in particular to initiate and indoctrinate the young in the tribal traditions, customs, and religion through the impersonation of heroes, gods, and totems in re-creations of the legends and incidents associated with them.

The initiation ceremonies of lodges and secret societies today are not so very different in principle; nor is the activity of the schoolteacher who employs dramatization as a classroom method.³

Tracing the broad periods of educational drama from these ancient times, it is found that studies of the formal history of educational drama ordinarily begin with

¹John Dolman, Jr., The Art of Acting (New York: Harper & Brothers, Publishers, 1949), pp. 1-12.

²Ibid., p. 6.

³Ibid.

the use of drama in the schools of Hellas, when training for performance of the dithyramb provided the sole means through which poor boys of Athens could acquire a free education. Bridge⁴ states that from these earliest centuries until the seventeenth, drama was a regular part of instructional technique. The seventeenth century, the literature agrees, marked the decline of dramatics in the schools in the wave of Puritanical austerity which swept over all of the theatre, amateur as well as professional. Belief in the morally subversive nature of the drama persisted until the turn of the twentieth century. Revitalization of dramatics in the schools has occurred since 1900, struggling no longer against puritanical attitudes but against formalist educational doctrines which had become the wellsprings of the secondary school program in its absence.

In 1956, Coggin⁵ published a major study in the field, an historical survey of drama in education from the time of the ancient Greeks to the present day. Beginning with a detailed account of the instruction given the

⁴W. H. Bridge, Actor in the Making (Boston: The Expression Company, 1936), p. 3.

⁵Philip A. Coggin, The Uses of Drama (New York: George Braziller, Inc., 1956, pp. 1-293).

Athenian schoolboy chorus in poetry, religion, singing, and dancing, and in which development of the whole personality remained the paramount objective, the author proceeds to an account of the attitudes and writings of Plato and Aristotle toward educational dramatics.

In their controversy over the merits of the theatre, Plato believed that, since drama was an imitative art, it was one incapable of portraying intellectual truth; and further believed that whereas the acting of "good" characters could be of benefit to the immature, dangers existed in the repeated portrayal of "bad" characters through the process of which imitation could "infect" reality. Aristotle, on the other hand, believed that drama did not depend upon physical imitation, but was rather the imitation of abstract ideas dealing with universals; he did agree with Plato that we become what we imitate, and that although portraying tragedy was good for the young because it imitated men "better than they were," contact with Grecian Tragedy or Comedy could have deleterious effects.

In tracing Roman attitudes, Coggin notes, among others, that Cicero's views of dramatics were generally favorable, that Quintilian, while agreeing that since imitation passes into habit some dramatics experience

Attention was directed to the fact that the
and hence, and in the development of the
ally remained the primary concern of the
needs to an extent of the relationship between
and artistic toward educational organization.

In their conclusion, they also stated that the
into believed that, since there was no
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artistic, and the most, and the most
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In their conclusion, they also stated that the
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could have bad effects upon moral goodness and certain objectives of oratorical training, nevertheless felt that dramatics could provide useful training in its breadth of portrayal of character and emotion, and that Seneca, a forerunner of today's content-centered teacher, ". . . condemned the stage because it took people away from the more serious pursuits of learning. Art for him was confined to the useful, such as the art of cooking."⁶

The opposition of the Christian Church to theatre throughout the Dark Ages occupies a chapter of Coggin's study. Such opposition was based initially upon the pagan character of Roman dramatic literature and the representational nature of the art itself. The Roman Christian Cyprian strongly condemned the theatre for the vices and moral degradations into which it had fallen.⁷

After describing the extended period during which Church attitude suppressed theatrical development, the author considers at length the historically ironical fact that it was out of Church needs that drama reemerged. In particular, the reemergence resulted from the development of liturgical drama out of chants sung at Mass, from

⁶Ibid., p. 25.

⁷Ibid., p. 34.

Christianization of popular festivals, and from Pope Gregory the Great's clarification of the second Commandment, in which he distinguished between images set up for worship and art with the worthy aim of instructing the great illiterate masses of the people.⁸ The addition of action to the telling of the Christmas story and the lives of the Saints, the substitution of the vernacular for Latin in the telling, and the inevitable development of religious drama as a form in itself mark further steps.

These changes mirrored themselves in religious education from the time of the founding of the monastery and cathedral schools in about the sixth century. The dramatized Quem Quiritis?⁹ or Easter Sequence, which developed over many years, had as its object ". . . to strengthen the faith of neophytes, and many of the earliest plays are in fact associated with the boys of Benedictine establishments."¹⁰ The first performance of a play in England of which there is record concerned St. Catherine and was performed by choirboys in 1110. In France, the earliest play was The Miracle Play of Daniel

⁸Ibid., p. 44.

⁹"Whom seek ye in the Sepulchre?"

¹⁰Ibid., p. 47.

in 1140, ". . . which was apparently performed by boys from Beauvais as part of a scholars' festival rather than as part of a church service. It is operatic in form, interspersed with dialogues and such events as the hand appearing for the writing on the wall."¹¹

From these beginnings dramatics developed rapidly as both an educational and a popular form.

Early religious drama was a manifestation common to the whole of Europe. Starting in the churches among ecclesiastics, it passed, as it grew, into the street and the market place, and into the hands of the laity.

With the transfer of the plays from the church to the market place came a change in emphasis from God to man. Left to themselves, the lay dramatists, like their Greek forerunners, turned their minds to man's struggles with his fate.

For nearly five centuries the miracle and morality plays provided between them the only form of intellectual pleasure for the unlettered masses of Europe. In the life of the common man they took the place of schools and books at a time when these were reserved for the privileged few. Their contribution to the fertilization of the European mind is incalculable.¹²

By the second half of the sixteenth century, Coggin states, drama formed part of the curriculum of almost every school. Under the influence of Humanism, the study of ancient dramatists was introduced into the schools, play became "the watchword of education,"¹³ and a general

¹¹Ibid., p. 48. ¹²Ibid., p. 52. ¹³Ibid., p. 59.

scholastic atmosphere in which persuasion replaced force provided fertile ground for the development of educational dramatics.

One of the important figures in this development was Cardinal Wolsey, who not only was a frequent attender of school drama but provided for it in his statutes of 1528 to the Masters of Ipswich School.

Wolsey's address may be regarded as a manifesto to the grammar schools of the Renaissance. From this date drama finds a place in the curriculum, not for its moral lessons, but as an exercise in speaking and appreciation. And at once another virtue becomes apparent. Drama can teach the mother tongue.¹⁴

To this growth is owed the creation of the first comedy written in English. Ralph Roister Doister was authored by a schoolmaster, Nicholas Udall, and performed by his schoolboys. Support of educational dramatics in England in this period was so universal that ". . . it seems to be the exception to find drama absent from the classroom."¹⁵ It extended to Queen Elizabeth herself, who, upon refounding the Westminster School in 1560, ordained that ". . . in order that the youth . . . may become better accustomed to proper action and pronunciation . . . the schoolmaster and the preceptor shall together present a comedy or tragedy in Latin, and the choirmaster one in

¹⁴Ibid., p. 61. ¹⁵Ibid., p. 66.

scholastic teachers in which he was a regular contributor
provided service groups for the students in subject
in dramatics.

One of the important factors in this development
was Cardinal Kolbe, who not only was a frequent visitor
of school buses but provided for it in his own name of 1932
to the Masters of Ignacio 1933.

Kolbe's efforts may be regarded as a step toward
the greater schools of the community. The first
date from 1933 is given in the curriculum, but for
its own sake, for as a school it is essential to
achieve. And a school is a school. The school
parent. There are many other schools.

To this point in time the school is the first
community school in the city. The school is a school
and is a school. The school is a school. The school
the school. The school is a school. The school
and in this point of view it is a school. The school
to be the school. The school is a school. The school
room. It is a school. The school is a school. The school
relating to the school. The school is a school. The school
... in order to be a school. The school is a school. The school
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English, to be acted in the hall by the scholars and choristers either publicly or privately."¹⁶ The governing statute has been carried out almost continuously for nearly four centuries.

The growth of educational dramatics during the sixteenth century was not limited, certainly, to England. An extensive and prolific school drama abounded in Spain, the Netherlands, the Scandinavian countries, France, and Germany. In France, for example, we find the following:

Comedy, in particular, was associated with the schools of France in the late sixteenth century and from them it spread to the professional stage. Headmasters taught Terence and their pupils acted his plays. Schoolmasters wrote French plays on the Terentian model and their pupils performed them throughout France and, as in England, also before the court.¹⁷

In Germany, educational dramatics drew vital sanction and support from, among others, Martin Luther.

Like the other humanists Luther also fell under the sway of Terence, whose plays he thought mirrored the real world, and in performance provided good linguistic exercises for scholars. But Luther's abiding gift was the Bible in the vernacular. . . . The vernacular therefore enters the curriculum, especially in the form of plays. He approved of the farces of Hans Sachs, the Nurnberg cobbler. The idea of plays in the mother tongue was soon widely copied . . .¹⁸

¹⁶Ibid., p. 65.

¹⁷Ibid., p. 69.

¹⁸Ibid., p. 99.

It was in Martin Luther's attitude toward drama, ironically, where lay the seeds for the initiation of the Puritan campaign against it. The Coggin study states that Luther repeatedly cited and believed in the Bible as authority for drama, and that Calvin's interpretation of the Mosaic law on dress as absolute and applicable at all times and in all places was inimical to its continuation.

Luther wanted a faith grounded on a rational interpretation of the Bible; the Puritan faith was grounded on the authority of the Bible. Luther could find his authority for drama in the spirit of Holy Writ, the Puritans took the letter of the Holy Writ as their authority for condemning it.¹⁹

In addition to forbidding members of the Reformed Church in France to attend plays, a ban enacted by the Synod of Nîmes in 1572, the Calvinistic branch of Lutheranism found in their anti-Jesuit attitudes further reason for condemning drama on the grounds that "... the Jesuits were the great exponents of drama as a means of education."²⁰ As anti-Catholics, the Puritans attacked the drama for its historical and continuing association with Catholic religious education.

To the Puritans the theatre was the embodiment of

¹⁹Ibid., p. 101.

²⁰Ibid., p. 102.

It was the first time that the American people had
 been able to see the results of the
 further campaign of the American people
 Luther especially since the American people
 suffering for them, and the American people
 Kossic law on the basis of the American people
 and in all cases the American people

Luther (Luther) was a man of a different
 generation of the American people
 ed on the American people
 his country for the American people
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It was the first time that the American people
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interest in worldly things and thereby in its sins. It was founded upon illusions of reality which were in turn based upon overt deception. It was more popular than the Church, with the people affirming openly, in the opinion of the Puritan divine, John Northbrooke, ". . . that plays are as good as sermons, and that they learn as much and more, than they do at God's word preached."²¹

School drama did not receive the sweeping condemnation of the adult theatre, however, and could be ". . . tolerated, provided it be not taken from Holy Scripture which was not given to be acted but purely preached, and also that it takes place rarely and by permission of the Colloquy to whom the composition must be submitted."²² These are the words of the ban of the Synod of Nimes. Northbrooke gave the following qualified approval:

I think it is lawful for a schoolmaster to practise his scholars to play comedies, observing these and the like cautions: first, that those comedies that they shall play be not mixed with any ribaldry and filthy terms and words (which corrupt good manners). Secondly, that it be for learning and utterance sake, in Latin, and very seldom in English. Thirdly, that they use not to play commonly and often but very rare and seldom. Fourthly, that they be not pranked and decked up in gorgeous and sumptuous apparel in their play. Fifthly, that it be not made

²¹Ibid., p. 104.

²²Ibid., p. 106.

a common exercise, publicly, for profit and gain of money, but for learning and exercise sake. And lastly, that their comedies be not mixed with vain and wanton toys of love. These being observed, I judge it tolerable for scholars.²³

Despite the permissive character of such pronouncements, there is little doubt that Puritanism constituted a major blow to drama in the schools.

Changing philosophies and theories of education in the eighteenth and nineteenth centuries served further to weaken educational drama. The influence of John Locke, for example, extended over two centuries of English thought and was of incalculable importance in the development of formalist, subject-centered approaches to education in which dramatics could only play a diminishing role.²⁴

In the historical developments of religion and educational theory can be read the history of drama in the schools. Viewed over the long span of centuries, of these two major influences religion was probably the most important. Today it is not; and development in our own century of the concept of education as the servant of the individual and group needs of youth in modern, democratic society has undoubtedly been the central cause of the

²³Ibid.

²⁴Ibid., pp. 146-149.

... money, but for the sake of the children, it is worth the effort. The children are the future of the nation, and it is our duty to provide them with the best possible education. This is the only way to ensure that they will be able to contribute to the progress of the country.

Despite the fact that the government is not doing enough to support the education system, it is still possible to make progress. We need to focus on the quality of the education, rather than just the quantity. We need to ensure that the children are learning the right things, and that they are being taught in the best possible way.

The government should be more involved in the education system, but it should not be the only one. We need to involve the parents, the teachers, and the community in the process. We need to work together to ensure that the children are getting the best possible education.

For example, we could have more parent-teacher conferences, and we could have more community involvement in the schools. We could also have more programs that are designed to help the children learn, and we could have more programs that are designed to help the teachers teach.

It is important to remember that the education system is not just a means to an end. It is a way of life. It is a way of teaching the children to think, to learn, and to grow. It is a way of preparing them for the future, and it is a way of ensuring that they will be able to contribute to the progress of the country.

In the future, we need to continue to work on improving the education system. We need to make sure that the children are getting the best possible education, and we need to make sure that the teachers are getting the support they need to do their jobs. We need to make sure that the education system is working for the benefit of all the children, and we need to make sure that it is working for the benefit of the country.

growth of educational dramatics in our secondary school program since 1900.

II. DRAMATICS ACTIVITY IN THE MODERN ERA

One significant and pervasive conclusion regarding the nature and content of the literature on dramatics activity in the American secondary school of the twentieth century can be drawn from its examination and study. That conclusion is that whereas there is a voluminous body of subjective, conjectural, and philosophical writing in the field, little has been done which can be classified as objective investigation or to which any degree of definitiveness might be ascribed. Monroe's Encyclopedia of Educational Research contains not a single word on the subject, and investigation of other research sources reveals a similar dearth of material. This is stated as a matter of reporting, and is not intended to imply a general condemnation of those concerned with defining and reporting the educational values to be derived from dramatics activity in our schools. Inspection of writings available in the field leads to the reasonable assumption that much of their subjective character appears to be due to the nature of the activity itself, dealing as it does primarily with broad educa-

tional outcomes difficult to measure, and dependent as it is in practice upon leadership of a highly individualized sort, in which seemingly successful results often derive from widely disparate procedures.

Those who have written on the various phases of school dramatics universally express the belief that the activity is an important and worthwhile one deserving the attention of secondary school educators everywhere, and worthy of inclusion in the program of every high school. Except in the expression of this single general attitude, there is a marked lack of unanimity in writings on almost all phases of the activity. This extends to everything from philosophical to procedural considerations.

The literature also demonstrates that emphasizing educational bases for planning and conducting the activity is a fairly recent manifestation in the field, attention theretofore having been given mainly to essentially non-educational standards of production and performance which have attempted to emulate those of the adult, professional stage.

In 1939, Bradford²⁵ undertook to survey all of the

²⁵Arthur Lenox Bradford, "The Direction of Educational Dramatics in the High School" (unpublished Doctoral dissertation, Peabody Contribution to Education No. 241, George Peabody College for Teachers, Nashville, Tennessee, 1939), pp. 1-337.

literature available on school drama in modern times in " . . . an attempt to illuminate the generally prevailing philosophy and methodology of educational dramatics in the secondary school."²⁶ His study involved a detailed reading and abstracting of all periodical articles listed in the general periodical indexes and guides, all articles cited in the annual indexes of journals devoted to dramatics, speech, and English, and all articles on any phase of secondary school theatre revealed in a volume-to-volume search of educational and general magazines, as well as employment of the same procedure with " . . . books on school dramatics by individual authors, textbooks for high school courses, introductory and appendix material from play anthologies for dramatics classes, manuals of production for high school dramatics directors, reports of surveys of directing practices, and course of study publications of state departments of education."²⁷

For the purposes of this chapter it is the intention of the writer to extract from this extensive and lengthy study the broader, more general findings as they

²⁶ Arthur Lenox Bradford, The Direction of Educational Dramatics in the High School: An Abstract of Contribution to Education No. 241 (Nashville, Tennessee: George Peabody College for Teachers, 1940), pp. 1-8.

²⁷ Ibid., p. 1.

occurred within the areas of the subject defined in Bradford's investigation, and to reserve more specific findings for later consideration herein as they bear pertinence to the areas of secondary school dramatics activity defined by the present investigation.

Throughout Bradford's study conclusions are drawn which support the contention that there is little agreement among those active in secondary school dramatics on principles and procedures appropriate to its function and operation.

Upon the question of the educational philosophy from which school dramatics ultimately receives its sanction and by the doctrines of which its achievements are to be gauged there is nothing approaching a unanimous conviction.²⁸

Comparatively speaking, however, the greatest accord of thought and technique are upon ultimate purposes, says Bradford, and the least upon enabling organization and technical procedures. And it is in the latter area, he says, that there exists the least information and material.

Synthesizing from his sources the factors which appear most frequently to describe it, Bradford provides the following definition of educational dramatics:

²⁸Ibid., p. 22.

Educational dramatics, in more positive terms, is generally presented as an organized and directed pursuit of the art of the theatre with a view to the individual growth believed to follow upon an enlistment of abilities creatively in the dramatic representation of various aspects of life. The best student-centered drama of the contemporary high school is described by its leading advocates as an organization of experience opportunities, as being, in all essentials, without debt to the commercial stage, and as following its own devices without dread of popular disfavor or necessity of popular applause. To the once general view of students as resources, of different value, for dramatic purposes, it is presented, in opposition, as affirming the ideal of conscious play-crafting as a channel of creative expression, and of plays as by-products of an enterprise the success of which is measured in terms of the intellectual, emotional, and physical growth of the participants. For a Reggiseur pattern of direction it is said to substitute a method of teaching and provocative guidance, and the word, training, is less efficient than the word, culture, to describe the influence which is its aim.²⁹

Those who subscribe in principle to the above definition believe that to dramatics activities motivated by monetary, exhibitionistic, or other purposes alien to the fundamental objectives of secondary education the description "educational" should not be applied.

Educational benefits which are said to derive to participants in the activity and which the Bradford study states are the most cited in the literature are (1) enhanced appreciation of dramatic literature, (2) increased understanding of the issues of life and of human conduct,

²⁹Ibid., pp. 51-2.

(3) generally refined voice and speech, (4) growth in mental and physical poise, (5) increased readiness and capacity for responsibility, and (6) added self-control.³⁰

In discussing practices and procedures in the conducting of the program, Bradford first considers the extracurricular nature of program organization, and concludes:

There is practically no dissent from the opinion that the administration of dramatics through accredited courses is ultimately the only system from which the desired outcomes can be largely obtained.³¹

In the selecting of plays, no clear definition of what constitutes the ideal play for educational dramatics existed in the literature surveyed by Bradford, although the following are reported as having been repeatedly cited as general qualifications for plays to be used on the secondary school stage: it should (1) have intrinsic literary merit, (2) be free from unnecessary coarseness in lines or situations, (3) provide stimulation to students' imaginations and suggest new ideas or attitudes, and (4) be within the ". . . emotional experience range of the student actors."³²

³⁰Ibid., p. 3.

³¹Ibid., p. 4.

³²Ibid., p. 5.

Investigation of casting procedures, as might be expected, resulted in major divergences of opinion among leaders in secondary dramatics activity. The two central procedural approaches to casting are described by Bradford as the "hygienic-therapeutic" and "competitive-artistic" types. The directors using the first one described ". . . evaluate dramatics in terms of its utility as a personality corrective and psychological device in teaching [and] the latter procedure assumes that the parts of plays ought to be assigned to students who give greatest evidence of possessing the intelligence, emotional sensitivity, and physical characteristics demanded for the artistic interpretation of the various roles."³³ The majority of directors, Bradford found, favor the latter procedure, defending it ". . . upon the value for educational purposes of the consciousness of a successful characterization which comes from interpreting a role for which the student has some equipment."³⁴

Rehearsal direction is regarded by most directors of educational dramatics as an act of teaching, similar to that involving the techniques and principles of creative

³³Ibid.

³⁴Ibid.

instruction in curricular subject fields. Although wide disagreement exists on the extent to which the director's conceptions of character should prevail, Bradford reported that the prevailing opinion regards the director ideally as a tactful leader who achieves results through guiding students to seek just character interpretations. The majority of directors further feel that knowledge of acting conventions and technique is essential in order to be able to help students to achieve authentic characterizations on the stage.³⁵

In the area of production organization, the main conclusion reached by the Bradford investigation was that a general attitude appeared to prevail that production responsibilities such as stage and costume designing, make-up, the management of properties, and others, should be delegated entirely or largely to students.³⁶

In the published abstract of his study, Bradford makes the following summary:

The direction of educational drama in the high school is, on the whole, idealistic and progressive. . . . Although conservative art theatre philosophy which exalts the product of play-making and extreme pedagogical theories of school drama which are ob-

³⁵Ibid., p. 6.

³⁶Ibid.

sessed with the process both exert an appreciable influence, educational play direction appears unperturbedly to accept the compatability of artistic excellence and student development and to seek the one as a means to the greater realization of the other. The record of the published expressions of directors over a period of years suggests that much work remains to be done before the potential service of the drama to the general aims of secondary education is realized . . .³⁷

A survey of related literature published since the Bradford study reflects a general agreement with his findings. The material investigated reveals a continuing disparity of opinion in the various phases of the activity, provides no important advances in the identification of specific procedures of general applicability through which the educational objectives of the activity can be met, and continues to be generally philosophical in nature.

Strang³⁸ published in 1946 a major review of research and investigation in group work among high school and college students, including dramatics activity, and took note of the subjective, generalized character of literature in the field:

Although hundreds of articles have been written on student activities, few significant researches have been published . . . the literature on extra-

³⁷Ibid., p. 8.

³⁸Ruth Strang, Group Activities in College and Secondary School (Revised Edition) (New York: Harper & Brothers Publishers, 1946), pp. 1-301.

curriculum activities is predominantly descriptive . . .³⁹

This fact does not, the author states, negate the worth of the writings or preclude the use of the findings in practice:

To reject the suggestions of perspicacious group leaders just because their procedures, hypotheses, and conclusions have been derived from experience rather than from experimentation, could not be justified . . .⁴⁰

Viewing the entire range of student activities, Miss Strang concludes that teacher-sponsors whose goals are fixed too strongly upon what might be termed the "end-products" of many group activities run the risk of depriving students of many vital personal developmental learnings.

One reason why the quality of experience in many school clubs and other student groups is poor is that many sponsors are not aware of the values of these activities. Too often, the sponsor's attention is focused on producing a finished dramatic performance . . . instead of on the lines of positive attraction or repulsion being formed among members and the feelings of self-confidence and personal worth--or the opposite--being built in each participant. No one would discount the desirability of an end result that gives satisfaction to all concerned. However, if achievement of this kind is the only end the sponsor has in view, the far more important outcome of personal development is likely to be lost. Moreover, the students will lose a great deal of happiness,

³⁹Ibid., p. xi.

⁴⁰Ibid., pp. xi-xii.

inherent in their striving, if their attention is focused too intently on the goal.⁴¹

In 1950, Drake⁴² published a digest of a doctoral research study concerned with the effect of personality traits upon student acting performance, and concluded that ". . . personality maladjustment does not necessarily prevent good acting."⁴³ Based upon this initial study, the author subsequently published an article on the effect of dramatics participation upon the personalities of high school pupils.⁴⁴

The non-verbal approaches of the physical sciences and vocational arts, Drake contends, are successful primarily because high school pupils accept them as realistic, and conversely, their adaptation to areas of learning in which realistic problems are not easily available is generally unsuccessful because high school pupils reject contrived experiences as childish and unrealistic. "This difficulty," he says, "is particularly apparent in areas

⁴¹Ibid., pp. 19-20.

⁴²Francis E. Drake, "A Study of the Personality Traits of Students Interested in Acting," Speech Monographs, XVII (June, 1950), p. 132.

⁴³Ibid.

⁴⁴Francis E. Drake, "What the Theatre Can Do for the Personalities of Pupils," National Association of Secondary School Principals Bulletin, 38 (January, 1954), pp. 125-30.

immediately concerned with personality development."⁴⁵

Dramatics participation is an activity which will help pupils learn mature problems of personal and group relationships, and which will be accepted seriously by adolescents. Drake contends that it is an activity in which the child world and the adult world merge naturally, permitting pupils to identify themselves closely with the adult in adult-centered problems. He then states that most high school dramatics activity programs today are carried on to fulfill a public relations rather than an educational purpose, and as a consequence preference is given in casting to students who are already fairly positive, adjusted, and confident individuals. Drake claims not only that such a ". . . choice is of very doubtful pedagogical value,"⁴⁶ but that it is founded upon an erroneous assumption, as evidenced by his previous research.

Butler⁴⁷ published an article in 1953 on problems of teacher training in dramatics for secondary schools. After establishing the importance of the activity in the schools, the author enumerates basic qualities needed by

⁴⁵Ibid., p. 125.

⁴⁶Ibid., p. 127.

⁴⁷Butler, op. cit., pp. 419-21.

teachers conducting it, in particular the ability to inspire students and ". . . get them to work as a team, for the theatre is one of the most highly integrated and cooperative arts known to man."⁴⁸

Butler states that the greatest problem in the dramatics program is the lack of teachers adequately trained in theatre. After outlining basic course work for prospective dramatics teachers, the author urges follow-up course work in the field, in-service training courses, special summer theatre workshops, and short intensive courses especially designed for the teacher without adequate preparation. In summarization, he states the following:

If we could in some way induce the high school administrators to become more interested and alerted to the value and problems of secondary drama, we would be well on our way toward creating something really important and unique in this country.⁴⁹

In 1956, Miller, Moyer, and Patrick⁵⁰ published a nationwide survey of "best practices" in secondary school activities ". . . on the assumption that the general

⁴⁸Ibid., p. 419.

⁴⁹Ibid., p. 421.

⁵⁰Franklin A. Miller, James H. Moyer, and Robert B. Patrick, Planning Student Activities (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1956), pp. 399-413.

improvement of present practices may be attained by studying specific instances of success."⁵¹ Regardless of what one may consider the validity or lack of validity of this underlying assumption, findings of the study in the field of dramatics activity are pertinent to the current investigation.

Without providing suggested responses, the authors asked teacher-sponsors across the nation to identify the attainable objectives of the activity, and upon analysis of responses from teachers in forty-four states, found agreement on these five objectives: (1) to develop the individual participant; (2) to develop group cooperation; (3) to develop and widen student interests; (4) to promote worthy use of leisure time; and (5) to provide opportunity to promote creativeness. In speaking of the first objective, the writers conclude that ". . . the major emphasis should be on an educational activity to promote individual development for the greatest number of students rather than on perfect artistic achievement and the door receipts such a performance might attract."⁵² Their conclusion on the second objective is as follows:

⁵¹Ibid., p. viii.

⁵²Ibid., p. 402.

Improvement of present methods may be obtained by
using specific measures of success. The teacher is
one may consider the quality of work of pupils in
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Without further reference to the present, the
ranked teacher-educators should be asked to think of
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Teamwork or group action is assuming an ever-increasing role in the democratic processes of social living. . . . Dramatics as a cocurricular activity in the schools opens up many situations in which the learners become conscious of the need for cooperation. The success of the whole undertaking . . . depends upon the ability of each member of the group, including actors and non-performing supporting co-workers, to work together. . . . If the dramatics activity within the school is to make maximum use of the opportunity to develop this cooperative attitude, all possible pupil involvement is to be achieved.⁵³

The third objective can be attained through dramatics because its subject material is drawn from a variety of fields, including history, sociology, literature, geography, and science, recreates past events and contemplates future ones, and presents in a serious fashion the problems of political and social living.⁵⁴ Dramatics activity promotes worthy use of leisure time because it is a socially acceptable undertaking which adolescents, themselves, consider worthy of their attention.⁵⁵ Finally, the fifth objective can be reached through the broad scope of opportunities for creative expression inherent in dramatics production, preparation, and presentation.⁵⁶

In summarizing their investigation in the area of dramatics activity, the writers make the following observation on the perennial cleavage in the field between

⁵³Ibid., p. 403.

⁵⁴Ibid.

⁵⁵Ibid., p. 404.

⁵⁶Ibid.

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emphasis upon the production goals and emphasis upon individual educational attainments:

Unfortunately, produced dramatics is over-emphasized in most schools, and educational dramatics is seldom or never emphasized in many schools. This failure on the part of many schools to use dramatics in the interest of students (instead, using students to enhance dramatics) can be attributed to the lack of understanding on the part of school administrators and teachers of the real benefits of educational dramatics.⁵⁷

Conclusions from a survey of related literature in the field of educational dramatics resolve themselves into several main areas.

Historically, teaching through dramatics is as old as religion and education themselves, and throughout that long history writings and studies of the place of the activity in education have largely concerned themselves with defending or attacking the philosophy underlying the right of dramatics to a place in the school program, with defining the objectives which the activity is capable of meeting and the goals it should set, and with subjective description, based mainly upon personal experience, of practices and procedures and approaches bearing promise of helping to attain those objectives and goals.

Writings and studies made in our own century pro-

⁵⁷Ibid., pp. 412-13.

vide evidence for the conclusion that there has been a steady trend from dramatics activity based upon the elements of production and performance excellence per se as central goals and standards, to dramatics which seeks to provide opportunities for secondary school students to meet individual and group fundamental learning tasks and to provide means for personality and character development of a sort perhaps not otherwise obtainable through the school program, learnings of real importance to their future social and vocational success and their future participation as worthy citizens of a democracy. This is mainly possible because, says John Dewey:

Drama deals with men in groups, and men in action. It shows action rather than talks about it. It does not paint life but sets it before us It shows us man's interior nature working itself out as an objective fact.⁵⁸

⁵⁸John Dewey, Psychology (New York: The American Book Company, 1891), p. 321.

CHAPTER III

DESIGN OF THE STUDY

I. SOURCE OF MATERIALS

From 1954 through 1956 the writer served as teacher-sponsor of a secondary school dramatics activity program in a New Mexico high school after having had an extensive experience, both amateur and professional, on the stage and in radio, motion pictures, and television, over a period of some twenty-five years. The background of the writer also included formal academic study and training in the field, and continual participation in extracurricular dramatics while a student in junior high school, senior high school, and junior college.

While serving as a secondary school teacher of Speech and as teacher-sponsor of extracurricular dramatics, the writer pursued graduate study in the College of Education of the University of New Mexico. During the course of this graduate work he became interested in investigating and defining objectives, procedures, and practices through which extracurricular dramatics in the secondary schools might better help students to realize the great potentials for educating youth which were believed to exist in the activity.

CHAPTER III

SECTION 1. THE CASE

I. SUMMARY OF FACTS

From 1925 through 1935 the subject received no formal education of a regular type. During this period he was in a New York City school for a few years, but his education was not continuous. He was a very bright child, and in fact, during his school years, he was a member of the period of about twenty-five years. The subject of this writer also included formal education and training in the field, and several periods of study in various branches of science and mathematics. The subject was a student in Junior High School, and high school, and then a college.

This review of the subject's education is intended to show that he was a very bright child, and that he was a member of the period of about twenty-five years. The subject of this writer also included formal education and training in the field, and several periods of study in various branches of science and mathematics. The subject was a student in Junior High School, and high school, and then a college.

As a term project in a course devoted to student activities in the secondary school, the writer devised and distributed a questionnaire covering ninety-five items intended to provide a broad over-view of administrative and teacher-sponsor attitudes toward the activity, and a fairly complete description of the types of programs being provided in respondents' high schools. Responses to this preliminary survey provided a basic source of information through which the central problem areas of the present investigation were identified and described.

During the course of preparing both the preliminary investigation and the present one, many books and periodical articles were consulted. These included not only material covering opinions, attitudes, theories, practices, and procedures recommended by writers on secondary school dramatics, many textbooks and guides in Speech and Drama content and instruction as well as general works in theatre and stagecraft, but also general references in education, particularly those devoted to the problems of adolescence and to secondary education in our American school system.

A number of consultations and discussions with experienced teachers of Speech and Drama, and teacher-sponsors of dramatics activity, on both the high school and college levels, were participated in on an individual and

as a consequence in a number of cases the
activities in the secondary schools the writer observed
distributed a heterogeneous covering of the field
tended to provide a broad overview of the field
teacher-graduate education, the activities, and a
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in the secondary schools. The writer observed that
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through which the general public is made aware of the
various fields were inadequate and superficial.
During the course of the study the writer
investigated and the present and past history of
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group basis, and provided an additional source of understanding, reference, and judgment. In particular, discussion with co-workers at several state-wide play festivals, conferences, and meetings provided a valuable exchange of attitudes and experiences regarding the philosophy and practices of secondary school dramatics sponsorship.

A final source of materials is represented by the 115 replies to the survey-questionnaire upon which the present investigation is based. The foundations upon which and procedures by which it was devised concerns the next section of this chapter.

II. METHODS OF PROCEDURE

Analysis of responses to the preliminary questionnaire, of related literature in the field, and of personal experience in conducting dramatics activity, pointed to the preponderant influence of the teacher-sponsor upon the measure of educational benefit deriving to student participating in a dramatics activity program. Having selected the role of the teacher-sponsor as the broad area of investigation for this study, the next step was to determine those elements of sponsorship believed to have the greatest influence upon the teacher-sponsor's effectiveness and

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success in utilizing extracurricular dramatics as an instructional and educational vehicle, then to determine the criteria upon which a teacher-sponsor's approaches and procedures could be adjudged to be essentially educationally oriented or essentially non-educationally oriented, and finally to determine statistical and other procedures through which the existence or absence of those elements could be measured in terms of specific approaches and procedures selected on the basis of those criteria of educational orientation.

The four elements of sponsorship of greatest influence are those which were defined and described in the Introduction in Chapter I of this study.

Statistical and other data on the sizes and types of schools represented by the respondents, bases upon which teacher-sponsors were selected to conduct the activity, the quantity and quality of the facilities and equipment available, the amount of financial support given the program, and the "priority" of activities in the distribution of school resources and allocations of students' time, were all handled by providing blanks and check-lists for responses.

Measurement of teacher-sponsor training and experience was then undertaken upon three bases: (1) self-

ratings were requested, teacher-sponsors being asked to assess their amounts of individual experience in various areas and forms of production and performance presentation as having constituted "no", "some", or "considerable" experience; (2) provision was made for teacher-sponsors to give the number of experiences which they had had in the various production and presentation areas and forms; and (3) teacher-sponsors were asked to supply descriptions of formal courses of study or training which they had taken.

Self-ratings and numbers of experience formed the foundations for construction of an "experience rating chart" which would permit teacher-sponsors to evaluate and quantify their experiences in ten major production divisions which they might have had in any or all of fourteen general areas of dramatics experience. The production divisions supplied in the chart included acting, casting, costuming, directing, lighting, make-up, producing, properties managing, scenery, and stage managing. The fourteen general areas of experience were those of experience as a student in high school (1), and in college (2); experience as an amateur participant in community and little theatre (3), club or organization plays or shows (4), in radio (5), in television (6), and in military shows (7); experience as a professional in legitimate theatre (8), in radio (9),

in television (10), and in motion pictures (11); and experience as a teacher-sponsor in elementary school (12), in secondary school (13), and in college or university (14). In order to acquire statistical data with which to work, self-ratings of experience were requested to be made in each production division of all areas of experience on the following basis: 0 = no experience, 1 = some experience, 2 = considerable experience.

The problem of devising an instrument for evaluating teacher-sponsors' objectives, attitudes, procedures, and practices involved a great many difficulties. Fundamentally, since evaluation implies the existence of criteria upon the basis of which something is judged, it was obvious that despite the wide variance between authorities in the field upon what constitutes good dramatics sponsorship, a selection and identification of criteria would have to be made upon the basis of the literature in the field and upon the basis of the writer's personal experience, however subjective the procedure might be. Consequently, by close examination of comparative definitions of what constitutes a "truly" educational approach as opposed to a "purely" production approach to extracurricular dramatics, and by reference to the writer's own experience with practices borne of his own approach to dramatics

as an educational instrument, a test was constructed consisting of a series of statements with which respondents were asked to agree or disagree and which described attitudes and practices in such a way as to reveal respondents' relative positions along a continuum between the two extremes of educational dramatics and production dramatics.

To construct the fifty items of which the test ultimately consisted, the investigator began by posing five central questions which it was believed described the areas of sponsorship-in-action of greatest significance in carrying out the major objectives of educational dramatics:

1. Are plays selected mainly on the basis of their value in providing opportunities for student development and learning, or mainly upon the basis of their potentialities for public performance?
2. Does casting proceed with maximum regard for the individual needs of participants in terms of personality adjustment, character training, and the development of essential skills and understandings, and not solely upon the basis of comparative talent and "type-casting"?
3. Are rehearsal, production, and performance procedures and practices utilized to build group consciousness, a sense of democratic mutual interdependence, and a feeling of belonging on the part of all?
4. Are rehearsal, production, and performance procedures utilized to develop individual personality and character traits such as responsibility, initiative, and creativeness, and to provide training in skills, attitudes, and understandings needed by individual participants?

5. Does the teacher-sponsor himself perform tasks, assume responsibilities, and make decisions which, left to the students, would constitute valuable learning experiences?

Within the general limits defined by each of these question areas, five central criteria for approach and practice were then described, and each criterion was thereupon utilized for constructing from one to three test statements with which teacher-sponsors would be asked to agree or to disagree, and which would serve in most cases as checks upon each other for judging the consistency between objectives and actual practice as revealed by the gross responses.

Tables I, II, III, IV, and V set forth the central criteria, and the fifty Agreement-Disagreement statements based upon them which appeared in the final questionnaire.

Test statements were constructed as carefully as possible to avoid revealing desired responses and to secure responses reflecting as much as possible the actual procedures and practices used in the dramatics activity programs represented by respondents. A third factor was avoidance of implied criticism of teacher-sponsors for deficiencies or shortcomings in personal backgrounds or program operations, in order to assist maximum frankness and honesty of response.

In devising the actual questionnaire, special at-

TABLE I
CRITERIA UTILIZED IN CONSTRUCTION OF AGREEMENT-DISAGREEMENT TEST ITEMS
TO EVALUATE EDUCATIONAL ORIENTATION OF TEACHER-SPONSOR
ATTITUDES AND PRACTICES IN THE SELECTION OF PLAYS

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Improving community relations through providing public dramatic entertainment should not be a paramount consideration in the selection of a secondary school play.	1.	In choosing a play for presentation, our central consideration is whether it is likely to be enjoyed and approved by the parents and other members of the community.
	26.	I believe that improving public relations through presenting plays is a major purpose of student dramatics activity.
	50.	Successful sponsorship of dramatics activity in a secondary school can be measured by the quality of the actual performance of a play before audiences.
Selecting plays dealing with adult concerns should be encouraged because adolescents desire and need adult identification and because such plays increase the range of vicarious experience.	6.	Rather than to select plays for presentation which concern serious adult problems, it is better to choose plays with lighter plots which students are more likely to understand and with which they can identify themselves.
	31.	It is usually unwise to select plays with plots which require adolescents to become involved with serious adult concerns.

TABLE I (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
The selection of plays should be undertaken jointly by students and teacher-sponsors to increase the opportunity for student decision and provide experience and instruction in the building of good standards of critical analysis and judgment.	11.	Our students are mainly responsible for finding and selecting the plays which we present, subject to the approval of the sponsor.
	36.	Because many important factors requiring the wisdom of experience and maturity are involved in the selection of a play, such selection should be undertaken by faculty members rather than by students.
Selecting plays because they contain good parts for the most experienced student actors provides experience where it may be least needed, denies experience where it may be most needed, and is essentially oriented to a policy of production dramatics.	16.	We select plays mainly because they provide good acting parts for our better student actors.

TABLE I (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Avoiding the selection of historical, classical, or other types of "literary" dramas on the grounds of their being "over the students' heads" is not educationally justified.	21.	Even if cost were not a factor, the production of historical, classical, or "literary" dramas by high school students should be generally avoided because students usually do not like them and do not handle them well.
	46.	Given my choice, I would avoid directing students in serious drama in preference to directing them in other types.

TABLE II
CRITERIA UTILIZED IN CONSTRUCTION OF AGREEMENT-DISAGREEMENT TEST ITEMS
TO EVALUATE EDUCATIONAL ORIENTATION OF TEACHER-SPONSOR
ATTITUDES AND PRACTICES IN THE CASTING OF PLAYS

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Although gross physical miscasting is to be avoided, casting "against type" is a practice which can provide major learnings through the vicarious experiencing of alien responses and attitudes.	2.	In casting the parts of a play, my major consideration is to match as closely as possible the types of characters in the play with the kinds of students who are most like them both physically and in personality.
	27.	It is an excellent idea to cast students in parts which are quite different from their own personalities and characters.
Casting which is done solely on the competitive basis of judging relative abilities to display excellence in public performance places unwarranted emphasis upon native talent and/or previous experience, and upon the end-product of the activity.	7.	In casting a play, I think it is always a good policy to assign the longer parts to those students with the most experience and talent.
	32.	I have often given a student a part in a play for which his talents would not ordinarily qualify him, because I thought the experience might be good for him.

II. SUMMARY

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TABLE II (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
The success of a dramatics activity program should be judged largely upon the influence it has had in helping as many students as possible to make adjustments and develop traits and attitudes of importance to the acquisition of outgoing, confident personalities.	12.	Operating a successful high school dramatics program depends a great deal upon how many confident, talented, and popular students the activity attracts.
	37.	Students with personality maladjustments can seldom be depended upon to give good acting performances.
	41.	It is common practice in our school to "double cast" plays in order to give as many students as possible a chance to play a part.
Casting for educational dramatics should be based to a large degree upon individual needs, for the determination of which tryout readings alone cannot provide a basis for appraisal.	17.	Knowledge of a student's home environment is often a good basis for deciding how to cast him in a play.
	42.	It has been my experience, or is my belief, that tryout readings provide a sufficient measure for deciding how to cast a play.

TABLE II (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Casting and directing are closely allied functions in which the former should represent objectives and the latter practices to meet them, and the nature of successful direction in dramatics demands avoidance of conflicting points of view.	47.	Sometimes other teachers and I cast and direct a play together or jointly.

TABLE III
CRITERIA UTILIZED IN CONSTRUCTION OF AGREEMENT-DISAGREEMENT TEST ITEMS
TO EVALUATE EDUCATIONAL ORIENTATION OF TEACHER-SPONSOR
ATTITUDES AND PRACTICES FOR DEVELOPING
GROUP CONSCIOUSNESS

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Performances should be allowed to proceed under maximum student and minimum teacher-sponsor direction and management. All elements of production will function as well in the absence of the teacher-sponsor as in his presence if a sense of adult group responsibility and of mutual cooperation and interdependence have been successfully built.	3.	I remain backstage during most of each performance to be sure that things go off smoothly, and to be there in case of production emergencies.
	28.	I have found, in productions with which I have served as teacher-sponsor, that it is a good policy to absent myself from the stage area while performances are in progress.

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JAN 10 1964

U.S. DEPARTMENT OF
THE ARMY

WASHINGTON, D.C.

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TABLE III (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
All students, regardless of assignment, should take part in the physical tasks required to get a production ready and it should be a matter of unalterable policy that all participants are mutually responsible for the physical condition of facilities and equipment mutually used and shared.	8.	The painting of scenery, the building of sets, the gathering of props, the making of costumes, and similar production activities, should be engaged in by everybody connected with the play, including the actors.
	33.	Some student or student committee should be assigned the job of cleaning up the dressing area following each performance.
	48.	I do not usually ask students who are playing parts in a play to divide their attention by participating in other production activities necessary to get a play or a show ready.
By orientation and example teacher-sponsors should take steps to obviate actor-crew stratification and build attitudes wherein all students are recognized as serving production responsibilities and not as the personal servants of each other.	13.	It seems largely unavoidable that students who are given production assignments after failing to win acting parts will feel that their jobs are of less importance than those of the students playing roles.
	22.	I have found that many students will not accept production job assignments after they have failed to be cast in a part in a play.
	38.	It is undesirable to require a wardrobe crew to hang up costumes following a dress rehearsal or a performance.

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TABLE III (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Teaching students that respect for the rights, feelings, or property of others in the group is paramount to any consideration of production or performance excellence, can establish a firm basis for individual adjustment to group objectives.	18.	I would not hesitate to suspend or remove a student actor from a role, no matter how important the role, talented the actor, or late in the rehearsal schedule, for a repeated disregard of others, following previous attempts to alter his behavior by explanation and other means.
	39.	Tardiness to rehearsals should be viewed by the teacher-sponsor as a matter of major importance.
	43.	The mutual interdependence of all persons concerned in a production is a primary characteristic of any theatrical venture.
Making provision for cast-crew parties, planned refreshment breaks during rehearsal, and other social aspects of dramatics activity, are important means of developing and feelings of belonging and group solidarity.	23.	Our cast and crew generally have a party to mark the closing of a production in which they have worked together.

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TABLE IV

CRITERIA UTILIZED IN CONSTRUCTION OF AGREEMENT-DISAGREEMENT TEST ITEMS TO
EVALUATE EDUCATIONAL ORIENTATION OF TEACHER-SPONSOR ATTITUDES AND
PRACTICES FOR DEVELOPING INDIVIDUAL PERSONALITY AND
CHARACTER TRAITS AND NEEDED SKILLS

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Participation in the activity should not be subject to eligibility rules and requirements on the grounds that they may deny avenues of real improvement to students needing them most.	4.	Students with poor grades in their classwork should be discouraged from participating, or restricted from doing so.
	29.	I believe that it should be a matter of policy that participation by students in extracurricular dramatics activity should be unrestricted by eligibility rules and re- quirements.
It should be a matter of established practice and policy that students should not be allowed to leave the production area following rehearsal or performance until the entire area has been restored to a clean and orderly condition, com- pletely ready for subse- quent use.	14.	When we present a series of nightly perform- ances of a play or show, we usually get everything ready for each performance im- mediately following the end of the perform- ance held on the preceding night, rather than doing so immediately before each performance.

TABLE IV (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Personal responsibility for such things as learning lines, readiness of hand props, condition of wardrobe and personal make-up materials is best taught through indirect methods based upon individual experiences with the consequences of personal failure.	34.	During dress rehearsals and performances, the basic responsibility for having personal items such as hats, gloves, canes, and purses ready to use when needed belongs to those in charge of Wardrobe and of Props.
	49.	Deadlines for the memorization of lines should always be scheduled.
Vocal power and flexibility and body control are major skills requiring special attention and patience on the part of the teacher-sponsor for their development.	24.	The inability of most students to project their voices sufficiently is a constant problem facing the teacher-sponsor who directs student productions.
	44.	Our students are given orientation sessions dealing with the fundamentals of stage geography, basic movement and positions, and Theatre tradition, in advance of their first rehearsal experience.
Students who have been known to constitute disciplinary problems or to display personality difficulties should be encouraged to participate.	19.	I try to avoid using students who are known disciplinary problems because they are usually a source of distraction to the group.

Edmondson, Ernest - President

1901

March 10, 1901

Edmondson, Ernest

1901

March 10, 1901

Edmondson, Ernest - Secretary

Edmondson, Ernest - Secretary

Edmondson, Ernest - Secretary

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Edmondson, Ernest - Secretary

Edmondson, Ernest - Secretary

TABLE V

CRITERIA UTILIZED IN CONSTRUCTION OF AGREEMENT-DISAGREEMENT TEST ITEMS TO
EVALUATE EDUCATIONAL ORIENTATION OF TEACHER-SPONSOR ATTITUDES
AND PRACTICES WHICH MAXIMIZE STUDENT EXPERIENCE

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Student committees, officers, or production appointees are the legitimate source of decision and control over the budgeting and expenditure of production funds and proceeds, subject to teacher-sponsor guidance.	5.	All money matters such as shopping for materials, budgeting, and keeping track of funds, including ticket sale proceeds, should be handled largely by the students.
To teach vital planning skills, attention to detail, and the assumption of responsibility, preparation of master scripts, prompt books, props schedules, and the like should be undertaken by student production personnel under teacher-sponsor instruction and guidance.	10.	The teacher-sponsor producing and directing a play should always prepare a prop schedule or check list showing the correct location of all props to be used in each scene and act.
	30.	It is part of the Stage Manager's job to assume, at times, the function of directing and rehearsing actors.
	35.	The teacher-sponsor should mark a master script showing clearly all cues for lighting, sound effects, entrances, and curtains, for use by the stage crew.

TABLE V (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
Contacting members of the community for the loan of props, purchase of tickets, arrangement of advertising and publicity time and space are all areas which students themselves should undertake.	15.	In almost every case, the teacher-sponsor should avoid making personal contact himself with local radio stations, newspapers, and merchants for the purpose of securing free publicity and advertising for school plays and shows.
	40.	Following a production, I often return borrowed props personally to be sure that they are returned in good condition.
Student improvement in learning to master artistic craft-skills such as acting, make-up, scenery designing and construction, creating costumes, and others, will be accelerated to the extent that teacher-sponsors stress student initiative, originality, and thought, and emphasize <u>direct</u> student experience with the elements of the craft.	9.	I usually make up the students for performances myself, usually in the order of their first entrances in the play.
	20.	In directing a play, I usually demonstrate how I went lines to be said by doing them myself, so the student can get a clearer picture or idea of proper interpretation.
	45.	The actual construction work on our sets is done almost exclusively by student crews.

TABLE V (continued)

Criteria describing approach or practice	Test no.	Agreement-Disagreement Statements drawn from criteria
A teacher-sponsor is not justified in performing himself tasks which have been the assigned or assumed responsibilities of students when failure to perform them has been the result of student inattention, negligence, or procrastination.	25.	Whenever, through irresponsibility, a student or a student committee fails to carry out a production task for which they have committed themselves, the teacher-sponsor should never undertake to perform that task himself.

tention and care were given to appearance and to form in a belief that both factors could influence the percentage of surveys returned. Introductory explanatory material regarding the purposes of the survey was written and reproduced in the form of a page from a play script, decorative illustration was employed throughout, and colored paper was used to increase the "eye appeal" of the mailed questionnaires.

While the described procedures were being utilized in devising the survey instrument, steps were taken to secure as recent and complete a listing of teacher-sponsors currently engaged in secondary school dramatics activity sponsorship as possible. Personal letters were individually written to each of the ninety-eight municipal, independent, rural, and county school district superintendents in the State of New Mexico, asking them to supply the names of all teacher-sponsors presently engaged in secondary school extracurricular dramatics activity within their respective districts. Self-addressed return postcards were supplied for this purpose. Two, and in some cases three, follow-up letters were sent to secure replies from superintendents failing to respond to the initial requests.

Only the superintendents of Hidalgo, Luna, Mora,

attention and care were given to the...
a belief that both factors could...
of output returned. Instructional...
regarding the purpose of the activity was written and...
produced in the form of a paper...
relative illustration was...
paper was used to...
questionnaire.

While the...
led in...
to secure...
sponsors...
activity...
individuals...
pal, independent, and...
interested...
supply the...
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tivity...
return...
and...
secure...
the initial...
Only the...

Rio Arriba, and Socorro Counties did not reply to communications sent to them. The list of teacher-sponsors compiled from information supplied by the ninety-three school superintendents who did respond comprised 162 names, to whom the questionnaire was subsequently sent.

Accompanying each questionnaire was a personal letter urging the teacher-sponsor's cooperation and assuring him of the inviolability of his responses, and a stamped, self-addressed envelope for convenience in returning the completed survey. Follow-up letters and double postcards, as well as remailings of the full questionnaire, were used to secure returns from teacher-sponsors not replying within reasonable lengths of time.

A total of 387 written communications was sent to acquire information for the compilation of the list of teacher-sponsors and to secure the data upon which this study is based.

Further descriptions of procedures, particularly those concerned with treatment of the data secured, has been left to subsequent chapters of this study in order to place such explanation in closer proximity to the specific findings which those procedures most directly affected.

CHAPTER IV

ANALYSIS OF BASIC PROGRAM AND TEACHER-SPONSOR MORALE ELEMENTS IN NEW MEXICO SECONDARY SCHOOL DRAMATICS ACTIVITY PROGRAMS

Of the 162 teachers to whom questionnaires were sent, ten replied that information regarding their designation as teacher-sponsors of dramatics activity was in error, and that they had not been, and were not now, so engaged. Of the remaining 152 teacher-sponsors presumed to be currently active in the dramatics activity programs of their respective schools, 115 completed and returned questionnaires. This was a return of 75.7 per cent. Five questionnaires were returned too late for inclusion in the findings of this study, but if included in the total of completed questionnaires, would represent a percentage of return of 78.9 per cent.

In compiling and interpreting the data supplied by completed questionnaires, returns were handled on the basis of individual teacher-sponsors rather than upon the basis of the schools which they represent. Principally because of a fairly prevalent practice in New Mexico secondary schools of including the directing of a class play in the general duties of the Junior Class Sponsor and Senior Class

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27. twenty-seventh is the fact that the
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81. eighty-first is the fact that the
82. eighty-second is the fact that the
83. eighty-third is the fact that the
84. eighty-fourth is the fact that the
85. eighty-fifth is the fact that the
86. eighty-sixth is the fact that the
87. eighty-seventh is the fact that the
88. eighty-eighth is the fact that the
89. eighty-ninth is the fact that the
90. ninetieth is the fact that the
91. ninety-first is the fact that the
92. ninety-second is the fact that the
93. ninety-third is the fact that the
94. ninety-fourth is the fact that the
95. ninety-fifth is the fact that the
96. ninety-sixth is the fact that the
97. ninety-seventh is the fact that the
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Sponsor, some schools are represented by more than one teacher-sponsor engaged in extracurricular dramatics activity.

Some respondents did not complete every item of the questionnaire; and in that section devoted to reporting the factors which entered into their selection or designation as dramatics teacher-sponsors, they were asked to check from one to six possible responses which described how they had come to undertake the responsibility. This accounts for variations in the number of responses reported on certain questions, although in the majority of cases totals reported account for the full number of respondents.

Basic data on schools of respondents. The basic data on the schools of the teacher-sponsors responding to the survey show that seven fundamental types of secondary schools are represented. These include four-year senior high schools, three-year senior high schools, six-year combination junior-senior high schools, five-year junior-senior high schools, four-year junior high schools, three-year junior high schools, and two-year junior high schools. In all, eighty-nine schools are represented in this study. Table VI shows the numbers of schools of each type represented by teacher-sponsors supplying data reported herein.

TABLE VI
TYPES OF SECONDARY SCHOOLS AND NUMBER OF SCHOOLS
OF EACH TYPE REPRESENTED BY RESPONDENTS

Types of secondary schools	Number represented
Four-Year Senior High Schools	37
Three-Year Senior High Schools	12
Six-Year Junior-Senior High Schools	21
Five-Year Junior-Senior High Schools	3
Four-Year Junior High Schools	2
Three-Year Junior High Schools	11
Two-Year Junior High Schools	3
TOTAL	89

TABLE II
TYPES OF SECONDARY SCHOOLS AND NUMBER OF STUDENTS
BY YEAR 1951-52

Number of students	Types of secondary schools
27	Four-Year Senior High Schools
12	Three-Year Senior High Schools
21	Six-Year Junior-Senior High Schools
3	Five-Year Junior-Senior High Schools
3	Four-Year Junior High Schools
11	Three-Year Junior High Schools
2	Two-Year Junior High Schools
22	TOTAL

TOTAL CONTENT

A complete list of schools by name, type, and size of school population is given in the Appendix.

Sizes of the schools, as might be expected, represent a wide variance. Senior high schools ranged in pupil population from fifty students to 2,800, combination junior-senior high schools from forty-one students to 500, and junior high school from seventy students to 1,100.

Although no specific question was included in the questionnaire relating to the effects of school size upon the nature of, or special problems attendant to, the extracurricular dramatics activity program, analysis of responses to questions dealing with various phases and facets of the programs offered in secondary schools approaching the extremes of smallness or largeness of pupil population, would appear to indicate that the size of the school has a decided effect upon many elements of the activity.

Fundamentally, both very small and very large schools encounter the same problem of limited opportunity for student participation. In the case of small schools, the problem appears to be one of limited resources. As will be indicated later in this study, a small school can seldom present more than a single performance because of the scarcity of population from which to draw audiences,

and has limited facilities for the production and presentation of plays. Since such schools generally draw students from widely scattered places in rural areas, after-school and evening rehearsals are complicated or rendered impossible by transportation problems. In very large schools, the central problem appears to be in providing opportunities for all those who would like to participate.

Despite the existence of dramatics clubs of very large membership in some cases, any single production of a play has a limit in the number of meaningful duties and responsibilities which can be distributed among participants; and emphasis upon the element of competition on the basis of talent and experience tends to become paramount over selection based upon individual educational needs, when choices must be made from a very large number of participants. The practice of "double-casting," examined later in this study, would appear to be impractical in the case of quite small schools, and imperative in the case of large ones.

Teaching fields of respondents. Findings of this survey show that the 115 teacher-sponsors of dramatics activity who completed and returned questionnaires have been drawn from thirty-one different teaching fields or areas, and that the combinations of teaching fields repre-

sented by their specific, individual curricular assignments are widely varied. As will be seen by inspection of Table VII, the subject of English, with sixty-three representatives, is the field in which most teacher-sponsors are either completely or partially engaged, Speech with twenty-five is the second most-represented curricular area, and Drama is third with sixteen. It is interesting also to note that twenty-three teacher-sponsors are currently engaged in teaching some form of general or specialized Mathematics or Science. Examining the curricular duties from the standpoint of the combinations of teaching subjects, set forth in detail in Table VIII, it is found that twenty-six teacher-sponsors are exclusively engaged in teaching English, eight are so engaged in teaching Business Education, and the other twelve subjects taught singly enjoy the individual attention of from one, in most cases, to four teachers. Most subjects are, of course, taught in combinations.

The nature of dramatics activity itself would seem to dictate a widespread policy of selecting dramatics teacher-sponsors in large measure from teachers of English. Dramatics is fundamentally founded upon a literary form. It should be noted, however, that the assumption that a teacher of English without experience or training in

selected by their agencies, and the subjects of the studies are
 names are widely varied. As will be seen by a glance at
 Table VII, the subjects of the studies, with their
 representatives, in the first, in which each teacher
 sorts are either completely or partially engaged, appear
 with twenty-five in the second and twenty-five in the
 third, and twenty-five in the fourth. It is interesting
 also to note that twenty-five teachers are
 currently engaged in teaching more than one subject or
 specialized subjects or sciences. Examining the subjects
 that derive from the standpoint of the complexity of
 teaching subjects, we find in Table VIII, 25
 is found that twenty-five teachers are engaged in
 engaged in teaching English, eight are engaged in
 teaching Business Education, and the other twenty subjects
 taught singly enjoy the individual attention of from one
 in most cases, to four teachers. The subjects are, of
 course, taught in combination.

The nature of dramatic activities is highly varied, and
 to illustrate a widespread policy of selecting dramatic
 teacher-actors in their own right from students of English.
 Dramatics is fundamentally founded upon a literary basis.
 It should be noted, however, that the dramatics that
 teacher or English either as a subject or activity is

TABLE VII

REPRESENTATION OF INDIVIDUAL TEACHING FIELDS
AMONG DRAMATICS TEACHER-SPONSORS
REPRESENTED IN THIS STUDY

Teaching field or area	Number engaged
English	63
Speech	25
Drama	16
Mathematics	9
Music	9
Business Education	8
History	6
Science	6
Physical Education	5
Home Economics	4
Social Studies	4
Art	2
Biology	2
Chemistry	2
Core	2
Guidance	2
Journalism	2
Latin	2
Librarian	2
Spanish	2
Vocational Agriculture	2
Adjustment	1
Administration	1
Algebra	1
Crafts	1
Geography	1
Geometry	1
Industrial Arts	1
Physics	1
Psychology	1
Safety	1

TABLE VIII

CLASSIFICATIONS OF TEACHING FIELDS AND TEACHING FIELD
COMBINATIONS OF DRAMATICS TEACHER-SPONSORS
REPRESENTED IN PRESENT STUDY

Teaching area or combination	Number
Adjustment and English	1
Administration	1
Algebra, English, Geometry, and Speech	1
Art	1
Art, Drama, and Music	1
Biology and Physical Education	1
Biology, Chemistry, and Physics	1
Business Education	8
Chemistry and Home Economics	1
Chemistry, Biology, and Physics	1*
Core (7th Grade)	1
Core (8th Grade) and English	1
Crafts, Drama, and English	1
Drama	2
Drama and English	5
Drama and History	1
Drama and Music	2
Drama and Social Studies	1
Drama and Speech	2
Drama, English, and Speech	1
Drama, Art, and Music	1*
Drama, Crafts, and English	1*
English	26
English and Adjustment	1*
English and Core (8th Grade)	1*
English and Drama	5*
English and Geography	1
English and Guidance	2
English and History	2
English and Latin	2
English and Librarian	1
English and Mathematics	1

*Repeated listings, rearranged and realphabetized in order to list all combinations associated with each teaching area represented.

TABLE VIII (continued)

Teaching area or combination	Number
English and Music	1
English and Physical Education	1
English and Speech	2
English, Drama, and Crafts	1*
English, Drama, and Speech	1*
English, Speech, and History	2
English, Speech, and Journalism	1
English, Speech, and Music	1
English, Speech, and Spanish	1
English, History, and Mathematics	1
English, Speech, Algebra, and Geometry	1*
English, Speech, Journalism, and Psychology	1
Geography and English	1*
Geometry, Algebra, English, and Speech	1*
Guidance and English	2*
History and Drama	1*
History and English	2*
History, English, and Mathematics	1*
History, English, and Speech	2*
Home Economics	3
Home Economics and Chemistry	1*
Industrial Arts, Safety, and Science	1
Journalism, English, and Speech	1*
Journalism, English, Speech, and Psychology	1*
Latin and English	2*
Librarian	1
Librarian and English	1*
Mathematics	3
Mathematics and Music	1
Mathematics and Science	2
Mathematics and English	1*
Mathematics, English, and History	1*
Mathematics, Science, and Vocational Agriculture	1
Music	2
Music and Drama	2*

*Repeated listings, rearranged and realphabetized in order to list all combinations associated with each teaching area represented.

TABLE VIII

Year	Number of cases	Number of deaths	Number of recoveries
1910	1	0	1
1911	1	0	1
1912	1	0	1
1913	1	0	1
1914	1	0	1
1915	1	0	1
1916	1	0	1
1917	1	0	1
1918	1	0	1
1919	1	0	1
1920	1	0	1
1921	1	0	1
1922	1	0	1
1923	1	0	1
1924	1	0	1
1925	1	0	1
1926	1	0	1
1927	1	0	1
1928	1	0	1
1929	1	0	1
1930	1	0	1
1931	1	0	1
1932	1	0	1
1933	1	0	1
1934	1	0	1
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2089	1	0	1
2090	1	0	1
2091	1	0	1
2092	1	0	1
2093	1	0	1
2094	1	0	1
2095	1	0	1
2096	1	0	1
2097	1	0	1
2098	1	0	1
2099	1	0	1
2100	1	0	1

TABLE VIII (continued)

Teaching area or combination	Number
Music and English	1*
Music and Mathematics	1*
Music and Physical Education	1
Music, Art, and Drama	1*
Music, English, and Speech	1*
Physical Education	1
Physical Education and Biology	1*
Physical Education and English	1*
Physical Education and Music	1*
Physical Education and Social Studies	1
Physics, Biology, and Chemistry	1*
Psychology, English, Journalism, and Speech	1*
Safety, Science, and Industrial Arts	1*
Science (General)	2
Science and Mathematics	2*
Science, Industrial Arts, and Safety	1*
Science, Mathematics, and Vocational Agriculture	1*
Social Studies	2
Social Studies and Drama	1*
Social Studies and Physical Education	1*
Spanish	1
Spanish, English, and Speech	1*
Speech	4
Speech and Drama	2*
Speech and English	2*
Speech, Drama, and English	1*
Speech, English, and History	2*
Speech, English, and Journalism	1*
Speech, English, and Music	1*
Speech, English, and Spanish	1*
Speech, Algebra, Geometry, and English	1*
Speech, English, Journalism, and Psychology	1*
Vocational Agriculture	1
Vocational Agriculture, Mathematics, and Science	1*

*Repeated listings, rearranged and realphabetized in order to list all combinations associated with each teaching area represented.

Number	Teaching area or combination
1	Music and English
1	Music and Mathematics
1	Music and Physical Education
1	Music, Art, and Drama
1	Music, English, and Speech
1	Physical Education
1	Physical Education and Biology
1	Physical Education and English
1	Physical Education and Music
1	Physical Education and Social Studies
1	Physical Education, Biology, and Chemistry
1	Physical Education, English, Mathematics, and Science
1	Science, Biology, and Industrial Arts
1	Science (General)
1	Science and Mathematics
1	Science, Industrial Arts, and Home Arts
1	Science, Mathematics, and Vocational Education
1	Social Studies
1	Social Studies and Drama
1	Social Studies and Physical Education
1	Spanish
1	Spanish, English, and Speech
1	Speech
1	Speech and Drama
1	Speech and English
1	Speech, Drama, and English
1	Speech, English, and Biology
1	Speech, English, and Mathematics
1	Speech, English, and Science
1	Speech, English, and Spanish
1	Speech, Algebra, Geometry, and English
1	Speech, English, Mathematics, and Physical Education
1	Vocational Agriculture
1	Vocational Agriculture, Mathematics, and Science

*Repeated listing of repeated and repeated listings in order to list all conditions completed with each teaching area represented.

dramatics is automatically better qualified to serve as a dramatics teacher-sponsor than a teacher of any other subject similarly untrained, is not defensible. The Bradford investigation, examined earlier in this study,¹ cites several writings in which authorities in the field deplore ". . . the mistaken policy of assigning English teachers, wholly untutored in the arts and science of dramatic production, to direct high school plays."²

English teachers are singled out in these writings because they are the major source of teacher-sponsors as findings of this study reaffirm, and it is to be expected that the cited authorities would comment in like fashion upon teachers of other subjects being selected for sponsorship without regard for their training and experience in dramatics. No conclusion is to be drawn from this that the returns of those teachers of English selected to serve as teacher-sponsors of dramatics in New Mexico high schools provide findings indicating that as a group they are "wholly untutored," although findings do demonstrate that many of them are. The subject of training and experience, and its effect upon the educational approaches and practices

¹Cf. ante, pp. 26-33

²Bradford, op. cit., p. 283.

of teacher-sponsors in New Mexico secondary schools, is the subject of Chapter V of this study.

Bases of selection of respondents for dramatics teacher-sponsorship. The questionnaire submitted to teacher-sponsors provided six factors judged to be the major bases upon which teachers were designated for sponsorship of extracurricular dramatics, and further provided space for other factors not covered by the given responses. It is significant that no teacher-sponsor took advantage of the provision for open responses, indicating that the selected factors adequately described the central bases upon which all respondents had been chosen.

It is difficult to analyze and describe accurately findings for questionnaire items involving multiple responses. In the case of the bases for teacher-sponsor selection, twenty-six different combinations of responses were made, indicating a variety from which no significant conclusions for 115 cases could be drawn on an individual combination basis. Consequently, findings are based on the frequency with which the six central factors were checked by respondents. This information is given in Table IX.

In general, analysis of responses in this area, from the standpoint of both student and teacher motivation,

TABLE IX
FACTORS INFLUENCING THE DESIGNATION OF TEACHERS AS
SPONSORS OF THE DRAMATICS ACTIVITY PROGRAMS

Factor provided for response	Number	Percentage
a. Selected or designated by Principal or other official	48	22.43
b. Part of duties as a Class Sponsor	47	21.96
c. Logical choice because of teaching field	49	22.90
d. No other teacher available for the assignment	8	3.74
e. Students asked teacher to undertake sponsorship	28	13.08
f. Teacher volunteered for the assignment	34	15.89
TOTALS	214	100.00

REPORT OF THE COMMISSIONER OF THE GENERAL LAND OFFICE

Under the provisions of the Act of March 3, 1879, approved March 3, 1879.

1. The land in the State of California, which is owned by the United States, and which is subject to the provisions of the Act of March 3, 1879, approved March 3, 1879.

2. The land in the State of California, which is owned by the United States, and which is subject to the provisions of the Act of March 3, 1879, approved March 3, 1879.

3. The land in the State of California, which is owned by the United States, and which is subject to the provisions of the Act of March 3, 1879, approved March 3, 1879.

4. The land in the State of California, which is owned by the United States, and which is subject to the provisions of the Act of March 3, 1879, approved March 3, 1879.

5. The land in the State of California, which is owned by the United States, and which is subject to the provisions of the Act of March 3, 1879, approved March 3, 1879.

6. The land in the State of California, which is owned by the United States, and which is subject to the provisions of the Act of March 3, 1879, approved March 3, 1879.

7. The land in the State of California, which is owned by the United States, and which is subject to the provisions of the Act of March 3, 1879, approved March 3, 1879.

would appear to indicate that extrinsic factors represented by the first, second, and fourth provided responses were more frequently important in teacher selection than the more intrinsic ones, represented by the last two responses. It seems fairly clear that when students ask a teacher to undertake leadership of the dramatics activity program and/or when the teacher volunteers to do so, the elements of good student-teacher rapport and high personal interest in the activity are at work from the initial stages. Sixty-two, or 29.0 per cent of all responses made, fell into two categories. On the other hand, selecting a teacher to undertake sponsorship as a responsibility given by the Principal on an assigned or semi-assigned basis, or on the grounds that it is one of the teacher's many concerns as a general Class Sponsor, or because no other teacher was available to undertake it, are all obviously much less desirable procedures, although it must be realized that practical considerations sometimes dictate their use. Of all responses made, 103 or 48.1 per cent are covered by the above three categories. Of the three, forty-seven, or 22.0 per cent of all teacher-sponsors in New Mexico secondary schools represented in this study, have undertaken their dramatics activity duties because they had been selected as the Junior Class Sponsor or the

would be to...
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interest...
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name...
teacher...
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Senior Class Sponsor. Analysis of the returns of teacher-sponsors in the latter group provides strong indication that in the majority of these cases the teacher's qualifications to guide and direct students successfully through the preparation and presentation of a play were secondary to other considerations. Typical practice is the election or selection of a Class Sponsor, who thereupon finds play directing among his various responsibilities, as the following representative comments of teacher-sponsors in this group testify:

"Class Sponsor automatically becomes Class Play Director"

"Each year the classes elect a Sponsor; the Junior and Senior Classes each have a play."

"As one of the Junior Class Sponsors I am expected to present a Junior Play."

"Just sponsored Junior Class Play--now working on Banquet and Prom."

"Class Sponsors usually direct plays."

"In this school the Senior Sponsors direct the Senior Class Play. I am one of the Sponsors."

The conclusion that must be made is that the widespread practice of assigning dramatics sponsorship responsibilities on the indiscriminate basis of their inclusion as one section of the duties of teachers chosen as Class Sponsors mitigates strongly in fact against the use of the Class Play as an effective educational vehicle.

Senator Oliver Spencer, who spoke at the opening of the session, said that the purpose of the session was to discuss the various problems of the country and to make suggestions for their solution. He said that the session was a very important one and that it was hoped that it would be a very successful one. He said that he was sure that the session would be a very successful one and that it would be a very important one.

"I am sure that the session will be a very successful one and that it will be a very important one," said Senator Oliver Spencer. "I am sure that the session will be a very successful one and that it will be a very important one," said Senator Oliver Spencer. "I am sure that the session will be a very successful one and that it will be a very important one," said Senator Oliver Spencer.

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Further, the Class Play is largely motivated by exhibitionistic and monetary considerations, and by definition, discussed earlier in this study, must be considered basically non-educational in character.³

One final factor in the designation of teacher-sponsors remains to be considered. Forty-nine, or 22.9 per cent of all responses made, indicated that the respondents had been selected on the grounds that they were logical choices for dramatics activity sponsorship because of their teaching fields. Of the forty-nine so responding, forty-three are teachers of English, Speech, or Drama, either taught as single subjects or in combinations. English was listed by thirty-one teacher-sponsors, Speech by fifteen, and Drama by fourteen.

Other subjects taught by teacher-sponsors in this category are Art, History, Home Economics, Mathematics, Music, Physical Education, and Spanish. Of this group, History, Mathematics, and Physical Education are taught in combination with English, Speech, or Drama, and it was probably on the basis of the latter three subjects, rather than the former three, that the teacher-sponsors were selected. Music was the only teaching field listed by

³Supra, p. 29.

three teacher-sponsors, however, and Art, Home Economics, and Spanish were given by each of three teacher-sponsors as their only teaching field, on the basis of which they considered themselves as having been logical choices for dramatics activity sponsorship. Except for the Home Economics teacher, who offered no explanation, all of the others presented bases for their conclusion. The Music and Art teachers have been engaged in sponsoring the production of musicals, operettas, Spring Festivals, and the like, and the teacher of Spanish sponsors the production of plays written and performed in the Spanish language.

Basic program elements indicative of teacher-sponsor working conditions and morale. Five factors indicative of basic working conditions and believed to have important influence upon the morale of teacher-sponsors have been important areas of this investigation. They are: (1) the expressed interest of teacher-sponsors in conducting the activity; (2) teacher-sponsor appraisals of the attitudes of their respective principals and other administrators toward the dramatics activity program; (3) the financial support given the program; (4) the type and quality of physical facilities and equipment made available for the activity; and (5) the opinions and attitudes of teacher-sponsors toward the relative position

three teachers--a French, a German, and an English--
and Spanish were given by each of the three groups
as their only foreign field, on the basis of which they
considered themselves as having been isolated. The
direction activity was somewhat different for each group.
Each teacher, who had no explanation, all of the
other and other groups for their conclusions. The French
and the teachers have been engaged in a continuous
discussion of English, Spanish, German, Italian, and
the results of English lessons and the results
of their studies and research in the French language.

Basic English: A Study of the Development of the
Teacher's Foreign Language and English. The teacher and
discussive of basic English conditions and related subjects
important findings upon the basis of teacher-
have been important areas of this investigation. The
are: (1) the expressed interest of teacher-
conducting the activity; (2) teacher-
of the attention of their English-
administrators toward the language activity
(3) the financial support given the program; (4) the
and quality of physical facilities and equipment
available for the activity; and (5) the organization and
situation of teacher-
a number of relative factors

of dramatics in the competition which seems to exist in most schools between and among various student activities for the use of the available space and the allocation of students' time.

Levels of interest in conducting the dramatics activity program. Table X shows the levels of interest expressed by respondents in conducting the dramatics activity program in their schools.

Analysis of responses demonstrates strong interest in engaging in sponsorship, with roughly one-third of the teacher-sponsors indicating a high degree of interest, and one-half indicating a level of interest approaching enthusiasm.

Conclusions to be drawn from the responses are that eighteen, or 15.7 per cent of the teacher-sponsors, expressed levels of interest which would tend to indicate that their dramatics programs would suffer from a lack of positive leadership, and ninety-seven, or 83.3 per cent, expressed interest of sufficient strength to point to a strong motivation for conducting a good program.

Teacher-sponsor appraisal of administrative attitudes toward the program. Data concerning the second factor, that of administrators' attitudes toward the extracurricular dramatics program, were secured through a

of direction in the curriculum which would be to
most schools between the two extremes of
for the use of the available space and the allocation
students' time.

Levels of interest in school work and
activity program. Table 1 shows the levels of interest ex-
pressed by respondents in conducting the activities in-
dividually in their schools.
Analysis of responses has indicated that the level
in engaging in spontaneous, with twenty-one and a half
teacher-organized activities, with twenty-one and a half
and one-half indicating a level of interest, with twenty-one
enthusiasm.

Comparison to the data from the responses in
that response, or 1.5 per cent of the total response,
expressed levels of interest which could be indicated
that their activities program would be a factor of
positive leadership, or twenty-one, or 8.5 per cent,
expressed interest in activities, or twenty-one, or 8.5 per cent,
expressed motivation for conducting a new program.

Teacher-organised activities in the classroom
and the school. Table 2 shows the levels of interest in-
dividually in their schools, with twenty-one and a half
enthusiasm, or 1.5 per cent of the total response.

TABLE X
LEVELS OF INTEREST IN DRAMATICS ACTIVITY
EXPRESSED BY TEACHER-SPONSORS

Levels of interest	Number	Percentage
Extremely interested	58	50.43
Highly interested	39	33.91
Fairly interested	16	13.91
Basically disinterested	2	1.75
TOTALS	115	100.00

Date	No.	Description
1900	1	First payment
1901	2	Second payment
1902	3	Third payment
1903	4	Fourth payment
1904	5	Fifth payment
Total	5	Total amount

checklist requesting teacher-sponsors to select from four provided responses the one which they felt best described the dominant attitude of their respective principals and administrators. Conclusions drawn from findings contained in responses to this section of the questionnaire cannot purport to describe the actual attitudes of such officials, but are offered solely as evidence of what teacher-sponsors believe to be the type and extent of support given them by immediate superiors.

Approximately forty-two per cent of the teacher-sponsors reported that their principals believe that dramatics is "a serious learning activity of real use in the educational plan of the school." This response was the only one provided which was based upon educationally oriented attitudes toward the dramatics activity program. All other provided responses were based upon non-educationally oriented attitudes, and included support for the program on the grounds that it is "good for public and community relations" or is "a recreational activity which gives students good opportunity for the use of leisure time," or which expressed reluctant support on the grounds that the activity "is apt to be an interference with the serious educational activities of the school." The latter three responses were reported by fifty teacher-

checked as a result of the fact that the
provided personnel are not to be
the student records of the school and
administrators. Confidentiality of the records is
in response to this section of the regulations
purport to describe the actual activities of the school
but are often subject to change at any time
some believe to be the case and extend to the
then by immediate response.

Approximately 100-150 of the records
spontaneous records that are maintained by the
section as "a section listing activity of the school."
educational aim of the school. This section is
only one provided with a broad view of the school
ended activities to the district and the
All other provided personnel are those who
personally or under supervision, and included among the
program on the grounds that it is not in the
community relations. It is a record of activity which
gives students good opportunities for the use of
time, or which involves students in the program
that the activity is open to be in the record and
section educational activities of the school. The
latter shows the records of the school.

sponsors as reflecting the attitudes of their principals or administrators.

Volunteered responses fell into three categories, in which dramatics is reported as carried on in order to raise funds, is permitted because it is "customary" to have a program, or is simply "tolerated" by the administrator. These volunteered responses reflected opinions and attitudes of principals and administrators in sixteen schools, according to teacher-sponsors of their dramatics activity programs.

Table XI presents these response totals placed within five categories of school size in keeping with the sizes of the schools represented by the respondents.

A summary of the responses, based upon educationally oriented as opposed to non-educationally oriented responses, shows that principals and administrators in forty-eight, or 42.1 per cent, of the schools are believed by their teacher-sponsors to support dramatics activity because of its educational usefulness, and that sixty-six, or 57.9 per cent, of the principals and administrators support or tolerate the program for a variety of reasons, all essentially non-educational in character. This summary is set forth in Table XII, it being noted that one teacher-sponsor did not respond to this questionnaire item.

TABLE XI
ATTITUDES OF ADMINISTRATORS TOWARD EXTRACURRICULAR
DRAMATICS AS REPORTED BY TEACHER-SPONSORS
OF THEIR RESPECTIVE SCHOOLS

Provided responses	Size of school populations					Sub-totals	Totals
	Under 100	100-500	501-1000	1001-1500	Over 1500		
A. <u>Educationally oriented responses</u> Dramatics is a serious learning activity of real use in the educational plan of the school	4	28	14	1	1	48	48
B. <u>Responses not educationally oriented</u> Dramatics is good for public and community relations	9	14	5	2	1	31	
Dramatics is a recreational activity which gives students good opportunity for use of leisure time	1	1	4	0	0	6	
Dramatics is good for public relations and is a recreational activity for use of student leisure time	2	4	0	0	0	6	

IX. SUMMARY

THE SUMMARY OF THE RESULTS OF THE INVESTIGATION OF THE
 ECONOMIC SITUATION IN THE REPUBLIC OF THE PEOPLE'S
 REPUBLIC OF CHINA FOR THE YEAR 1954 IS AS FOLLOWS:

Item	Unit	Actual 1954				Remarks
		1954	1953	1952	1951	
Gross Domestic Product	Billion Yuan	1,000	900	800	700	The increase in the gross domestic product is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Industrial Production	Billion Yuan	1,000	900	800	700	The increase in industrial production is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Agricultural Production	Billion Yuan	1,000	900	800	700	The increase in agricultural production is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Commercial Production	Billion Yuan	1,000	900	800	700	The increase in commercial production is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Transportation and Communications	Billion Yuan	1,000	900	800	700	The increase in transportation and communications is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Finance and Insurance	Billion Yuan	1,000	900	800	700	The increase in finance and insurance is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Education and Culture	Billion Yuan	1,000	900	800	700	The increase in education and culture is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Health and Social Welfare	Billion Yuan	1,000	900	800	700	The increase in health and social welfare is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Science and Technology	Billion Yuan	1,000	900	800	700	The increase in science and technology is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	
Total	Billion Yuan	1,000	900	800	700	The increase in the total production is due to the increase in the production of the main products of the national economy.
		1,000	900	800	700	

TABLE XI (continued)

Responses not educationally oriented (continued):	Size of school populations					Sub-totals	Totals
	Under 100	100-500	501-1000	1001-1500	Over 1500		
Dramatics is apt to be an interference with the serious educational activities of the school	0	6	1	0	0	7	50
<u>Volunteered responses:</u> Dramatics is carried on in order to raise funds	2	5	2	1	0	10	
Administrator tolerates the activity	0	2	1	1	0	4	
Dramatics is permitted because it is customary to have a program	0	2	0	0	0	2	16

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000
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TABLE XII

SUMMARY AND INTERPRETATION OF ATTITUDES OF
ADMINISTRATORS TOWARD EXTRACURRICULAR
DRAMATICS AS SHOWN IN TABLE XI

Interpretative conclusion	Number	Percentage
Responses which reflect an <u>educational</u> approach to <u>dramatics</u> activity on the part of administrators	48	42.11
Responses which reflect an essentially <u>non-educational</u> approach to <u>dramatics</u> activity by administrators	66	57.89
TOTALS	114	100.00

Findings in this area point strongly to the conclusion that the majority of New Mexico secondary school administrators do not view the dramatics activity program as the means for making a serious contribution to meeting the objectives of secondary school education as a primary consideration. This conclusion is strengthened by the possibility that in some cases the inescapable wording of the provided items in this section of the questionnaire may have prompted selection of the educationally oriented statement on the grounds of expected response. No valid interpretation of the relationship, if any, between school size and responses to this part of the questionnaire can be drawn, but the tabulation by size was undertaken in the course of analyzing the data and is included in this study for purposes of information and interest.

Special mention should be made of the ten secondary schools whose teacher-sponsors reported that the dramatics activity program is carried on in order to raise funds. This is a fairly significant number in view of the fact that (1) it represents the most important reason for the program in approximately ten per cent of all schools covered by this investigation, (2) it was reported as a volunteered response in all cases, and (3) it does not reflect, as analysis of other individual returns shows, all

of the schools within which the raising of money is considered an important justification for having a dramatics activity program. In many secondary schools it is the custom to use the money-making potentials of publicly-performed student plays to acquire the funds for a variety of Class purposes, including Senior and Junior trips, banquets, proms, and similar events. In a number of cases, proceeds from student productions find their way automatically into general student funds, and are subsequently used for various school purposes, so that the dramatics program is the support, ultimately, of other parts of the student activities program.

It should be stated that the earning of money can be a legitimate purpose of student dramatic production, providing a very concrete source of student feelings of accomplishment; and if left to student decision, the collection and disbursement of proceeds can represent a real source of learning. The members of the extracurricular dramatics club of one New Mexico secondary school, for example, have had a tradition for a number of years of purchasing one hundred dollars' worth of books on drama and theatre each year for the school library. In many instances, however, the student dramatics participants have nothing whatever to say about the use of proceeds.

Regardless of the potential benefits for accomplishment and learning in the money-making powers of "giving" plays, it is clear that a secondary school dramatics program which exists solely for this purpose is operating on the basis of a fundamentally non-educational justification.

Financial support given the program. In view of these findings and comments, it is significant that over one-half of all respondents reported that their dramatics activity programs are self-sustaining operations in which production and other expenditures are financed from the proceeds of performances. In the cases of the fifty-eight teacher-sponsors' programs covered by this category, it may be assumed that financial questions involving administrative decision and control would concern themselves with policies and procedures dealing with how income and profits shall be spent, rather than with repeated appeals for initial production money.

The subject of how much student control teacher-sponsors feel should be exercised over the expenditure of performance proceeds is a question considered later in this study, but for the moment it is interesting to note that 57.4 per cent of all respondents believe that such control should be left largely in the hands of students.

Sustaining and supporting its own program would

...the ...
...and ...
...it is ...
...which ...
...parts ...
Figure 1 ...
...these ...
...one-half ...
...activity ...
...production ...
...increased ...
...eight ...
...it may ...
...statistical ...
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...come ...
...of ...
...the ...
...concern ...
...behavior ...
...this ...
...that ...
...control ...
...Exhibit ...

certainly appear to be one of the soundest reasons for declaring the raising of funds to be a legitimate purpose of the dramatics activity program.

Two other broad categories in this area of investigation are (1) providing production funds or needed items by appropriation or requisition under systems of direct school support, and (2) operating the program without any financial resources whatsoever.

In the first described category, thirty-seven teacher-sponsors, or 32.2 per cent of those responding to this part of the questionnaire, reported their programs as relying upon some form of direct school support. Of this group, twenty-six, or 22.6 per cent of all respondents represented in this study, reported that they buy or order or requisition items and materials as they are needed, subject to the approval of the principal or other school official. It is not an unreasonable supposition that requiring teacher-sponsors to explain or justify purchases on an item-by-item basis may have a restraining or hindering effect upon the scope of the dramatics activity program, especially in regard to experimental and imaginative approaches to production.

Of the remaining eleven teacher-sponsors relying upon direct school support, three report that a small pro-

certainly appears to be one of the students' most serious
decisions the making of which is a matter of the greatest importance
of the decision is a matter of the greatest importance.
Two other factors are mentioned in this study as important
factors are (1) the student's attitude towards the school
by application of the student's attitude towards the school
school support, and (2) the student's attitude towards the
financial resources of the school.
In the first instance, the student's attitude towards the
teacher, or the student's attitude towards the teacher, or the
this part of the questionnaire, reported that the student
as a result of the student's attitude towards the school.
this part of the questionnaire, or the student's attitude towards the
data represented in this study, reported that the student
order of the questionnaire is as follows: the student's attitude
ed, subject to the approval of the student's attitude towards
school officials. It is for the student's attitude towards
that representing the student's attitude towards the school
chance as a result of the student's attitude towards the school
hindering effect upon the student's attitude towards the school
program, especially in terms of the student's attitude towards
native resources to the school.

Of the remaining factors, the student's attitude towards
upon which the school works, the student's attitude towards the

duction fund is supplied on a single play or show basis, three state the dramatics activity program is given a small operating fund for all purposes, two receive a program operating fund which they describe as "generous," and three depend upon general Class funds from which money is taken to produce the Class Play. Comments of the latter three are enlightening:

"Each class furnishes its expense money except for larger items to be used for several years."

"School pays for make-up and some stage props--other expenses come out of Class Fund."

"I have the funds of each Class available for my use, limited only by my own discretion."

The final category in this area covers those respondents who report that their dramatics activity programs must be operated without any financial support whatsoever. Nineteen teacher-sponsors, representing 16.5 per cent of respondents, report almost exclusive dependence upon "making do" with what is available, and upon the time-honored theatrical practice of borrowing. In many of these schools it may be supposed that the complete lack of financial support does not represent financial inability, but rather indicates that the dramatics activity program is regarded educationally in those schools as of very minor importance. If only to offer a deserved accolade, it should be mentioned that one dedicated teacher-sponsor

in this group stated in her response to this question that she defrays the costs of production out of her own pocket.

Table XIII sets forth the numbers and percentages on the sources and levels of financial support.

Type and quality of physical facilities and equipment made available for the activity. One of the most important elements affecting the kind of dramatics activity program which can be offered is represented by the facilities and equipment with which the teacher-sponsor and student participants have to work. The extremes of too little and too much are equally deplored by authorities in the field. Not having enough to work with, or working with too much, represent conditions under which educational theatre is considered to be least effective.⁴

Findings of this investigation show that only four teacher-sponsors, representing 3.5 per cent of all respondents, report a quality of facilities and equipment, and a quantity of resources, in which the programs might be said to be running any risk whatever of having too much, while eighty-three teacher-sponsors, representing 72.2 per cent of the total, describe the quality of the

⁴Bradford, op. cit., pp. 250-9.

in this group stated in her remarks to this Commission
that she believed the scope of her work was not
adequate.
Table III lists the number and percentage
of the various types of activities on the various
types and level of activities.
None was made available for the activity. The activities
important elements affecting the kind of activities
by program which can be offered in various ways
facilities and equipment with which the program
and abundant opportunities have to work. The program
too little and too much are usually defined by
this in the field. Not having access to
working with too much, treatment could be
educational efforts in connection with the
findings of this investigation that there is
teacher-sponsors, representing 3.5 per cent of all re-
spondents, report a quality of facilities and equipment
and a quantity of resources, in which the program
be said to be running any kind of activity of
such, while other three teacher-sponsors, representing
72.5 per cent of the total, working the quality of the

TABLE XIII
SOURCES AND LEVELS OF FINANCIAL SUPPORT
GIVEN DRAMATICS ACTIVITY PROGRAMS
IN NEW MEXICO HIGH SCHOOLS

Description	Number	Percentage
Production funds are provided on a single play or show basis	3	2.61
The dramatics program receives a general allocation for all purposes	5	4.35
Needed items are provided on an approved requisition basis	26	22.61
General Class Funds provide money for play production	3	2.61
The dramatics program is a self-sustaining activity operating from proceeds	58	50.43
Plays and shows must be produced without financial support of any kind	19	16.52
No answer given	1	.87
TOTALS	115	100.00

physical facilities and equipment with which they work as either fair or poor. Thirty-two respondents report the quality of their facilities as being good, excellent, or superior. The latter group represents 27.8 per cent of those who replied. Table XIV shows totals and percentages of responses selected from the five descriptive adjectives provided.

In replying to the section of the questionnaire dealing with the type of facilities available for the presentation of plays or shows, twenty-nine teacher-sponsors reported having a bona fide, single-purpose theatre or auditorium, two reported using a civic auditorium or building, and two an auditorium in another school. This means that the dramatics programs of thirty-three teacher-sponsors, or 28.7 per cent of those covered by this survey, have the advantage of being able to present plays or shows in facilities which have been largely planned for theatrical presentation.

Sixty-five teacher-sponsors have the use of a combination theatre-gymnasium or auditorium-gymnasium, and four present plays or shows in school gyms which have no stage area at all. The sixty-nine teacher-sponsors thus sharing facilities with athletics represent 60.0 per cent of total respondents.

physical facilities and a great deal of work
as often found in the past. These facilities
the quality of their facilities is very high, and
on average. The latest figures show that 17.5 per cent
of these who replied. While 17.5 per cent of these
area of response indicated that the facilities were
facilities provided.

In view of the fact that the facilities
dealing with the type of facilities is very high
percentage of those in the area of response
reported having a very high percentage of
enhancement, and the fact that the facilities
building, and the fact that the facilities
mean that the facilities are very high
percentage, or 17.5 per cent of those who
very high percentage of those who
those in facilities were a very high percentage
facilities provided.

Thirty-five facilities provided the use of
facilities provided for the use of
four present type of facilities and the use of
usage area of all. The use of facilities
facilities provided with the use of
of verbal response.

TABLE XIV
QUALITY OF PHYSICAL FACILITIES FOR CONDUCTING
THE DRAMATICS PROGRAM REPORTED BY
TEACHER-SPONSORS

Provided response	Number	Percentage
Superior	4	3.48
Excellent	4	3.48
Good	24	20.87
Fair	35	30.43
Poor	48	41.74
TOTALS	115	100.00

Ten programs are reported by their teacher-sponsors as being without any facilities designated for their use either on a regular or on a part-time basis, regardless of the type of area described. In other words, the latter programs have no specific space or location in the school in which the activity may be carried on, even on an intermittent arrangement.

The final three respondents report types of facilities which are covered by none of the described categories. One uses a "combination auditorium, dining room, and all-purpose room," another a "study hall-library-theatre combination," and the third states: "We present our plays in the school lunch room."

Summary of these totals shows that eighty-six teacher-sponsors, or 71.3 per cent, conduct programs which do not enjoy the use of bona fide theatrical facilities, and which therefore must be operated upon the basis of some kind of compromise arrangement. And recalling that 72.2 per cent of teacher-sponsors characterized their facilities and equipment as either fair or poor, with 41.7 per cent selecting the "poor" category, it may said with little doubt that the majority of dramatics activity programs in New Mexico secondary schools covered by this survey are operating under physical conditions which hamper

the development of effective programs. This is stated fully realizing the fact that many teacher-sponsors are able to develop worthwhile programs under the severest handicaps. Bradford writes:

The complete lack of even minimum stage facilities in many secondary schools has not in some instances greatly deterred dramatic endeavor. Reports are not wanting of successful productions on stages which are nothing more than platforms, frequently without curtains.⁵

Bradford's language indicates clearly the exceptional nature of such results.

These findings, and inspection of Table XV, show that the majority of dramatics programs are carried on in some kind of gymnasium. Aside from the scheduling problems which this system represents, and which are discussed in the next section of this study, such an arrangement presents other difficulties.

Teacher-sponsors in this group complained generally about the problem of poor acoustics. Although students may well develop vocal power in their efforts to overcome the handicap this represents, poor acoustics can constitute an overwhelming disadvantage. Audiences, reasonably, expect to be able to hear; and students to be heard without distorting meaning and character.

⁵Ibid., p. 253.

the development of effective programs. It is essential
fully realizing the fact that such a program is a long-term
able to develop a suitable program and to be able to
handle it. Therefore, the teacher must be able to
- The development of the program must be based on the
in such a way that it is not only a long-term
specific details of the program and the results are not
wasting of resources. It is essential that the program
and the results are not only a long-term
program, but also a long-term program.

Teacher's program must be able to handle the program and
the results of such a program.

These findings, and the results of the program, show
that the majority of the program is not only a long-term
some kind of program. And, even the results of the
program which this program is not only a long-term
in the last section of the program, but also a long-term
program of the program.

Teacher's program in this program is not only a long-term
about the program of the program. And, even the results
may well develop such a program in such a way that it is not
the program of the program, but also a long-term
such an overall program of the program, but also a long-term
expect to be able to handle the program and the results of
the program of the program and the results of the program.

TABLE XV

TYPES OF FACILITIES FOR THE PRESENTATION OF PLAYS
AND SHOWS AVAILABLE TO NEW MEXICO SECONDARY
SCHOOL DRAMATICS PROGRAMS

Description of facilities	Number	Percentage
Bona fide theatre or auditorium	29	25.22
Civic auditorium or building	2	1.73
Auditorium in another school	2	1.73
Combination theatre-gymnasium or auditorium-gymnasium	69	60.00
Other arrangements	3	2.61
No specific facilities for conducting the activity	10	8.71
TOTALS	115	100.00



Name of Person	Address
John Doe	123 Main St, New York, NY
Jane Smith	456 Elm St, Los Angeles, CA
Robert Johnson	789 Oak St, Chicago, IL
Mary White	101 Pine St, San Francisco, CA
James Brown	202 Cedar St, Boston, MA
Elizabeth Green	303 Birch St, Philadelphia, PA
William Black	404 Spruce St, Portland, ME
Margaret Gray	505 Willow St, Seattle, WA
Charles King	606 Ash St, Denver, CO

Following are typical comments of teacher-sponsors working with gymnasium facilities:

"Our most serious drawback in production is the combination of physical education in the gym."

"A stage covered with ping pong tables and tumbling mats is hardly inspiring."

"Very crude platform at one end of gym raised about 4 feet--one electric light bulb on cord in center of stage."

"Until public opinion favors dramatics more, such conditions will continue to exist. They must learn that there is a vast difference between a gym and an auditorium."

Dramatics in relation to other student activities in the "priority" of allocations of space and time. The comments which have been made on physical facilities have direct bearing upon what is probably the most important factor influencing teacher-sponsor morale, judging from the number and character of the freely-volunteered comments regarding it made by respondents.

Although twenty-four teacher-sponsors representing 20.9 per cent of the total covered by this survey believe that no system of priorities between various activities exists or is operative in their respective schools, eighty-five, or 73.9 per cent, are of the opinion that a "priority system" does operate in theirs.

Of the latter group, seventy-three assigned the top priority to athletics. In other words, of those who

Following are typical comments on the

writing with comments on the

"Our most serious difficulty in this
connection is the lack of

"A large number of the papers
being sent is badly written.

"Very little attention is paid to the
about a few—some electrical fields in the
best of cases."

"Until public opinion toward research work
conditions will continue to exist. This is
that there is a great difference between a good and a
poorly written paper."

Provisional in relation to the

in the "priority" of publications of research

comments which have been made on papers of priority

direct bearing upon what is probably the most important

factor influencing research—new ideas, theories, and

the number and character of the local—various

months resulting is made by a good deal.

Although twenty-four months—priorities is recommended

20.9 per cent of the total covered by the survey, and

that an average of priority between years is

exists of the average in these two periods.

eighty-five, or 7.9 per cent, of the total.

"Priority system" does not seem to be

Of the total group, twenty-three authors

top priority to the

feel that such stratification exists, 85.9 per cent believe that athletics receives primary consideration in the use of facilities and the allocation of students' time.

These percentages have added significance in view of the fact that 60.0 per cent of all dramatics programs operate in some kind of gymnasium, as was reported in the previous section. In constructing or providing theatre-gymnasiums or auditorium-gymnasiums, schools appear to have built conflict between athletics and dramatics into the program. Certainly a basketball practice or game cannot possibly go on at the same time as a play rehearsal or performance; and if priority systems favoring athletics do exist as reported, dramatics activities involving rehearsal, production, or performance must remain in suspension throughout the long basketball season.

The volunteered comments of teacher-sponsors assigning first priority to athletics are notable for the strength of feeling which they evidence:

"Nothing is stressed in this school except athletics. Everything moves around athletics as the Core."

"Everything stops at our school for any athletic event. The other things have approximately equal priority."

"Our Principal is mostly interested in basketball. He reluctantly permits other activities."

feel that the... have these... the use of... time.

These... of the... operate in some kind... previous... gymnastics or... have built... the program... not possibly... or performance... do exist as reported... hasty,... genuine... The... along... at least... "We... local... "Every... event... prior... Our... He...

The... along... at least... "We... local... "Every... event... prior... Our... He...

"The only time athletics gives way to dramatics is for rehearsals of the Benefit Show--from which the Athletics Department derives the major 'benefits': buying new equipment."

"We are waging a losing battle for the survival of Dramatics."

Comments of other teacher-sponsors in this group were made by them through assigning athletics to several higher priority positions. One respondent assigned athletics to all five places the questionnaire asked be given, another to the first four places, two to the first three, and one to the first and second positions. This type of response, added to the fact that six respondents did not answer the item at all, accounts for the variations in the totals given in Table XVI, which shows the priority positions of the five activities most frequently listed by teacher-sponsors. As a final and humorous note, it should be reported that one teacher-sponsor whose teaching field is Physical Education did not answer the question, writing in the provided space: "I plead the Fifth Amendment."

General analysis of all totals given in Table XVI reveals a consensus of priority in the following order: (1) athletics, (2) musical activities, (3) dramatics, (4) social events, and (5) community activities or use. The position of athletics and musical activities over

TABLE XVI

PRIORITY POSITIONS IN SCHEDULING AND THE USE
OF FACILITIES OF THE FIVE ACTIVITIES
MOST FREQUENTLY LISTED IN RETURNS

Type of activity	Frequency position assigned:				
	1st	2nd	3rd	4th	5th
Athletics	73	5	1	1	0
Musical	4	26	14	7	4
Dramatics	3	21	21	13	10
Social	0	12	14	13	4
Community	0	4	11	18	11
Miscellaneous	3	5	2	2	1

Type of activity					The main purpose of activity				
1st	2nd	3rd	4th	5th	1st	2nd	3rd	4th	5th
1	2	3	4	5	1	2	3	4	5
6	7	8	9	10	6	7	8	9	10
11	12	13	14	15	11	12	13	14	15
16	17	18	19	20	16	17	18	19	20
21	22	23	24	25	21	22	23	24	25
26	27	28	29	30	26	27	28	29	30
31	32	33	34	35	31	32	33	34	35
36	37	38	39	40	36	37	38	39	40
41	42	43	44	45	41	42	43	44	45
46	47	48	49	50	46	47	48	49	50
51	52	53	54	55	51	52	53	54	55
56	57	58	59	60	56	57	58	59	60
61	62	63	64	65	61	62	63	64	65
66	67	68	69	70	66	67	68	69	70
71	72	73	74	75	71	72	73	74	75
76	77	78	79	80	76	77	78	79	80
81	82	83	84	85	81	82	83	84	85
86	87	88	89	90	86	87	88	89	90
91	92	93	94	95	91	92	93	94	95
96	97	98	99	100	96	97	98	99	100

dramatics may be largely due to the fact that in many schools, as one teacher-sponsor stated it, ". . . the athletics and musical activities are part of the curriculum; dramatics is not."

Several other factors are worthy of mention. The three teacher-sponsors whose first position choices have been listed in Table XVI under "Miscellaneous" all described some form of curricular instruction in which classes are held on the stage, none of them in the field of Drama; and other miscellaneous activities not assigned first priority include such things as Future Farmers of America activities, "pep" rallies, school assemblies, and wrestling matches.

The three teacher-sponsors who gave first priority in their listing to dramatics all have the use of a bona fide, single-purpose theatre.

The presence of community activities among the most frequently listed is a matter deserving of some comment in view of the fact that it is described as having priority over many regular school activities, in the opinion of some respondents. Whether such use is made upon an intermittent, as-needed basis, or is a practice peculiar to smaller communities, is not an area of investigation of this study, and is consequently not reflected in the find-

ings. The philosophical justification for such a procedure, however, would seem to be an appropriate subject for discussion by those concerned with school-community relations.

Finally, it should be remarked that some teacher-sponsors reflect an extremely low state of morale in regard to the problems they encounter in trying to schedule their programs, and acquire the means for conducting them, as the following representative comments show:

"All school activities have priority over plays, so do community projects. Last year we practiced in grade school gym before auditorium was available. We later arranged practices to suit convenience of others using the stage."

"You do not have enough numbers for me to put where I come in priority."

Hopefully, however, some sponsors speak well of the fairness with which their administrators allocate available resources; and it should be recalled that twenty-four respondents reported that no difficulty exists for them in this important problem area.

CHAPTER V

EVALUATION OF THE EFFECTS OF DRAMATICS EXPERIENCE AND TRAINING UPON TEACHER-SPONSORS' TEST SCORES MEASURING EDUCATIONALLY ORIENTED APPROACHES AND PRACTICES IN DRAMATICS ACTIVITY

The need for experience and training as the problem of this chapter. That the teacher-sponsor of a second-day school student activity be qualified by training and experience in the area of sponsorship was defined and described in Chapter I of this study as one of four basic elements necessary to successful execution of the responsibility.

While it might be argued that in some areas of student activities an untrained and inexperienced teacher-sponsor may provide successful educational leadership while learning about the field together with the student participants, authorities in the field of dramatics activity are in almost complete accord in their belief that without background training and direct practical experience in theatre and stagecraft, a teacher-sponsor cannot provide competent direction to the manifold preparatory and production tasks upon which student learnings must be based. Bradford drew the following conclusions from his

exhaustive review of writings and studies in educational
dramatics:

But while there is a great concern for a solid general education as a foundation for the art of play directing and a wholesome respect for plain common sense, writers on the directorship are practically unanimous in their insistence upon special training in the theatre arts as an indispensable condition of successful leadership in educational dramatics. Besides being a liberally educated person, he must be a technical expert with a detailed knowledge of all the various departments of production and a considerable actual skill in acting, stage designing, make-up, etc. The opposition to entrusting the enterprise of high school play direction to teachers who have nothing more than a knowledge of literature and a fondness for the theatre to recommend them for the task is profession-wide.¹

The tremendous variety of talents, abilities, competencies, crafts, arts, skills, understandings, and areas of knowledge required for the competent preparation, production, and presentation of a play is not only one of the major reasons for the activity's superior usefulness as a vehicle for teaching and learning, but is also one of the major reasons why untrained and inexperienced teachersponsors can seldom improvise the elements of successful leadership. Alexander Dean of Yale University, in his thorough and basic study of play directing, epitomizes the problem of the untrained and inexperienced director, faced with an undertaking of such breadth, in the follow-

¹Bradford, op. cit., pp. 282-3.

expansive review of the various aspects of the problem.

Abstract

The article deals with the problem of the expansion of the production of goods and services in the United States. It is a study of the various factors which influence the growth of the economy, and it is a study of the various policies which have been adopted to promote growth. The article is a study of the various factors which influence the growth of the economy, and it is a study of the various policies which have been adopted to promote growth. The article is a study of the various factors which influence the growth of the economy, and it is a study of the various policies which have been adopted to promote growth.

The expansion of the production of goods and services in the United States is a problem of great importance. It is a problem which has been the subject of much study and discussion. The various factors which influence the growth of the economy are many and varied. Some of the most important factors are the amount of capital, the amount of labor, and the amount of technology. The various policies which have been adopted to promote growth are also many and varied. Some of the most important policies are the policies of fiscal and monetary control, the policies of trade and commerce, and the policies of social and economic reform.

University of California, Los Angeles

ing account:

In the first year of my teaching I received a postal card from a schoolteacher in a small town in Montana. She was to direct the junior class play, but, being probably a specialist in mathematics, she was in a complete quandary as to how to go about directing a play. The card, written in a very fine hand, was covered with endless questions. If merely the first question after the "Dear Sir" had been answered, 500,000 words would have been none too many. The definition of the duties and required knowledge of a play director would have been made clear. The sentence was simple: "Dear Sir, what do you do with your actors when you get them on the stage?"

The complete ignorance of most people about the function of a director is not, perhaps, surprising, since the rise of the director as an important figure in the theatre is comparatively recent. This ignorance is not so startling to one as the incompetence that one feels in explaining to the layman just what a director has to do. The task is a baffling one and is usually given up as hopeless.²

While there is almost universal agreement among experts in educational dramatics that teacher-sponsorship cannot successfully be undertaken without considerable training and experience, there is also almost equal unanimity that the person with only professional experience to recommend him seldom makes a successful teacher-sponsor of secondary school dramatics because of a tendency to overemphasize production quality and to deemphasize the kind of educational process which must tolerate a high degree of theatrical inexperience on the part of students.

²Alexander Dean, Fundamentals of Play Directing (New York: Rinehart & Company, Inc., 1951), p. 27.

Miller, Moyer, and Patrick summarize the majority opinion on training and experience in the following general terms:

Advisers to dramatics clubs, in addition to possessing the general qualifications required of any good club sponsor, should have training and experience in dramatics, preferably both. Advisers or directors who have training but no experience in dramatics, lack a background to draw upon. Those with professional experience and little educational training are inclined to aim at perfection and insist upon students relying upon the director for every move.³

It has been a major purpose of this study to attempt to examine the effects of dramatics experience and training upon the approaches and practices of teacher-sponsors of dramatics, and to do so through more objective procedures than are evidenced by the great number of descriptive writings, based largely upon purely subjective analysis, which deal with this aspect of sponsorship. This chapter reports findings of efforts to equate the relationships between quantitative measurements of experience and training, and numerical scores on the test of educational approaches and practices which was described earlier in this study.⁴

³Miller, Moyer, and Patrick, op. cit., p. 408.

⁴Cf. ante, pp. 47-63.

Office of the Secretary of the Navy
Washington, D. C.

June 10, 1902

Dear Sir:
I have the honor to acknowledge the receipt of your letter of the 6th inst. in relation to the proposed purchase of the land at the mouth of the river, and in reply to inform you that the same has been referred to the proper authorities for their consideration.

It has been a matter of some time since the matter was brought before the Board of Commissioners, and it is now under the consideration of the same. The Board is composed of the Secretary of the Navy, the Secretary of the Interior, and the Secretary of the War, and they are now in the process of making a report to the President. I am sure that you will be satisfied with the result of their deliberations.

Very respectfully,
John D. Long

Secretary of the Navy

Procedures employed in quantifying experience and training, and in the scoring of tests. As described in detail in Chapter III, respondents provided self-ratings of experience, as well as the number of actual experiences, which they had had in ten production divisions or tasks in various areas of dramatics endeavor, and provided descriptions of formal courses of study or training which they had taken in the field of drama.⁵

It will be recalled that teacher-sponsors were asked to rate themselves as having had no experience, some experience, or considerable experience by placing the numeral 0, 1, or 2, respectively, in the squares of an experience rating chart where the ten production divisions coincided with the fourteen general areas of experience. Totaling the numbers on each teacher-sponsor's chart within each area of experience, and for all areas of experience taken together, would thus yield scores of self-ratings of experience by individual area and in toto.

In the actual procedure of scoring self-ratings, double weight was given to the three major production divisions of acting, directing, and producing. This was done in order to take account of the fact that acting

⁵Cf. ante, pp. 45-47.

experience is universally considered as basic to successful sponsorship of dramatics by authorities in the field, and directing and producing are fundamental executive and leadership tasks encompassing within their purview all of the other listed production divisions. Consequently, a self-rating of 1 in any of these three divisions was given a numerical rating of 2, and a self-rating of 2 was given weighting by being counted as a scoring of 4. Although it is true that experience in scenic design and construction, or in any of the other production tasks not so weighted, may be considered of real importance to the experiential background of a teacher-sponsor, experience gained exclusively in those areas would probably be deficient in the basic production responsibilities which are the very foundation of theatrical competence, and hence of teacher-sponsor qualification. The system of weighting scores which was employed was an attempt to adjust the relative importance of tasks, and to reflect a qualitative relationship between the experience ratings of individual respondents.

A second procedure was the elimination from the count of self-rating assigned by a small number of respondents in several areas considered as inaccurate reflections of experience. These included amateur and

existence is universally considered as being the most
independent of any other thing, and is the only
and eternal principle of the universe, and is the
foundation of all other things, and is the only
the other things are dependent on it, and are
self-existing of it, and are dependent on it, and
a complete system of things, and is the only
which is the only thing that is not dependent on
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on the basis of the only thing that is not
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error and is the only thing that is not dependent
which is the only thing that is not dependent on
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relationship between the only thing that is not
response.

A second response to the first is that the
count of self-existing and self-existing
response is the only thing that is not dependent
not only on the only thing that is not dependent

professional experience in radio in the check-squares coinciding with costuming, lighting, make-up, properties managing, scenery, and stage managing, as well as that showing experience as a teacher-sponsor in the field of acting. Except in some rare instances in which, for example, the handling of radio sound effects might conceivably be considered to fall within properties management, or in which a teacher-sponsor might have played a part in a play or show with a cast of faculty members, reported experience in the described areas was not counted on the grounds of inappropriateness.

In devising the instrument of investigation, it had been planned to eliminate all such inaccurate reflections of experience by crossing out inappropriate check-squares. In reproducing the questionnaire for distribution, however, this procedure was overlooked. The error was corrected by ignoring any ratings which some teacher-sponsors assigned themselves in those places. For the purpose of accuracy, a transparent overlay showing eliminated areas was employed initially on the experience rating chart of each return, to detect such responses prior to making the count.

On the basis of the described procedures, any respondent rating himself as having had considerable experi-

professional organizations in which the only persons
 concerned with engineering, like the "American Society of
 Mechanical Engineers," are not only not interested in the
 engineering aspect of a project but also in the
 economic. There is very little interest in the
 example, the faculty of engineering at the University of
 California is concerned with the "Engineering Education
 Board," or in other words a body which is not
 part of a plan or even with a view of the future.
 received experience in the field of engineering
 as the product of the engineering profession.
 In carrying the testimony of the engineering profession,
 been planned to eliminate all such organizations and
 of engineers by creating an independent organization
 in the field of the engineering profession for the purpose
 ever, this procedure was resisted. The engineers and
 needed by the engineering profession and the engineering
 some assigned to the engineering profession. The
 form of security, a permanent security system
 and the United States in the engineering field
 short of such a plan, to have a plan which would
 making the plan.
 On the basis of the engineering profession, the
 economic and the engineering profession.

ence in every production task or division, and in all areas of experience, would receive a total self-rating-of-experience score of 328, which thus represents the maximum possible self-rating score which the experience rating chart could yield.

The experience rating chart also provided space for the listing of the number of actual experiences which the respondent had had in each of the ten production tasks as an amateur, in each as a professional, and in each as a teacher-sponsor of extracurricular dramatics activity.

In totaling the number of experiences, no weighting or other alteration of the given figures was undertaken. It should be noted that the number of experiences does not represent the total number of productions in which the respondent has engaged, but rather the number of practical experiences in each of the ten production divisions. Thus, participation in a single production may have represented from one to ten separate experiences. Service as a producer or director of a production, for example, obviously resulted in some experience with each of the listed tasks or divisions.

In totaling and analyzing individual returns, it was found that fifteen respondents had in some cases assigned themselves self-ratings reflecting experience as

ence in every instance of the kind, and in every case of experience, when the subject is the same, and the conditions are the same, the results are the same. This is the principle of the scientific method, and it is the basis of all scientific knowledge.

The experience of the subject is also the basis of the knowledge of the subject. The knowledge of the subject is the result of the experience of the subject. The knowledge of the subject is the result of the experience of the subject. The knowledge of the subject is the result of the experience of the subject.

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or division. In the case of the subject, the knowledge of the subject is the result of the experience of the subject. The knowledge of the subject is the result of the experience of the subject. The knowledge of the subject is the result of the experience of the subject. The knowledge of the subject is the result of the experience of the subject.

an amateur, or as a professional, or as a teacher-sponsor, and then had failed to provide the number of experiences in the same area in the other columns and spaces provided for the purpose. For this reason, although it was possible and logical to include such teacher-sponsors in analyses of data relative to those subdivisions of this general category for which they had provided information, it was felt necessary to eliminate these cases from calculations and analyses based upon over-all totals of experience. Obviously, the absence of information regarding the number of actual experiences in even one area in which the respondent had indicated that he had had experience would result in such an inaccurate over-all total as to distort the findings. Only those cases in which self-ratings were reflected in a given number of experiences were included in the statistical analyses dealing with the total number of experiences.

The third area involving quantification of experience and training was in the field of formal dramatics study. In cases where respondents did not supply a specific number of course units taken, the procedure utilized was to calculate the total number of units of study by counting three units per semester course for courses listed individually, and to assign a typical thirty-four

units for those few respondents reporting themselves as having graduated from college or university with a major in dramatic arts.

Having completed the tabulations on self-ratings and numbers of experiences within the various areas of experience, the scoring of the test section of the questionnaires was undertaken.

As was explained in detail in Chapter III of this study,⁶ the test items were constructed as statements directly reflecting attitudes, approaches, procedures, and practices which it was felt expressed a basic agreement or a basic disagreement with carefully defined central criteria for dramatics activity sponsorship strongly oriented to educational goals and outcomes. In keeping with this procedure, the "rightness" or "wrongness" of the responses was preestablished.

It is necessary at this point to state that it has not been the claim of this study that the "correct" responses to the test items express or reflect absolutes, or in themselves represent procedures or practices which it can be claimed must be universally evident for dramatics teacher-sponsorship to be considered of an essentially

⁶Cf. ante, pp. 47-63.

educational nature. Approaches and practices which may be considered educationally appropriate in most circumstances may sometimes be rendered educationally inappropriate under altered circumstances. Because of the dependence of dramatics teacher-sponsorship upon given circumstances, and because of the highly individualized nature of leadership in the activity, it must be recognized that describing specific approaches and practices from which there can be no legitimate exception is an impossibility.

Alexander Dean's basic work on play directing, cited earlier in this study,⁷ was not completed at the time of his death. His former students finished the book, and in their foreword took note of the claim that ". . . there is little agreement among schools and teachers of drama as to what can be taught and how it is to be taught, and . . . professionals in the theatre usually deny that the teaching of theatre is a possibility . . ."⁸ For these reasons, they stated, Professor Dean's attempt to identify procedures and practices for an art so dependent upon individualized talent and differentiated points of view as to defy identification, could expect to be met

⁷Supra, p.

⁸Dean, op. cit., p. vii.

educational nature. Approaches and procedures which may be considered educationally appropriate in some circumstances may sometimes be regarded educationally inappropriate under altered circumstances. Because of the dependence of dramatic teacher-student relationship upon given circumstances, and because of the highly individualized nature of leadership in the activity, it must be recognized that descriptive specific approaches and procedures from which there can be no legitimate exception are an impossibility.

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⁷ Dean, A.

⁸ Dean, op. cit., p. vii.

with criticism. Dean, himself, had recognized the problem when he wrote:

It is the contradiction that makes the exposition of technique difficult. Many statements that one is forced to write, when read literally, are not true. They are so, and they are not so. Their truthfulness depends on a given condition . . . It is impossible to stop frequently and explain all the exceptions and restrictions that accompany a diagnosis of a particular case. The following pages, therefore, are concerned with facts that we shall call absolute, that is, true under normal conditions.⁹

In constructing the test items for this study it was believed, in like manner, that careful determination of criteria, thoughtful selection of procedures and practices which would test affinity with those criteria in actual sponsorship, and meticulous wording of the test statements, would result, on the whole, in valid indices of the educational orientation of the methodologies of dramatics teacher-sponsors, regardless of possibly valid exceptions to any individual responses determined by the procedures of this study as being correct. It is not unreasonable, therefore, to expect that the responses regarded as right in the scoring of the tests be considered valid under normal conditions.

The fifty items of the test section of the ques-

⁹Ibid., p. 26.

with criticism, and, according to the

when he wrote:

It is the author's hope that the
of teaching will be improved by the
forced to read, and that the
they are to be read. The author
desires to give a general
to the student, and to the
teacher, and to the
parent. The author
wishes to give a general
idea of the subject, and to
show the student the
value of the subject.

In conclusion, the author

was followed, in the matter of the

of course, the author's

views which would be

actual experience, and to the

students, and to the

of the educational

education, and to the

experience, and to the

procedures of the

unsuccessfully, and to the

gained a right to the

which are not

The following of the

tionnaire were scored on the basis of two points for every response in accord with the predetermined answers, providing a possible 100 points for a teacher-sponsor in total agreement with those answers. Responses were counted correct in a few cases where marking of the incorrect response was accompanied by a volunteered explanation that the selected response had been dictated on the grounds of inapplicability. An example of the latter is Test Statement 14, dealing with requiring students who present a series of performances to get everything ready for each performance immediately following the end of the performance held on the preceding night. Several teacher-sponsors volunteered statements agreeing with the practice in principle, but marking the opposite answer on the grounds that they could not present performances more than one night, or were forced by reason of the temporariness of their performance facilities to remove all equipment from the area nightly to make way for other school activities, and then to move back for each succeeding performance.

Test Statement 46 was the only other instance of alteration in normal scoring. This item asked respondents to agree or disagree with the statement that, given their choice, they would avoid directing students in serious drama in preference to directing them in other types.

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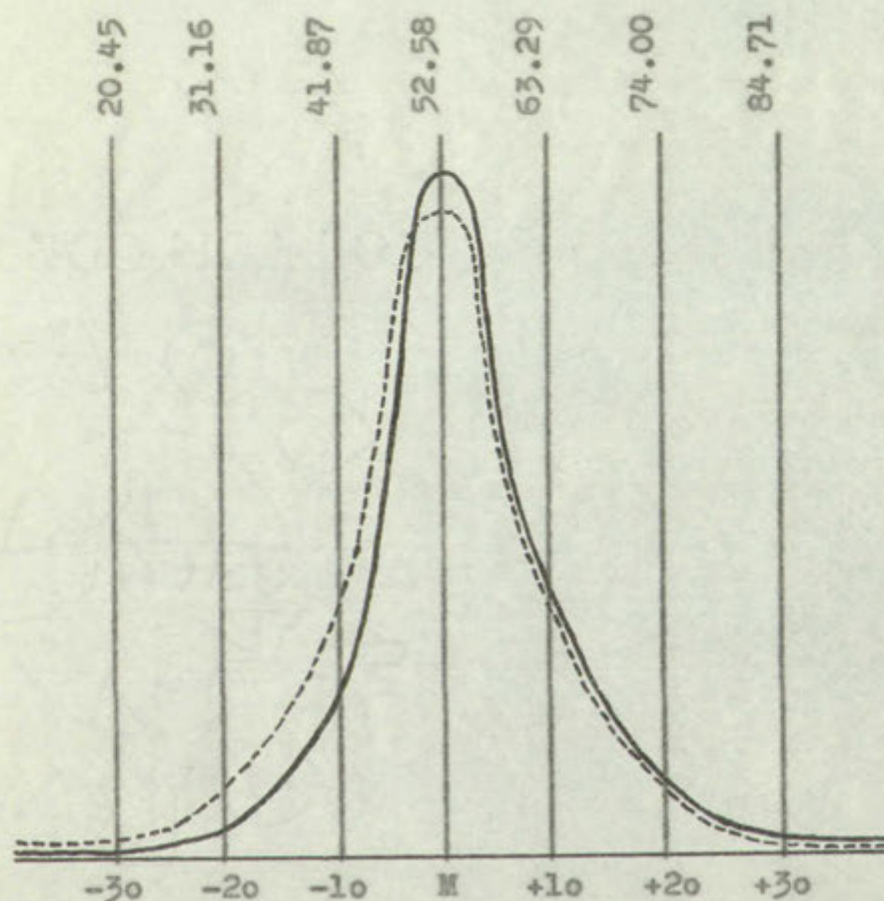
The results are given in the table at the bottom of the page.

Subsequent reflection on the appropriateness of the item led to the conclusion that answers to it would be a reflection solely of taste, and that a teacher-sponsor could direct a dramatics program of the highest educational effectiveness while preferring to direct students in non-serious drama. As a consequence, both answers to this statement were scored as being equally correct.

Range and frequency distribution of test scores.

The lowest score received by a teacher-sponsor in the test section of the questionnaire was 28, and the highest test score was 84. The range of the scores was thus 56. From this range, nineteen class-intervals of three units each were used to calculate the frequency distribution. By selecting the assumed mean at 53 from the 52-53-54 class-interval covering sixteen cases, calculation by formula produced a mean of 52.58, and a standard deviation of 10.71. Detailed calculations for these results are given in the Appendix.

That the distribution of the scores may be treated as normal, or approximately normal, is shown by the frequency distribution curve drawn in Figure 1 from these data. Eighty-four cases, or 73.04 per cent of the total number, are grouped between the mean and 1σ , seventeen cases, or 14.78 per cent, between $+1\sigma$ and $+2\sigma$, three



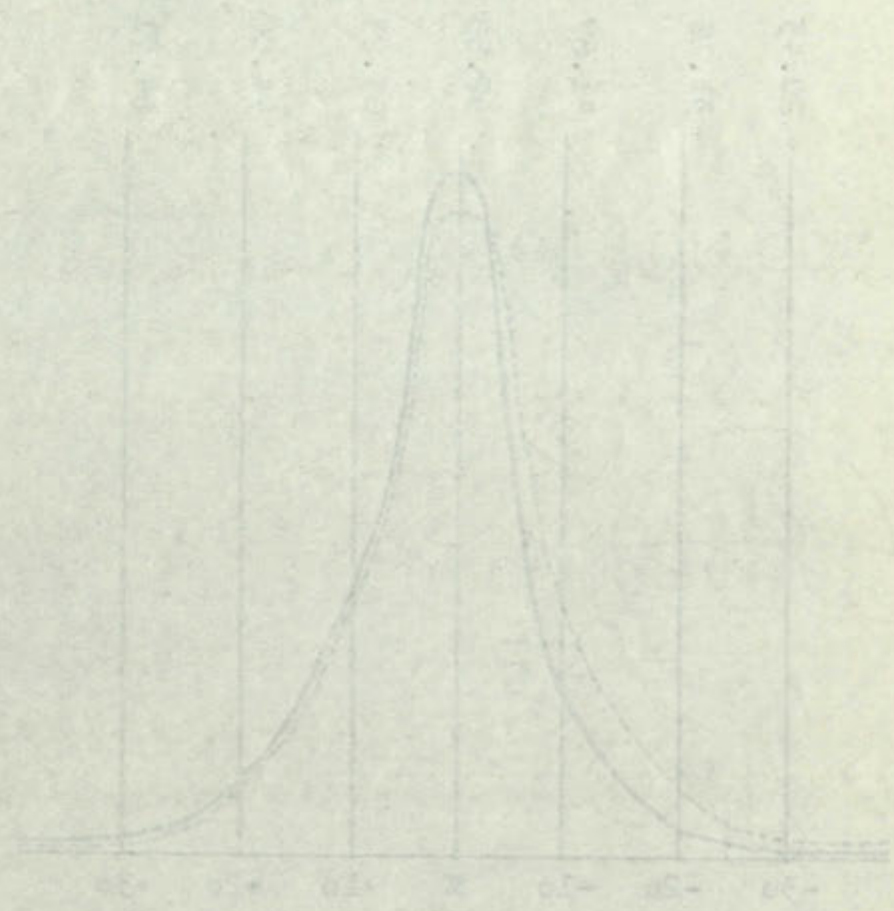
TOTALS

Number of cases	1	10	51	33	17	3	115
Per cent	.87	8.70	73.04	14.78	2.61		100

This distribution ————— Normal distribution - - - - -

FIGURE 1

FREQUENCY DISTRIBUTION OF SCORES OF 115 TEACHER-SPONSORS
ON A TEST OF THE EDUCATIONAL ORIENTATION
OF PROCEDURES AND PRACTICES
IN DRAMATICS



Number of cases

Per cent

This distribution is normal distribution

PERCENTAGE DISTRIBUTION OF CASES IN THE SAMPLE

ON A BASIS OF THE DISTRIBUTION OF CASES

OF THE SAMPLE

IN THE SAMPLE

cases, or 2.61 per cent, between $+2\sigma$ and $+3\sigma$, ten cases, or 8.70 per cent, between -1σ and -2σ , and a single case, representing .87 per cent of the total number of cases, falling between -2σ and -3σ . That the distribution curve is somewhat leptokurtic does not detract seriously from the essentially normal distribution which it represents. Figure 1 provides an overlapping normal probability curve for the purpose of visual comparison.

Correlation between test scores and the number of different areas of experience. The experience rating chart provided fourteen different general areas of dramatics experience, ranging from experience as a student in high school to experience as a teacher-sponsor in college or university. Examination of respondents' returns revealed that whereas two teacher-sponsors had never had experience in any area of dramatics endeavor, all other respondents had had experience in from a single area to as many as eleven different areas of experience. No intervening number of different areas was without at least one representative teacher-sponsor. Table XVII shows the number of teacher-sponsors in each number of areas of experience. It will be noted that fifty-eight respondents, or one more than half the total number included in this study, have had experience in three, four, or five dif-

TABLE XVII
EXPERIENCE OF RESPONDENTS GIVEN BY
NUMBERS OF DIFFERENT AREAS
OF DRAMATICS EXPERIENCE

Number of different areas of experience	Number of respondents
0	2
1	4
2	16
3	19
4	22
5	17
6	9
7	15
8	1
9	5
10	3
11	2
TOTAL	115

TABLE XVII

EXPERIENCES OF PERSONNEL GIVEN BY
MEMBERS OF DIFFERENT AREAS
OF DRAMATIC EXPERIENCE

Number of different areas of experience	Number of respondents
0	2
1	4
2	16
3	19
4	22
5	17
6	9
7	12
8	1
9	2
10	2
11	5
TOTAL	112

ferent areas, with the largest number being twenty-two teacher-sponsors whose experience has covered four such areas.

On the hypothesis that experience in a greater number of areas provided a breadth of experience which might have had the effect of producing higher test scores, and, conversely, that experience in a lesser number meant a narrowness of experience which might have had the effect of producing lower scores, calculation of the correlation between the numbers of areas of experience and test scores was undertaken. This was done, as were almost all correlations in this study, by calculation of the coefficient of correlation by the product-moment method. The scattergrams and actual calculations of all product-moment coefficients of correlation undertaken in this investigation may be found in the Appendix.

It is realized that coefficients of correlation, or r 's, are relative and never absolute indices of relationship, and that interpretation of any r depends a great deal upon a number of circumstances under which it was obtained. For these reasons, interpretations of all r 's in this study, while stated somewhat flatly, are to be considered as having been made subject to these conditions and realizations.

The r resulting from calculations in correlating the numbers of areas of experience and test scores was .31. The r obtained denotes low correlation, and signifies that the relationship between the two variables is present, but slight. No prediction whatever may be based upon it.

Correlations between test scores and self-ratings.

In undertaking statistical analysis of relationships between self-ratings and test scores, product-moment coefficients of correlation were calculated between test scores and self-ratings of experience as a student, as an amateur participant, and as a teacher-sponsor, respectively, and between the total self-rating scores for all areas and test scores. For reasons explained later in this section, the relationship between self-ratings of experience as a professional, and test scores, could not be calculated by the product-moment method, but was handled by the use of the critical ratio.

Calculations of the relationship between self-ratings of experience as a student and test scores resulted in an r of .33, of self-ratings of experience as an amateur and test scores of an r of .40, and of self-ratings of experience as a teacher-sponsor and test scores of an r of .38. None of these r 's is statistically highly sig-

The first of the two experiments was conducted with the purpose of determining the effect of the concentration of the solution on the rate of reaction. The results of this experiment are given in Table I. It is seen that the rate of reaction increases with increasing concentration of the solution. This is to be expected, since the rate of reaction is proportional to the concentration of the reactants.

The second experiment was conducted with the purpose of determining the effect of the temperature on the rate of reaction. The results of this experiment are given in Table II. It is seen that the rate of reaction increases with increasing temperature. This is to be expected, since the rate of reaction is proportional to the temperature. The results of these two experiments are summarized in Table III. It is seen that the rate of reaction increases with increasing concentration of the solution and with increasing temperature. This is to be expected, since the rate of reaction is proportional to the concentration of the reactants and to the temperature.

The results of these two experiments are summarized in Table III. It is seen that the rate of reaction increases with increasing concentration of the solution and with increasing temperature. This is to be expected, since the rate of reaction is proportional to the concentration of the reactants and to the temperature. The results of these two experiments are summarized in Table III. It is seen that the rate of reaction increases with increasing concentration of the solution and with increasing temperature. This is to be expected, since the rate of reaction is proportional to the concentration of the reactants and to the temperature.

nificant. Their progressive increase is a matter of interest, however.

It is considered statistically significant that when self-rating scores for all areas of experience were totaled and correlated with test scores, the resulting r was .47. Henry E. Garrett, in his Statistics in Psychology and Education, although declaring that his classification of r interpretations is ". . . broad and somewhat tentative, and can only be accepted as a general guide with certain reservations,"¹⁰ classifies an r of .47 as well within a group denoting ". . . substantial or marked relationship."¹¹ This is interpreted to mean that those respondents with the highest experience scores based upon self-ratings tended to receive higher test scores than those with lower self-rated experience, who tended to receive lower scores. This relationship should not be overstated, and firm conclusions are not warranted by the statistical result. The general and tentative conclusion would seem to be that, subject to the conditions of this investigation, and the data drawn from it, findings indi-

¹⁰Henry E. Garrett, Statistics in Psychology and Education (Fourth Edition) (New York: Longmans, Green, and Co., 1955), p. 173.

¹¹Ibid.

different. Their present position is a subject of

great interest.

It is considered essential to study the

when self-reliance is not an end in itself, but

related and correlated with the other factors of

and, Henry E. Garrett, in his paper on the

at and in the field, although the results are

also of a general nature, it is not a general

statement, and can only be accepted as a general

with certain reservations, it is not a general

well within a group of factors, it is not a general

relationship. It is not a general statement, but

responses with the highest degree of correlation

self-reliance tends to receive higher than other

those with lower self-reliance, who receive

active lower scores. This relationship should be

tested, and the conclusions are not necessarily

statistical results. The general and relative

would seem to be that, subject to the limitations of

investigation, and the data from the

investigation, and the data from the

investigation, and the data from the

investigation, and the data from the

investigation, and the data from the

investigation, and the data from the

cate that teacher-sponsors with more and broader experience in dramatics, as revealed by self-rating, have greater chance of following educationally oriented procedures and practices in conducting secondary school dramatics activity than do those rating themselves as having had less background experience.

The calculations upon which this conclusion is based, it should be realized, did not include self-ratings of experience as a professional. Use of the product-moment method was rendered inappropriate and impractical by the large number of respondents who reported no experience in this area. As a result, the critical ratio was calculated between the test scores of those teacher-sponsors with professional experience and of those without such experience. As indicated in Table XVIII, test scores of the seventeen respondents with professional experience ranged from 42 to 84. Test scores of the ninety-eight respondents without professional experience ranged from 28 to 74. Using class-intervals of three units, calculation resulted for the professional group in a mean of 58.30, and a standard deviation of 12.75, and for the non-professional group in a mean of 51.59, and a standard deviation of 9.99. The standard error of the mean of the first group was 3.09, and the standard error of the mean of the second

TABLE XVIII
SELF-RATINGS AND TEST SCORES OF THOSE
TEACHER-SPONSORS WHO REPORTED
PROFESSIONAL EXPERIENCE

Subject respondent	Professional self-rating totals	Test scores
A	34	78
B	33	62
C	24	70
D	13	46
E	8	84
F	8	78
G	7	58
H	6	46
I	5	46
J	5	46
K	5	44
L	5	42
M	3	64
N	2	62
O	2	58
P	2	44
Q	1	58

group was 1.00. By formula, the standard error of the difference proved to be 3.24. By dividing the difference of the means, or 6.71, by the SE_D , according to formula, the resultant critical ratio was 2.07. These calculations are set forth in detail in the Appendix.

With a CR as high as 2.07, it can be stated that the obtained difference between the mean scores is significant and reliable, and not due to chance. Teacher-sponsors with professional experience will nearly always receive a higher mean score on the test than those without such professional experience. This is true because, as can be seen by reference to tables, there are 98 chances in 100 that the true difference is greater than zero; or that since this CR is over 1.96, we may reject the null hypothesis at the .05 level of significance, i.e., that if the true difference were zero, ". . . that not more than once in 20 trials would a difference occur as large or larger than that obtained."¹²

Correlations between test scores and numbers of experiences. In the case of all three areas in which the numbers of actual experiences were correlated with test scores, product-moment coefficients of correlation were

¹²Ibid., p. 216.

calculated.

In totaling the numbers of experiences of respondents, it was found that, due to almost continual activity in dramatics over many years, the totals of several teacher-sponsors were so large in some areas and in toto as to outstrip by large numbers the totals of the great majority of respondents. Of the 101 teacher-sponsors who provided information on the number of their experiences as an amateur participant, two, for example, had had 490 and 786 experiences, respectively, while ninety-one respondents, or 90.1 per cent of the total responding, had had less than 100 experiences in the same area. Two teacher-sponsors--not the same individuals as those cited in the area of amateur participation--had had 900 and 2,250 experiences, respectively, as a teacher-sponsor of school dramatics, while eighty-eight others, representing 83.0 per cent of the 106 who provided information, had had less than 210. In the total number of experiences for all areas, it was found that four teacher-sponsors had accumulated totals of 900, 944, 1,567, and 2,560, respectively, while ninety-two of the 100 providing information upon which such totals could be based¹³ had had less than half

¹³Cf. ante, pp. 115-16.

calculated.

In listing the number of experiments of various kinds, it was found that, due to almost constant activity in the field over many years, the totals of certain teacher-experiments were so large in some cases that in some cases the number of experiments was so large as to make it difficult to list them individually. Of the 101 teacher-experiments the majority of experiments provided information on the number of trials and the number of correct responses, two, for example, had 400 and 500 experiences, respectively, while only one had 100 experiences, or 50.1 per cent of the total experiences. Two had 100 experiences in the same area, and the same individuals in some cases had the area of another participation had had 500 and 5,500 experiences, respectively, as a result of a group of 100 experiences, while only one had 100 experiences, or 50.1 per cent of the total experiences. In the total number of experiments for all areas, it was found that four teacher-experiments had accumulated totals of 500, 500, 1,500, and 5,500, respectively. While almost two of the 100 provided information on which such totals could be based, and had had less than half

the number of experiences of the teacher-sponsor with the lowest total of the four cited cases.

Because of the statistical problem which these cases represented, and in order to provide usable class-intervals in calculating the product-moment r 's, it was decided to assign "cut-off" totals and to place those few respondents with a greater number of experiences within the highest class-interval thus made available. In the area of amateur participation, sixteen class-intervals of twenty-five units were used, with the highest interval encompassing from 375 to 400 or more experiences. In the area of teacher-sponsorship, seventeen class-intervals of thirty units were used, with the highest interval running from 480 to 500 or more experiences. And in total number of experiences, the highest of fourteen intervals, covering seventy-five units each, was from 975 to 1,000 or more experiences. In these three procedures it is realized that the intervals covering the highest totals have been given one more unit than the exact size of the class-interval warrants. This was done for convenience, and could not have affected the distribution in any way. It is also believed that providing "cut-off" totals as described did not alter the basic correlations to any significant degree.

Calculation of the relationship between the numbers of experiences as an amateur and test scores by the product-moment method produced an r of .34, between numbers of experiences as a teacher-sponsor and test scores provided an r of .39, and the r between the total numbers of experiences for all areas and test scores proved to be .44. The first two r 's represent correlation that is present but slight, while the third falls within Garrett's classification of r 's as substantial.

It is interesting to note in Table XIX, which provides a summary of product-moment r 's resulting from calculations of the relationships between test scores and quantified experience, that the r 's of self-ratings and numbers of experiences as a teacher-sponsor are almost exactly the same, i.e., .38 and .39, respectively.

One final analysis of data in the area of experience should be reported. It had been noted while studying returns that a number of teacher-sponsors had reported experience as a teacher-sponsor of extracurricular dramatics on levels other than that of the secondary school. While seventy-four respondents, or 64.4 per cent of the total number, have had teacher-sponsor experience exclusively on the secondary level, the extremes of school dramatics leadership experience are represented by five

Calculation of the relative error in the
of experience as an experimental fact in the
normal value obtained as 1.00, the error was
percentage error between a normal and the value
1.00, and the 1 percent error between 1.00 and
error for all, which was then plotted as 1.00. The
first two 1's represent percentages. This is shown in
figure, while the third value is the value of the
error of the experimental value. The value of the
It is interesting to note that the 1.00 value
which is a measure of accuracy of the experimental
calculation of the relative error between the
quantified experience, that the 1.00 value is
numbers of experience as a general measure. The
only the error, 1.00, 1.00, 1.00, 1.00, 1.00,
the first value of 1.00 is the value of the
error should be reported. It is not a value of the
the figures for the relative error between the
of experience as a general measure of accuracy.
discussion on levels of experience in the
school. This section is a general measure of the
of the school system, which is a general measure of the
mainly on the level of the school system, which is a
general measure of the school system, which is a

TABLE XIX
SUMMARY OF PRODUCT-MOMENT COEFFICIENTS
OF CORRELATION BETWEEN TEST SCORES
AND QUANTIFIED EXPERIENCE

Variables	r 's
<u>Test scores and numbers of basic areas of experience</u>	.31
<u>Test scores and self-rating scores of experience:</u>	
Experience as a student	.33
Experience as an amateur participant	.40
Experience as a teacher-sponsor	.38
Total self-rating scores of experience	.47
<u>Test scores and numbers of practical experiences:</u>	
Experiences as an amateur	.34
Experiences as a teacher-sponsor	.39
Total number of experiences	.44

TABLE XIX

SUMMARY OF PRODUCT-MOMENT CORRELATIONS
OF CORRELATION BETWEEN TEST SCORES
AND QUANTIFIED EXPERIENCE

Variables	r's
Test scores and number of basic areas of experience	.31
Test scores and self-rating scores of experience:	
Experience as a student	.33
Experience as an assistant participant	.40
Experience as a teacher-sponsor	.33
Total self-rating scores of experience	.47
Test scores and number of practical experiences:	
Experience as an assistant	.36
Experience as a teacher-sponsor	.33
Total number of experiences	.44

teacher-sponsors with no experience at any level, and by eight teacher-sponsors who have served on all three levels of elementary, secondary, and college or university education. Table XX provides an analysis by number and percentage of the experience of respondents by school levels of service.

Correlation between test scores and formal study or training in theatre and drama. Analysis of returns revealed the fact that sixty-two teacher-sponsors, or 53.9 per cent of the total number of respondents, have had some formal study or training through course work in drama and theatre, while fifty-three, representing 46.1 per cent of the total, have never undertaken such course work.

Table XXI presents the numbers of units of course work reported by teacher-sponsors and the number of teacher-sponsors within each total of accumulated units.

Because of the large number of those without formal study or training of any kind, calculation by critical ratio was selected as the method for determining the relationship between test scores of the two groups.

Test scores of the group with formal study or training ranged from 28 to 84, and those of the group without such study or training ranged from 34 to 74. Using three-unit intervals for both groups, calculation resulted for

teacher-sponsors with no experience in any field of work. The eight teacher-sponsors who have served in all three fields of elementary, secondary, and college education. Table IX provides an analysis of the percentage of the experience of the sponsors in each field of service.

Correlation between field of work and field of study

of training in science and mathematics. Analysis of the data revealed the fact that fifty-two percent of the sponsors of the total number of the total number of experience in each field of work and field of study or training in science and mathematics, while fifty-three percent of the total, have never had experience in any field of work and field of study.

Table XII presents the analysis of the data.

work reported by teacher-sponsors and the number of ex-sponsors with each field of experience and field of study.

Because of the large number of those with no experience in any field of work and field of study, selected data are presented.

and study or training of any kind, selected data are presented. The results are selected as the results for each field of work and field of study, relationship between each field of work and field of study.

Test scores of the group with experience in each field of work and field of study.

ing ranged from 25 to 50, and scores of the group with each study or training ranged from 25 to 50. Data are presented for each interval for both groups. Selected results are presented.

TABLE XX
SCHOOL LEVELS OF EXPERIENCE AS TEACHER-SPONSORS
OF EXTRACURRICULAR DRAMATICS ACTIVITY
REPORTED BY RESPONDENTS

Description of level of experience	Number	Per cent
No experience at any level	5	4.35
Elementary level only	1	.87
Secondary level only	74	64.35
Elementary and secondary	20	17.39
Secondary and college or university	7	6.08
Elementary, secondary, and college or university	8	6.96
TOTALS	115	100.00

TABLE II

SCHOOL LEVELS OF EXPERIENCE AS TEACHERS-EDUCATORS
OF KATHARINIS-BRITISH ACTIVITIES
REPORTED BY PARTICIPANTS

Level of experience	Number	Position of level of experience
4.75	5	No experience at any level
4.50	3	Elementary level only
4.25	24	Secondary level only
3.75	20	Elementary and secondary
3.50	7	Secondary and college or university
3.25	8	Elementary, secondary, and college or university
100.00	115	TOTAL

TABLE XXI

ACCUMULATED UNITS OF COURSE WORK
IN THEATRE AND DRAMA TAKEN BY
TEACHER-SPONSORS AND NUMBER
OF RESPONDENTS WITHIN EACH
ACCUMULATED TOTAL

Number of units of formal study	Number of respondents
109	1
96	1
70	1
57	1
56	1
48	2
44	1
43	1
36	1
34	7
22	1
21	1
20	4
18	2
15	5
12	4
10	1
9	10
6	10
3	7
TOTAL	62

the group which had had course work in a mean of 55.52 and a standard deviation of 11.87, and for the group without course work a mean of 49.14 and a standard deviation of 7.89. The standard error of the mean of the first group was 1.51, and that of the second group, 1.08. The standard error of the difference proved to be 1.86. The difference of the means, or 6.38, was divided by the SE_D , giving a critical ratio of 3.43. These calculations may be found in complete form in the Appendix.

That the obtained difference is not due to chance is shown by the fact that the CR of 3.43 is well above the CR of 3.00 generally accepted as indication of a significant difference, i.e., a virtual certainty. It is sufficient to guarantee that the mean score of teacher-sponsors with formal courses in theatre and drama will always be higher than the mean score of teacher-sponsors who have not had such study and training.

A summary view of all of the statistical evaluations undertaken to judge the correlation between experience and training and test scores, and analyzed in this chapter, points to the special influence which formal courses of study and training appear to have upon the development by teacher-sponsors of educationally oriented attitudes, procedures, and practices in conducting extra-

the group which had had course work in a previous semester and a standard deviation of 1.15, and for the first semester group with a mean of 47.15 and a standard deviation of 7.89. The standard error of the mean for the first semester group was 1.51, and that of the second semester group was 1.21. The standard error of the difference between the two groups is 1.96.

giving a critical value of 2.58. The difference of the means, at 4.58, is greater than the critical value, giving a critical value of 2.58. The difference of the means, at 4.58, is greater than the critical value, giving a critical value of 2.58. The difference of the means, at 4.58, is greater than the critical value, giving a critical value of 2.58.

That the observed difference is significant is shown by the fact that the t is 2.58, which is greater than the t of 2.00 generally accepted as significant at the 5% level of difference, i.e., a virtual certainty. It is sufficient to guarantee that the mean score of the group with formal course work is higher than the mean score of the group who have not had such study and training.

A summary view of all of the experimental conditions undertaken to judge the course work between the two groups and training and each course, as outlined in this chapter, points to the special influence which the course of study and training upon the development of the group, and the results of the experimental work.

curricular dramatics activity.

This conclusion raises an interesting observation. The formal study and training reported by teacher-sponsors represents a general curriculum in theatre and drama, and not one directly concerned with the special considerations of secondary school dramatics teacher-sponsorship. For this reason, it might be concluded that, if formal courses in theatre and drama do influence the development of educationally oriented teacher-sponsors as indicated by the findings, that influence could be described as representing the acquisition of broad understandings and attitudes toward the work of the theatre itself, providing a fundamental source from which educational approaches to school dramatics may very well be drawn.

This entire study has argued the special virtues of dramatics as an effective medium for the development of democratic attitudes, positive character and personality traits, special skills, and, above all, the development of human understanding through exposure to the problems of others. It is reasonable to suppose that, having studied and contemplated the human record which drama reveals, and having themselves undergone the experiences through which drama teaches, these sponsors as a group have acquired a broader understanding of the meaning and poten-

curriculum development committee.

This committee was a sub-committee of the

the local board and was composed of representatives

from various parts of the district.

and not one directly connected with the school.

It was of secondary school type and was

for this reason, it was not a school board.

courses in English and Science and Mathematics

of educationally oriented character were

the findings, that influence would be

entire the suggestion of school board

which found the way of the school board

fundamental source from which the school board

school districts may well be

This entire report has been

of direction as an effective

of democratic education, which is

by reason, special ability, and

of human understanding which is

others. It is responsible to

and comprehended the main

and having these lines and

which have reached, these

giving a higher understanding

tial of dramatics activity in the lives of their students than have those whose backgrounds have not included any formal investigation in the field.

chief of dramatic activity in the lives of their audience
than have those whose background have not included any
former investigation in the field.

CHAPTER VI

ANALYSIS OF RESPONSES IN SELECTING AND CASTING PLAYS, BUILDING GROUP CONSCIOUSNESS, DEVELOPING PERSONAL TRAITS AND NEEDED SKILLS, AND IN EMPHASIZING STUDENT INITIATIVE, DIRECTION, AND CONTROL

This study has been based upon the premise that the realization of the educational values inherent in secondary school dramatics activity is dependent upon the objectives, attitudes, procedures, and practices which teacher-sponsors employ in the five central areas of sponsorship-in-action which were defined in Chapter III of this study.¹

How teacher-sponsors approach and handle the selecting and casting of plays, whether they purposefully employ procedures and practices which extract the vital democratic learnings available in the group interdependence intrinsic to dramatic production and presentation, how conscious they are of the need and opportunity to develop positive character and personality traits and needed individual skills, and whether they are attitudinally and in practice committed to the principle of restricting themselves from assuming responsibilities, making decisions,

¹Cf. ante, pp. 48-63.

ANALYSIS OF THE POWER OF THE STATE
IN THE FIELD OF EDUCATION
AND THE STATE'S ROLE IN THE
EDUCATIONAL PROCESS

This study was based upon the premise that the
realization of the educational values that are
any school's purpose is dependent upon the
giving, obtaining, maintaining, and controlling of
resources and the role of the state in the
education which are defined in the study. The
How do we obtain resources and how do we
ing and creating of laws, policies, and
procedures and processes which are the
to determine available in the state and
estimate to determine procedures and processes
actions that are of the state and the
positive character and educational system and
visual skills, and whether the state should
practice consistent in the process of
values from assessing responsibility and

and performing tasks which represent the proper exercise of student initiative, direction, and control, are all elements which determine the degree to which dramatics activity serves as an effective medium of secondary school education.

This chapter is concerned with examining responses to those sections and items of the questionnaire pertinent to each of these elements, in an attempt to evaluate the leadership of dramatics activity in New Mexico secondary schools.

I. THE SELECTING OF PLAYS FOR STUDENT DRAMATICS

The value of the learning experiences which students undergo in the course of producing and presenting a play is in many ways predetermined by the type of play which has been selected. The very process of preparing a play for presentation requires the most thorough association on the part of all participants with every emotional, intellectual, and psychological attitude and reaction expressed by the playwright through the characters of his creation. For the actors, these emotions even become, for a time, their own; and the constant repetition which is the process of rehearsal means that, even for the non-performing students, the association with the emotional and intellectual content of the play is only somewhat less

and performing tasks which represent the proper material
of student initiative, direction, and control, and
elementary which establish the basis for child development
activity serves as an effective basis for secondary school
education.

This chapter is concerned with various responses
to those sections and lists of the generalization problems
to each of these elements, in an attempt to replace the
leadership of classical activity in the various secondary
schools.

I. THE IMPORTANCE OF PLAY FOR THE STUDENT
The value of the learning experience which the
student undergoes in the course of practice and presenting
play is in many ways predetermined by the type of play
which has been selected. The very process of presenting
play for presentation requires the best theoretical approach
also on the part of all participants with every condition,
intellectual, and psychological ability and reaction ex-
pressed by the play itself through the character of the
question. For the student, these are the even better, for
a time, their own; and the constant repetition which is
the process of behavioral means that, even for the non-
learning student, the association with the material and
intellectual content of the play is only somewhat less

vicarious.

Probably since even before the examples of Plato and Aristotle, philosophers and writers have equated the worth of the drama in educating the young with the worth of the plays which the young have performed. Today it appears no less clear that when the several weeks required to prepare and present a play are spent in intimate association with inferior dramatic material, the learning potentials of the activity have been restricted at the very outset in the act of play selection, and that when those weeks are spent with superior material, the educational horizons have been broadened in that selection.

What is a superior play? Little has been written about what it is, and much about what it is not. All authorities seem to agree that a superior play has literary merit, artistic quality, and thematic worthiness. These are broad descriptions, heavily dependent in their application to particular plays upon individual taste and judgment. Nevertheless, within the framework of personal conceptions of their meaning, they are eminently worthwhile selective criteria. Important as they are, they are not, however, sufficient in themselves as bases for choice.

A superior play in educational dramatics is not only one with intrinsic merit, but one which is an appro-

vicarious.

Probably since even before the examples of Plato and Aristotle, philosophers and writers have advised the youth of the State in educating the young with the worth of the plays which the young have performed. Today it appears no less clear than when the several years' training to prepare and present a play are spent in intrinsic education with inferior dramatic material, the learning materials of the activity have been restricted at the very outset in the way of play selection, and that when those weeks are spent with superior material, the educational horizons have been broadened in that relation.

What is a superior play? Little has been written

about what it is, and much about what it is not. All educationists need to agree that a superior play has literary merit, artistic quality, and thematic worthiness. These are broad descriptions, heavily dependent in their application to particular plays upon individual taste and judgment. Nevertheless, within the framework of personal conceptions of their meaning, they are relatively worthwhile selective criteria. Important as they are, they are not, however, sufficient in themselves as tests for quality. A superior play in educational language is not only one with intrinsic merit, but one which is an appo-

priate choice under given circumstances. The plays of Shakespeare, Ibsen, or Shaw, for example, are universally recognized as meeting these criteria of intrinsic superiority, but in many cases they would represent inferior choices for educational dramatics when judged against group needs and levels of understanding, and against the production and performance realities of the situations in which the plays might have to be used.

Both "education-centered" and "production-centered" leaders of student dramatics activity agree that a good play choice is one which has been made in the light of a realistic appraisal of group abilities and production potentialities. A play should challenge the thought, imagination, and creativity of students without being beyond the level of their emotional and intellectual comprehension at which it can be judged that genuine feeling and understanding are possible. In effect, this says no more than does the perennial admonition to teachers everywhere to adjust the work to the achievement and capacity of the pupils.

By selecting a play too far beyond group abilities, there is a real danger that students will be forced to resort to the kind of insincere, mechanical, and imitative portrayals which inevitably result from failure to compre-

hend the meaning of what they are doing. On the other hand, to select plays which represent superficial approaches to human situations and problems, or which perpetuate and entrench educational shortcomings such as the use of speech localisms and poor grammar, or which merely mirror reactions and behavior at a juvenile level already familiar to adolescents, or which on any other grounds can be said to fail to challenge the feelings and minds of students or to meet their real needs, must be considered educationally unjustified choices for the use of the time and resources, both human and material, required to produce and present them.

The problem of the producibility of a play. A final factor in the selection of a play upon which all authorities agree is that it must be producible. Regardless of its merits as a drama or the potentials it may represent for teaching and learning, if a play requires more resources to produce than are at the disposal of the group, the play is not a good choice. Although many ambitious plays can sometimes be conquered by the use of non-realistic settings or other devices--and in educational theatre often be improved thereby--it is obvious that a great many others require too much in money, space, facilities, equipment, materials, special props, and other resources

head the meaning of what they are doing. On the other hand, to select plays which represent superficial appearances as to human character and qualities, or which represent and encourage educational stereotypes, is to encourage speechlessness and poor thinking, or at best, trivial questions and behavior. The teacher's level should be raised to the level of the child, so that the child can be said to feel the meaning of the play and the significance of the drama or to want to read the play, and to be able to do so. Educationally justified choice for the use of the play and resources, both human and material, is required in these and present times.

The problem of the production of a play.

One factor in the selection of a play which will be theatrical is that it should be producible. Suggestions of the teacher as a basis for the production is not enough. The teacher must be sure that the play is not only good for reading and learning, but also a play which can be produced to produce then and at the disposal of the group. The play is not a good choice. Without any explanation, plays can sometimes be considered by the group of non-theatrical students or other devices—and an educational theater often be ignored. It is better that a play which offers material for such in writing, drama, fiction, equipment, materials, words, music, and other resources.

to warrant selection.

The producibility of a play also encompasses the important consideration of whether it makes reasonable demands upon the talents of the student actors, and whether it is suited to the group's capabilities and needs. To select a play involving very difficult emotional acting for a group without much dramatics experience, for example, can evoke both individual and group feelings of inadequacy. Even teacher-sponsors who conduct strongly educational dramatics programs, and to whom achieving "finished productions" is not a primary consideration of the activity, realize that the performances of any student play must represent a satisfying result to the participants. A play which depends upon requirements which the student group cannot reasonably hope to meet in a standard of performance acceptable to themselves and to the audience, is not one which meets the obligation of producibility. Bradford states that it is ". . . the attitude of all but a fraction of the directing profession that the producibility of a play is a master consideration, ignoring which jeopardizes all other values derivative from a worthy production."²

²Bradford, op. cit., p. 106.

to various categories.

The possibility of a very large number of

important considerations is involved in the

study upon the relation of the individual to the

is in united to the group, especially in the

study of a play involving very different

for a group of individuals, and the

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Attitudes on performance quality as an influence upon selection. What is an acceptable level of performance in student dramatics activity is the question wherein educationally oriented and non-educationally oriented teacher-sponsors find the source of their differences, and which marks the point of major division between them.

Production-centered teacher-sponsors argue that only through the exacting demands of artistic excellence and the highest standards of production and performance, can students achieve many of the major benefits deriving from dramatics experience. They argue that only insofar as students "do well what they set out to do" does dramatics activity achieve its objectives.

Education-centered teacher-sponsors, on the other hand, believe that the personal development of the student participants must take precedence over production excellence, and that to achieve its essential purposes, dramatics activity must often sacrifice artistic standards in the interest of providing students with tasks which they may not be as qualified by talent and experience as others to undertake.

Both of these attitudes have a decided effect upon the type of play which is selected for production. The production-centered director is concerned with selecting

plays which best fit existing group types and talents, and it is a concomitant consideration that a policy of production excellence has as its primary goal the evoking of the most highly favorable audience reaction and reception. The teacher-sponsor with essentially educational goals is concerned with achieving as good performance as possible consistent with the needs of the participants, and choosing a play primarily on the basis of what the audience wants or enjoys is not the primary consideration to be used in its selection.

That it is an important consideration no teacher-sponsor would deny. Plays that ". . . cut sharply across community modes of thought and custom . . ."³ can create opposition to the entire program. Those which ignore the audience's level of understanding and appreciation invite anything from unfavorable to hostile reactions, and can create problems of attention which may have unfortunate repercussions on the stage. Weaver, Borchers, and Smith describe the general community audience problem as follows:

The audience will be drawn mainly from the high school area. Because of the nature of the community --its size, location, industries, and natural resources--audiences there will have characteristic purposes, and the dramatic director must understand what these purposes are, and decide in what way they will

³Ibid., p. 109.

play which has been the most successful in the history of the theatre and it is a success which is not only a success of the production itself but also a success of the most highly developed technique of the theatre. The success of the production is due to the fact that it is a production which is not only a success of the production itself but also a success of the most highly developed technique of the theatre.

There is no doubt that the success of the production is due to the fact that it is a production which is not only a success of the production itself but also a success of the most highly developed technique of the theatre. The success of the production is due to the fact that it is a production which is not only a success of the production itself but also a success of the most highly developed technique of the theatre.

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contribute to the appreciation and understanding of the play.⁴

Recognition of the importance of making allowance for audience mores, standards of approval and enjoyment, and similar factors does not, however, mean that such considerations should become the primary basis for play selection in educational dramatics. Because plays are chosen primarily on the basis of the educational value they are expected to have for participants does not mean that they must, therefore, be expected to violate some essential audience consideration. It merely means that instead of being chosen because the audience will like and approve them, plays are selected for their educational potential which do not ignore audience considerations.

Table XXII shows that for eighty-seven teacher-sponsors, representing 77.7 per cent of the total responding, audience enjoyment and approval is their central consideration in the selection of a play. These totals, coupled with findings from Test Statement 26 showing that seventy-three, or 64.6 per cent of respondents, believe that improving public relations is a major purpose of stu-

⁴Andrew Thomas Weaver, Gladys Louise Borchers, and Donald Kleise Smith, The Teaching of Speech (New York: Prentice-Hall, Inc., 1952), pp. 440-1.

TABLE XXII

RESPONSES TO TEST STATEMENTS RELATED TO
TEACHER-SPONSOR ATTITUDES AND PRACTICES
IN THE SELECTION OF PLAYS

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
1.	In choosing a play for presentation, our central consideration is whether it is likely to be enjoyed and approved by the parents and other members of the community	87	25*	77.68	22.32
26.	I believe that improving public relations through presenting plays is a major purpose of student dramatics	73	40*	64.60	35.40
50.	Successful sponsorship of dramatics activity in a secondary school can be measured by the quality of the actual performances of a play before audiences	62	49*	55.86	44.14
6.	Rather than to select plays for presentation which concern serious adult problems, it is better to choose plays with lighter plots which students are more likely to understand and with which they can identify themselves	94	21*	81.74	18.26

* responses credited in the
scoring of tests

TABLE XXII (continued)

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
31.	It is usually unwise to select plays with plots which require adolescents to become involved with serious adult concerns	61	50*	54.95	45.05
11.	Our students are mainly responsible for finding and selecting the plays which we present, subject to the approval of the sponsor	54*	61	46.96	53.04
36.	Because many important factors requiring the wisdom of experience and maturity are involved in the selection of a play, such selection should be undertaken by faculty members rather than by students	63	50*	55.75	44.25
16.	We select plays mainly because they provide good acting parts for our better student actors	14	99*	12.39	87.61
21.	Even if cost were not a factor, the production of historical, classical, or "literary" dramas by high school students should be generally avoided because students do not like them and do not handle them well	38	75*	33.63	66.37
46.	Given my choice, I would avoid directing students in serious dramas in preference to directing them in other types	55*	60*	47.82	52.18

*responses credited in the scoring of tests

(Continued) LIX SURVEY

Station	Time	Remarks	Remarks
10	10.00	10.00	10.00
11	10.05	10.05	10.05
12	10.10	10.10	10.10
13	10.15	10.15	10.15
14	10.20	10.20	10.20
15	10.25	10.25	10.25
16	10.30	10.30	10.30
17	10.35	10.35	10.35
18	10.40	10.40	10.40
19	10.45	10.45	10.45
20	10.50	10.50	10.50
21	10.55	10.55	10.55
22	11.00	11.00	11.00
23	11.05	11.05	11.05
24	11.10	11.10	11.10
25	11.15	11.15	11.15
26	11.20	11.20	11.20
27	11.25	11.25	11.25
28	11.30	11.30	11.30
29	11.35	11.35	11.35
30	11.40	11.40	11.40
31	11.45	11.45	11.45
32	11.50	11.50	11.50
33	11.55	11.55	11.55
34	12.00	12.00	12.00
35	12.05	12.05	12.05
36	12.10	12.10	12.10
37	12.15	12.15	12.15
38	12.20	12.20	12.20
39	12.25	12.25	12.25
40	12.30	12.30	12.30
41	12.35	12.35	12.35
42	12.40	12.40	12.40
43	12.45	12.45	12.45
44	12.50	12.50	12.50
45	12.55	12.55	12.55
46	13.00	13.00	13.00
47	13.05	13.05	13.05
48	13.10	13.10	13.10
49	13.15	13.15	13.15
50	13.20	13.20	13.20
51	13.25	13.25	13.25
52	13.30	13.30	13.30
53	13.35	13.35	13.35
54	13.40	13.40	13.40
55	13.45	13.45	13.45
56	13.50	13.50	13.50
57	13.55	13.55	13.55
58	14.00	14.00	14.00
59	14.05	14.05	14.05
60	14.10	14.10	14.10
61	14.15	14.15	14.15
62	14.20	14.20	14.20
63	14.25	14.25	14.25
64	14.30	14.30	14.30
65	14.35	14.35	14.35
66	14.40	14.40	14.40
67	14.45	14.45	14.45
68	14.50	14.50	14.50
69	14.55	14.55	14.55
70	15.00	15.00	15.00
71	15.05	15.05	15.05
72	15.10	15.10	15.10
73	15.15	15.15	15.15
74	15.20	15.20	15.20
75	15.25	15.25	15.25
76	15.30	15.30	15.30
77	15.35	15.35	15.35
78	15.40	15.40	15.40
79	15.45	15.45	15.45
80	15.50	15.50	15.50
81	15.55	15.55	15.55
82	16.00	16.00	16.00
83	16.05	16.05	16.05
84	16.10	16.10	16.10
85	16.15	16.15	16.15
86	16.20	16.20	16.20
87	16.25	16.25	16.25
88	16.30	16.30	16.30
89	16.35	16.35	16.35
90	16.40	16.40	16.40
91	16.45	16.45	16.45
92	16.50	16.50	16.50
93	16.55	16.55	16.55
94	17.00	17.00	17.00
95	17.05	17.05	17.05
96	17.10	17.10	17.10
97	17.15	17.15	17.15
98	17.20	17.20	17.20
99	17.25	17.25	17.25
100	17.30	17.30	17.30

dent dramatics activity, indicate that the majority of respondents are essentially production-centered in the matter of play selection. This is reinforced by Statement 50, with which sixty-two respondents, or 55.9 per cent, agreed that the quality of the performances before an audience is the measure of successful sponsorship of dramatics activity. All of these majority opinions focus attention upon the end-product, rather than upon the learning processes undergone to create it.

Should a play for secondary school students deal with serious adult concerns? Ninety-four teacher-sponsors, or 81.7 per cent, believe that plays with lighter plots, and which avoid adult problems, should be chosen, and sixty-one, or 55.0 per cent, believe that selecting plays which require adolescents to become involved with serious adult concerns is unwise.

In the course of analyzing these findings, the possibility appeared that there might be a significant difference in responses to these two statements between junior high school teacher-sponsors, and those working with senior high students. Table XXIII provides findings comparing the responses of these two groups, in addition to those of teacher-sponsors in combination junior-senior high schools. Inspection of the table reveals that although

TABLE XXIII

RESPONSES TO TEST STATEMENTS 6 AND 31 ON PLAYS
DEALING WITH ADULT CONCERNS REPORTED
BY TYPES OF SECONDARY SCHOOL

Test no.	Test statement	School type	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
6.	Rather than to select plays for presentation which concern serious adult problems, it is better to choose plays with lighter plots which students are more likely to understand and with which they can identify themselves	Junior high	18	2	90.00	10.00
		Senior high	67	18	78.82	21.18
		Combination	9	1	90.00	10.00
		TOTAL GROUP	94	21	81.74	18.26
31.	It is usually unwise to select plays with plots which require adolescents to become involved with serious adult concerns	Junior high	14	5	73.68	26.32
		Senior high	39	44	46.99	53.01
		Combination	8	1	88.89	11.11
		TOTAL GROUP	61	50	54.95	45.05

throughout all school levels the composite majority of teacher-sponsors favor lighter and avoid more adult plots, the majority decreases as teacher-sponsors deal with older adolescents. Those in senior high school reversed themselves markedly in their responses to Statement 31 from those which they had given to Statement 6. This either represents a major contradiction, or indicates that the wording of Statement 6 may have conditioned a number of responses toward agreement with it. In either case, it demonstrates fairly clearly that the subject of both statements has not been given conscious consideration by a large number of senior high teacher-sponsors.

In considering these findings related to selecting plays dealing with adult matters, attention is called to Drake's article cited earlier in this study,⁵ in which he stated that adult identification represents one of the superior motivational factors underlying adolescent acceptance of dramatics as realistic contrived experience.

Defining areas of student decision in selecting plays. Another important element in play selection is concerned with the question of whether the teacher-sponsor should choose plays unilaterally, or do so in conjunction

⁵Cf. ante, pp. 35-6.

throughout all school levels the composite majority of teacher-sponsors favor lighter and avoid more adult plays, the majority decreases as teacher-sponsors deal with older adolescents. Those in senior high school reversed their views markedly in their responses to Statement 31 from those which they had given to Statement 6. This either represents a major contradiction, or indicates that the wording of Statement 6 may have conditioned a number of responses toward agreement with it. In either case, it demonstrates fairly clearly that the subject of both statements has not been given consistent consideration by a large number of senior high teacher-sponsors.

In considering these findings related to selecting plays dealing with adult matters, attention is called to Burke's article cited earlier in this study,² in which he stated that adult identification represents one of the superior motivational factors underlying adolescent acceptance of dramatics as realistic contrived experience.

Relating aspects of student desires in selecting plays. Another important element in play selection is concerned with the question of whether the teacher-sponsor should choose plays unilaterally, or be so in conjunction

with students.

The criterion upon which test statement dealing with this subject were constructed stated that the selection of plays should be undertaken jointly by students and teacher-sponsors in order to increase opportunity for student decision, and provide experience and instruction in the building of good standards of critical analysis and judgment.

That this opinion is not concurred in by the majority of writers on the subject, who ". . . treat the matter as the indivisible responsibility of the director,"⁶ appears to be the result of three things. The first is that it is the nature of production-centered direction to place strong emphasis upon the director as the arbiter in all matters involving taste, decision, and judgment. The second source of unilateral director choice is that many teacher-sponsors appear to feel that if a play is to serve educational ends, the teacher-sponsor should select the means by which those ends may be best achieved. This lat-
view has its counterpart in the curricular subject teacher who distrusts student-teacher planning of instructional direction and content. The third factor is that many

⁶Bradford, op. cit., p. 92.

secondary school directors feel that students are not capable of making a wise selection. An example of this view is the following:

Left to themselves, most high school students will prefer the obvious, the trite, the commonplace, because such things are easy to understand. They have no experience in knowing how to listen to a play, no chance to have a cultivated taste for what is sincere and challenging to the imagination; they do not know how to read a play, hear it, or visualize it.⁷

The key words in this statement are, of course, "left to themselves," with the obvious conclusion that if students are not to prefer the obvious and the trite, or to continue to have poor taste, or to fail to know how to read or visualize a play, they must be taught by guided experience. The fact that students do not know these things is not a valid excuse for not letting them try to learn, as Weaver, Borchers, and Smith indicate:

Working with the teacher, students can read and review plays; decide on whether or not they can be produced in their school; consider the cost of production, including royalty; evaluate drama as literature; and study the acceptability of various types of plays to people in the community. Boys and girls will soon learn where to find bibliographies of plays, become familiar with publishing houses, learn what is meant by production rights, and perhaps even carry on the correspondence to order the books and pay the royalties.⁸

⁷Mabel S. Reynolds, "Sincerity in School Dramatics," The English Journal, XIX (Number 3, 1930), p. 234.

⁸Weaver, Borchers, and Smith, op. cit., p. 441.

secondary school directors feel that students are not capable of making a wise selection. An example of this view is the following:

Left to themselves, most high school students will prefer the obvious, the tried, the commonplace, because such things are easy to understand. They have no experience in knowing how to listen to a play, no chance to have a cultivated taste for what is sincere and challenging to the imagination; they do not know how to read a play, hear it, or visualize it.

The key words in this statement are, of course, "left to themselves," with the obvious connotation that if students are not to prefer the obvious and the tried, or to cultivate a taste, or to learn how to read or visualize a play, they must be taught by guided experience. The fact that students do not know these things is not a valid excuse for not letting them try to learn, as Weaver, Foxworth, and Smith indicate:

Working with the teacher, students can read and re-view plays; decide on whether or not they can be produced in their school; consider the cost of production, including royalties; evaluate drama as literature; and study the association of various types of plays to people in the community. Boys and girls will learn where to find bibliographies of plays, become familiar with publishing houses, learn what is meant by production rights, and perhaps even carry on the correspondence to order the books and pay the royalties.

Mabel S. Reynolds, "Literature in School Production," The English Journal, III (March 5, 1935), p. 254.
Weaver, Foxworth, and Smith, op. cit., p. 261.

Findings of this study show that in most of the New Mexico secondary schools covered by this survey students are not mainly responsible for finding and selecting plays. Additionally, findings show that the majority of teacher-sponsors believe that play selection should be undertaken by faculty members rather than by students because of "factors requiring the wisdom of experience and maturity."

Test Statement 16 dealt with selecting plays "mainly because they provide good acting parts for our better student actors." Responses to this statement represent the first educationally oriented majority answer. Only 12.4 per cent of teacher-sponsors agreed with the statement, while 87.6 per cent, representing ninety-nine teacher-sponsors, disagreed with it.

This over-all response is in keeping with the almost universal attitude of authorities in the field, who are strongly opposed to any "star" conception in school dramatics. This attitude is coupled with a strong majority opinion that plays with large casts in which there is a good distribution of acting opportunities are to be preferred in order to broaden the base of experience.

The selection of historical, classical, or "literary" dramas. A final area of investigation of this study

in the field of play selection has been concerned with whether teacher-sponsors believe that historical, classical or "literary" dramas should be avoided because "students usually do not like them and do not handle them well." Findings of this study show that a substantial majority do not. Only thirty-eight teacher-sponsors, or 33.6 per cent of the number responding, believe that such plays should be avoided in selection.

Plays selected and presented in respondents' secondary schools during past three year period. Having considered in some detail the attitudes and procedures of teacher-sponsors as revealed by test statements dealing with play selection, examination of the types and titles of plays and shows actually selected and used in respondents' secondary schools may provide a basis for comparing test responses and practices.

A chart was provided in the survey questionnaire in which respondents were asked to list the titles of the plays which had been presented in their schools during the past three years. The chart also provided spaces for checking the type of play each represented, from a group of ten basic type descriptions: (1) adult comedy, (2) adolescent comedy, (3) adult farce, (4) adolescent farce, (5) serious drama, (6) tragedy, (7) classical or poetic

drama, (8) musical, (9) original play, and (10) original show.

Analysis of responses reveals that 466 separate productions of plays and shows were undertaken in respondents' high schools during the prescribed period. In compiling this total, the returns of teacher-sponsors active in the same secondary school were compared to avoid duplication of reported productions.

Table XXIV provides information showing how many productions of each of the ten described types were undertaken, plus the number in five volunteered categories.

The opinion of the majority of teacher-sponsors that plays with lighter plots should be selected in preference to those which deal with serious adult concerns is borne out by the types of plays which have been produced. Table XXV shows that 305 of the 466 productions were comedies or farces. This represents 65.5 per cent of all the plays produced. Seventy-nine plays, or 17.0 per cent, were serious adult dramas.

The fact that twenty-four original variety shows were produced is worthy of mention. It is fairly clear that this type of production, in terms of the educational benefits to be derived from dramatics activity, is probably the least beneficial or appropriate vehicle for student

drawn, (8) musical, (9) original play, and (10) original

show.

Analysis of responses revealed that 488 responses

productions of plays and shows were submitted in response-
drama, high schools during the prescribed period. In con-
sidering this total, the response of teacher-response active
in the same secondary school were tabulated to avoid dupli-
cation of reported productions.

Table XIV provides information regarding how many

productions of each of the ten described types were sub-
mitted, plus the number in five volumetric categories.

The opinion of the majority of teacher-response

that plays with lighter plots should be selected in pref-
erence to those which deal with serious adult concerns is
borne out by the types of plays which have been produced.
Table XIV shows that 302 of the 488 productions were some-
times or farces. This represents 62.7 per cent of all the
plays produced. Seventy-nine plays, or 17.6 per cent,

were serious adult dramas.

The fact that twenty-four original variety shows

were produced is worthy of mention. It is fairly clear
that this type of production, in terms of the educational
benefits to be derived from dramatic activity, is probab-
ly the least beneficial or representative vehicle for student

TABLE XXIV

TYPES OF PLAYS AND SHOWS PRODUCED IN NEW MEXICO
SECONDARY SCHOOLS DURING PERIOD 1954-1957
ARRANGED BY NUMBER OF PRODUCTIONS

Type of play or show	Number of productions
Adolescent comedies	117
Adult comedies	91
Adolescent farces	66
Serious dramas	61
Adult farces	31
Original variety shows	24
Mysteries	16
Musical comedies or operettas	14
Classical or poetic dramas	13
Original plays	11
Original musical comedies	10
Children's plays or shows	5
Tragedies	4
Melodramas	2
Religious dramas	1
TOTAL	466

TABLE IV

THE EFFECT OF THE RATE OF FLOW ON THE
RELATIONSHIP BETWEEN THE RATE OF FLOW
AND THE RATE OF REACTION

Type of flow		Rate of reaction	
Steady flow		Rate of reaction	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
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45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
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50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
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59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
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72	72	72	72
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78	78	78	78
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89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

TABLE XXV

TYPES OF PLAYS AND SHOWS PRODUCED IN NEW MEXICO
SECONDARY SCHOOLS DURING PERIOD 1954-1957
ARRANGED BY PERCENTAGE OF USE

Dramatic or production type	Total number of productions by type	Percentage of productions given
Comedies and farces	305	65.45
Serious adult dramas	79	16.95
Musical productions	48	10.30
Miscellaneous types	34	7.30
TOTALS	466	100.00

TABLE XIV

TYPE OF FILM AND SHOW THROUGH IN THE SECONDARY SCHOOL DURING PERIOD 1934-1937
ARRANGED BY PERCENTAGE OF USE

Percentage of production given	Total number of productions by type	Percentage of production type
65.45	305	Comedies and farces
16.92	73	Serious adult dramas
10.30	43	Political productions
5.30	24	Miscellaneous types
100.00	455	TOTAL

effort. As a kind of patchwork of "acts" and skits, its fundamental form does not deal with human situations, lacks progressive development, and, inasmuch as it is concerned with providing audience entertainment primarily, uses students to do what they do best in the interest of providing it. Miller, Moyer, and Patrick state the following regarding variety show activities:

As a means of promoting school-wide interest, or school and community cooperation, this group of activities has merit. It is questionable whether or not the minimum educational value achieved justifies the time and effort required to sponsor and develop the activity . . . certainly their use should never be permitted to decrease the schools' emphasis on other dramatics activities more profitable educationally to the students.⁹

A final comment on the types of plays and shows produced in New Mexico high schools concerns the fact that eleven original plays and ten original musical comedies were written and produced during the past three years. Subject, of course, to the caution that original material may sometimes be of such poor quality as to make the value of producing it questionable, it may be said that stimulating the writing of original plays and shows is an excellent trend toward greater creativity in school dramatics. Among this group of original productions is a commendable

⁹Miller, Moyer, and Patrick, op. cit., p. 407.

effort. A number of members of the committee
fundamental to the development of the
Iowa progressive movement, and the
concern with providing further information
was abundant to the fact that the
provision of the committee was the
Iowa committee on the subject.

As a result of the committee's work, the
school and community cooperation, the
division of the committee is the
not the division of the committee
the division of the committee
velop the committee
never be divided on the subject
on other subjects, and the
tioning to the committee.

A final committee on the subject of
found in New Mexico high school
eleven original players and
were written and produced during the
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number of student-written plays, at least one of which was utilized by its school as an entry in the State One-Act Play Festival held annually at New Mexico Western College at Silver City.

Table XXVI is the result of tabulation of the titles of the plays most often produced in respondents' schools.

Time Out For Ginger, which was given eight separate productions, is the story of a high school girl who creates a furore by insisting upon her right to be a player on the school's football team. A successful Broadway show, the play is well written, and popular with students and audiences.

Hillbilly Weddin', which received seven productions, and A-Feudin' Over Yonder, which was given four, represent the type of dialect play to which the majority of writers on educational dramatics enter rather strong objection.

The objection to dialect plays . . . is predicated on the assumption that actual drilling in sub-standard speech such as the characters in these plays must use aggravates an already difficult situation with regard to acceptable English in the school. Particularly where the foreign accent is a major problem, is the feeling against dialect plays pronounced.¹⁰

The Night of January 16th, a famous courtroom drama,

¹⁰Bradford, op. cit., pp. 130-1.

number of student-written plays, at least one of which was utilized by the school as an entry in the State and for Play Festival held annually at New Haven, Conn. Page at Silver City.

Table XVI is the result of tabulation of the

list of the plays most often produced in respondent schools.

Time Out for Silver, which was given eight separate productions, is the story of a high school girl who creates a furor by insisting upon her right to be a player on the school's football team. A successful Broadway show, the play is well written, and popular with students and adults.

Highly Huddled, which received seven productions, and A-Punchin' Over London, which was given four, represent the type of dialect play to which the majority of writers on educational dramatics enter rather strong objection.

The objection to dialect plays . . . is predicated on the assumption that actual drilling in sub-standard speech such as the characters in these plays may use aggravates an already difficult situation with regard to acceptable English in the school. Particularly where the foreign accent is a major problem, is the feeling against dialect plays pronounced.

The Night of January 13th, a famous controversy drama,

TABLE XXVI
 PLAYS REPORTED MOST OFTEN PRODUCED
 BY NEW MEXICO SECONDARY SCHOOLS
 DURING PERIOD 1954-1957

Title of play	No. productions
Time Out For Ginger	8
Hillbilly Weddin'	7
The Night of January 16th	7
< Our Town	7
Finders Creepers	6
Death Takes A Holiday	5
- My Three Angels	5
- You Can't Take It With You	5
- Arsenic and Old Lace	4
Bolts and Nuts	4
- The Curious Savage	4
A-Feudin' Over Yonder	4
Tom Sawyer	4
Deadly Earnest	3
Down To Earth	3
Girl Crazy	3
Rest Assured	3
The Trysting Place	3

TABLE XXVI

PLAYS KNOWN TO HAVE BEEN PERFORMED
BY THE MEXICO SOCIETY
DURING THE YEAR 1934-1935

No. productions	Title of play
Produced by the Mexico Society	The Girl for a Day
	Milk and Honey
	The Sign of the Cross
	Our Town
	Pioneer Days
	Santa Lucia's Holiday
	My Little Angel
	You Can't Take It With You
	Armenia and Old Lane
	Milk and Honey
	The Girl for a Day
	A Little Overboard
	The Girl for a Day
	Milk and Honey
	The Girl for a Day
	Milk and Honey
	The Girl for a Day

was given seven productions, and is one of the most produced plays in the history of the American theatre, as are Death Takes A Holiday, You Can't Take It With You, and Arsenic and Old Lace. Our Town, with seven productions, is a Pulitzer Prize play eminently worth the time and effort of teacher-sponsors and students. The fact that Thornton Wilder wrote the play to be presented without stage scenery is undoubtedly a major factor in its frequency of use in secondary school dramatics activity.

Subjective judgment of the list of most-often-produced plays would lead to the conclusion that, in general and with certain exceptions, they represent plays of a quality worthy of production and presentation by high school students.

Practically all of them are plays requiring the payment of per-performance royalty fees, and it must be noted that the quality of plays is generally mirrored in the size of the royalty payments required to use them. This places a very serious restriction upon play selection in many schools where funds are not available for making such payments, or where the teacher-sponsor cannot justify paying for royalty plays when non-royalty plays are available for use generally upon the purchase of a minimum number of printed copies of the script. There can be little

doubt that the poorest plays, both intrinsically and for the purposes of educational dramatics, are those hundreds whose synopses appear in the catalogues of non-royalty play publishing companies, from which hundreds of secondary schools choose their plays every year.

A complete alphabetical listing of the plays produced in the New Mexico secondary schools covered by this survey is to be found in the Appendix.

II. APPROACHES AND PRACTICES IN CASTING PLAYS

Casting to type vs. casting to need. The two central divisions of opinion on the problem of casting which divide authorities on educational dramatics are (1) that roles should be assigned to those students possessing the most talent and physical appropriateness for those roles in the pursuit of artistic production excellence, or (2) that roles should be assigned primarily on the basis of providing experiences for improving individual personality or character traits and developing the use of needed essential skills.

These broad divisions of opinion are not sufficiently refined expressions of the attitudes of those on either side of the question. The group favoring type-casting would more fairly be described as being concerned with the

"fitness" of students for roles, believing that the possibility of a large measure of personal development is not inimical to casting within such a frame of reference. Those favoring casting-against-type are not intent upon destroying a satisfying result in performance, and are no more certain than the classroom teacher that their diagnoses of individual needs are exact definitions for which a specific experience, in this case a role in a play, is the proper therapy.

The casting of a short and chubby boy in the role of Abraham Lincoln, to use an obvious example, would probably be rejected by all teacher-sponsors as likely, on most grounds, to produce an unsatisfactory basis for performance and learning both. However, teacher-sponsors who believe in casting to needs have a basic conviction that, short of obviously gross miscasting, parts can be given in many cases to students possessing less "qualification" than others for roles, and by the process of learning and development create a kind of performance which, while perhaps not of as high an artistic quality as would otherwise be possible, be of a level sufficiently high to justify using casting as a major instrument of education.

It has been the observation of the writer in serving as a teacher-sponsor of extracurricular high school

"fitness" of students for roles, believing that the possibility of a large measure of personal development is not limited to casting within such a frame of reference. Those favoring casting-against-type are not intent upon destroying a satisfying need in performance, and are no more certain than the classroom teacher that their diagnosis of individual needs are exact definitions for which a specific experience, in this case a role in a play, is the proper therapy.

The casting of a stout and chubby boy in the role of Abraham Lincoln, to use an obvious example, would hardly be rejected by all teacher-sponsors as likely, on some grounds, to produce an unsatisfactory basis for performance and learning both. However, teacher-sponsors who believe in casting to needs have a basic conviction that, short of physically gross miscasting, parts can be given in many cases to students possessing less "qualification" than others for roles, and by the process of learning and development create a kind of performance which while perhaps not of as high an artistic quality as would otherwise be possible, be of a level sufficiently high to justify using casting as a major instrument of education. It has been the observation of the writer in serving as a teacher-sponsor of extracurricular high school

dramatics, and as an observer of the work of others, that most casting procedures involve a highly unreliable kind of prognostication as to the quality of performances which students will give when all the preparatory and rehearsal work has been concluded. Many students whom one would describe at the outset as especially well suited to a role by both appearance and talent, and whom the director expects to give superior portrayals in performance, do not, on a purely artistic basis of judgment, often give as good performances as others from whom one expected much less. Many students "read" in tryout extremely well, and their failure to develop more than a surface characterization as rehearsals proceed represents a major problem to a conscientious director. Others who sometimes "read" poorly in the beginning demonstrate a gradual deepening of understanding and characterization as their experience increases. Because of this, casting mainly for the excellence of performances which are some weeks away often defeats its own purpose. The assumption that casting cannot be done on an educational basis unless the highest standards of production and performance excellence are sacrificed is an unwarranted one. Examples abound of teacher-sponsors who are able to achieve both the greatest educational values and the highest production excel-

dramatic, and as an observer of the work of others, that
 most exacting procedure involve a highly unstable kind
 of prognosis as to the quality of performance which
 students will give when all the preparatory and rehearsal
 work has been completed. Many students who one would ex-
 pect to be called on especially well suited to a role
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 pects to give superior performance in performance, do not,
 on a purely artistic basis of judgment, often give up
 good performance as others from whom one expects much
 less. Many students "rest" in without especially well, and
 their failure to develop more than a surface character-
 ization as rehearsal proceed represents a major reason
 to a conscientious director. Others who sometimes "rest"
 poorly in the beginning demonstrate a gradual becoming
 of understanding and characterization as their experience
 increases. Because of this, casting wisely for the expe-
 rienced of performance which are some weeks later often de-
 ferred for the purpose. The assumption that casting can
 not be done on an educational basis unless the highest
 standards of production and performance excellence are
 sacrificed is an unwarranted one. Examples abound of
 teacher-directors who are able to achieve both the great-
 est educational values and the highest production excel-

lence within the same dramatics activity undertaking.

Bradford summarizes the educational approach to casting as follows:

Type-casting . . . confines the young actor's stage experience to the expression of habitual physical, mental, and emotional attitudes, thus denying him the broadening experience of new viewpoints and attitudes which are involved in assuming for the purpose of a play a character markedly different from his own . . . likewise, say sponsors of the pedagogic principle of casting, an individual trait so overgrown as to be a social liability receives a more or less permanent discouragement from the experience of a role which requires its suppression over a period of several weeks . . . Thus the practice of casting against type is founded upon a strong faith in the vitality and influence of the vicarious experience of acting.¹¹

The responses of teacher-sponsors included in this investigation reveal that casting to type is the procedure most accepted and used in New Mexico high schools. Table XXVII shows that 67.3 per cent of respondents try "to match as closely as possible the types of characters in the play with the kinds of students who are most like them both physically and in personality." Although 18.7 per cent of respondents contradicted themselves later in Test Statement 27 by agreeing that "it is an excellent idea to cast students in parts which are quite different from their own personalities and characters," the over-

¹¹Ibid., p. 159.

issues within the same dramatic activity organization.
 Bradford summarizes the educational approach to

acting as follows:

Type-acting . . . describes the young actor's
 stage experience as the expression of natural phy-
 sical, mental, and emotional activities. This acting
 has the appearance of spontaneity and is the only
 attitude which the actor is allowed to assume in the
 case of a play. A character naturally different from
 his own . . . is played, and experience of the pedagogic
 principle of acting, an individual truth as such,
 grows up to be a social liability. The actor's
 less permanent development from the experience of
 a role which requires the suppression of a part of
 of several weeks . . . from the practice of acting
 against type is founded upon a strong belief in the
 vitality and influence of the actor's experience
 of acting.

The responses of teacher-sponsors included in this
 investigation reveal that acting is type in the present-
 ous world accepted and used in New Mexico high schools.
 Table XVII shows that 87.5 per cent of respondents
 "so much as closely as possible the types of characters
 in the play with the kinds of students who are most like
 them both physically and in personality." Although 100
 per cent of respondents described themselves as "in
 fact students 27 by agreeing that it is an excellent
 idea to cast students in parts which are quite different
 from their own personalities and characters," the over-

TABLE XXVII

RESPONSES TO TEST STATEMENTS RELATED TO
TEACHER-SPONSOR ATTITUDES AND PRACTICES
IN THE CASTING OF PLAYS

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
2.	In casting the parts of a play, my major consideration is to match as closely as possible the types of characters in the play with the kinds of students who are most like them physically and in personality	74	36*	67.27	32.73
27.	It is an excellent idea to cast students in parts which are quite different from their own personalities and characters	55*	52	51.40	48.60
7.	In casting a play, I think it is always a good policy to assign the longer parts to those students with the most experience and talent	67	43	66.36	33.64
32.	I have often given a student a part in a play for which his talents would not ordinarily qualify him, because I thought it would be good for him	86*	24	78.18	21.82

*responses credited in test scoring

TABLE XXVII (continued)

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
12.	Operating a successful high school dramatics program depends a great deal upon how many confident, talented, and popular students the activity attracts	58	55*	51.33	48.67
37.	Students with personality maladjustments can seldom be depended upon to give good acting performances	21	93*	18.41	81.59
41.	It is common practice in our school to "double cast" plays in order to give as many students as possible a chance to play a part	25*	85	22.73	77.27
17.	Knowledge of a student's home environment is often a good basis for deciding how to cast him in a play	48*	65	42.48	57.52
42.	It has been my experience, or is my belief, that tryout readings provide a sufficient measure for deciding how to cast a play	53	61*	46.49	53.51
47.	Sometimes other teachers and I cast and direct a play together or jointly	53	59*	47.32	52.68

*responses credited in test scoring

No.	Name	Address	City	State
1	John A. Smith	123 Main St.	New York	N.Y.
2	James B. Jones	456 Elm St.	Chicago	Ill.
3	Robert C. Brown	789 Oak St.	San Francisco	Calif.
4	William D. White	101 Pine St.	Los Angeles	Calif.
5	Charles E. Black	202 Cedar St.	Philadelphia	Penn.
6	Thomas F. Green	303 Birch St.	Boston	Mass.
7	Richard G. Hall	404 Spruce St.	Seattle	Wash.
8	Henry H. King	505 Ash St.	Portland	Ore.
9	Samuel I. Lee	606 Willow St.	San Diego	Calif.
10	Joseph J. Scott	707 Maple St.	Denver	Colo.
11	Frank K. Adams	808 Elm St.	San Jose	Calif.
12	George L. Baker	909 Oak St.	San Antonio	Texas
13	Edward M. Clark	1010 Pine St.	San Luis Obispo	Calif.
14	William N. Evans	1111 Cedar St.	Stockton	Calif.
15	Charles O. Fisher	1212 Birch St.	Merced	Calif.
16	Thomas P. Gibson	1313 Spruce St.	Yuba City	Texas
17	Richard Q. Hall	1414 Ash St.	Visalia	Calif.
18	Henry R. King	1515 Willow St.	Wasco	Calif.
19	Samuel S. Lee	1616 Maple St.	Arvin	Calif.
20	Joseph T. Scott	1717 Elm St.	Corcoran	Calif.
21	Frank U. Adams	1818 Oak St.	Wasco	Calif.
22	George V. Baker	1919 Pine St.	Arvin	Calif.
23	Edward W. Clark	2020 Cedar St.	Corcoran	Calif.
24	William X. Evans	2121 Birch St.	Wasco	Calif.
25	Charles Y. Fisher	2222 Spruce St.	Arvin	Calif.
26	Thomas Z. Gibson	2323 Ash St.	Corcoran	Calif.
27	Richard A. Hall	2424 Willow St.	Wasco	Calif.
28	Henry B. King	2525 Maple St.	Arvin	Calif.
29	Samuel C. Lee	2626 Elm St.	Corcoran	Calif.
30	Joseph D. Scott	2727 Oak St.	Wasco	Calif.
31	Frank E. Adams	2828 Pine St.	Arvin	Calif.
32	George F. Baker	2929 Cedar St.	Corcoran	Calif.
33	Edward G. Clark	3030 Birch St.	Wasco	Calif.
34	William H. Evans	3131 Spruce St.	Arvin	Calif.
35	Charles I. Fisher	3232 Ash St.	Corcoran	Calif.
36	Thomas J. Gibson	3333 Willow St.	Wasco	Calif.
37	Richard K. Hall	3434 Maple St.	Arvin	Calif.
38	Henry L. King	3535 Elm St.	Corcoran	Calif.
39	Samuel M. Lee	3636 Oak St.	Wasco	Calif.
40	Joseph N. Scott	3737 Pine St.	Arvin	Calif.
41	Frank O. Adams	3838 Cedar St.	Corcoran	Calif.
42	George P. Baker	3939 Birch St.	Wasco	Calif.
43	Edward Q. Clark	4040 Spruce St.	Arvin	Calif.
44	William R. Evans	4141 Ash St.	Corcoran	Calif.
45	Charles S. Fisher	4242 Willow St.	Wasco	Calif.
46	Thomas T. Gibson	4343 Maple St.	Arvin	Calif.
47	Richard U. Hall	4444 Elm St.	Corcoran	Calif.
48	Henry V. King	4545 Oak St.	Wasco	Calif.
49	Samuel W. Lee	4646 Pine St.	Arvin	Calif.
50	Joseph X. Scott	4747 Cedar St.	Corcoran	Calif.
51	Frank Y. Adams	4848 Birch St.	Wasco	Calif.
52	George Z. Baker	4949 Spruce St.	Arvin	Calif.
53	Edward A. Clark	5050 Ash St.	Corcoran	Calif.
54	William B. Evans	5151 Willow St.	Wasco	Calif.
55	Charles C. Fisher	5252 Maple St.	Arvin	Calif.
56	Thomas D. Gibson	5353 Elm St.	Corcoran	Calif.
57	Richard E. Hall	5454 Oak St.	Wasco	Calif.
58	Henry F. King	5555 Pine St.	Arvin	Calif.
59	Samuel G. Lee	5656 Cedar St.	Corcoran	Calif.
60	Joseph H. Scott	5757 Birch St.	Wasco	Calif.
61	Frank I. Adams	5858 Spruce St.	Arvin	Calif.
62	George J. Baker	5959 Ash St.	Corcoran	Calif.
63	Edward K. Clark	6060 Willow St.	Wasco	Calif.
64	William L. Evans	6161 Maple St.	Arvin	Calif.
65	Charles M. Fisher	6262 Elm St.	Corcoran	Calif.
66	Thomas N. Gibson	6363 Oak St.	Wasco	Calif.
67	Richard O. Hall	6464 Pine St.	Arvin	Calif.
68	Henry P. King	6565 Cedar St.	Corcoran	Calif.
69	Samuel Q. Lee	6666 Birch St.	Wasco	Calif.
70	Joseph R. Scott	6767 Spruce St.	Arvin	Calif.
71	Frank S. Adams	6868 Ash St.	Corcoran	Calif.
72	George T. Baker	6969 Willow St.	Wasco	Calif.
73	Edward U. Clark	7070 Maple St.	Arvin	Calif.
74	William V. Evans	7171 Elm St.	Corcoran	Calif.
75	Charles W. Fisher	7272 Oak St.	Wasco	Calif.
76	Thomas X. Gibson	7373 Pine St.	Arvin	Calif.
77	Richard Y. Hall	7474 Cedar St.	Corcoran	Calif.
78	Henry Z. King	7575 Birch St.	Wasco	Calif.
79	Samuel A. Lee	7676 Spruce St.	Arvin	Calif.
80	Joseph B. Scott	7777 Ash St.	Corcoran	Calif.
81	Frank C. Adams	7878 Willow St.	Wasco	Calif.
82	George D. Baker	7979 Maple St.	Arvin	Calif.
83	Edward E. Clark	8080 Elm St.	Corcoran	Calif.
84	William F. Evans	8181 Oak St.	Wasco	Calif.
85	Charles G. Fisher	8282 Pine St.	Arvin	Calif.
86	Thomas H. Gibson	8383 Cedar St.	Corcoran	Calif.
87	Richard I. Hall	8484 Birch St.	Wasco	Calif.
88	Henry J. King	8585 Spruce St.	Arvin	Calif.
89	Samuel K. Lee	8686 Ash St.	Corcoran	Calif.
90	Joseph L. Scott	8787 Willow St.	Wasco	Calif.
91	Frank M. Adams	8888 Maple St.	Arvin	Calif.
92	George N. Baker	8989 Elm St.	Corcoran	Calif.
93	Edward O. Clark	9090 Oak St.	Wasco	Calif.
94	William P. Evans	9191 Pine St.	Arvin	Calif.
95	Charles Q. Fisher	9292 Cedar St.	Corcoran	Calif.
96	Thomas R. Gibson	9393 Birch St.	Wasco	Calif.
97	Richard S. Hall	9494 Spruce St.	Arvin	Calif.
98	Henry T. King	9595 Ash St.	Corcoran	Calif.
99	Samuel U. Lee	9696 Willow St.	Wasco	Calif.
100	Joseph V. Scott	9797 Maple St.	Arvin	Calif.

all conclusion must remain that production-centered type casting is preferred and used in New Mexico secondary school dramatics activity programs by a proportion of roughly two to one. This conclusion is reinforced by the sixty-seven respondents, representing 66.4 per cent of those responding, who follow the policy of assigning the longer parts to the most experienced and talented students, and by the sixty-five respondents who would not use knowledge of a student's home environment as a basis for casting a student in a play.

This majority vote in favor of casting to type does not mean, however, that teacher-sponsors can be said to ignore some of the elements of educational casting. Eighty-six respondents, or 78.2 per cent, stated that they have often cast a student in a part "for which his talents would not ordinarily qualify him" because they believed he might benefit from the experience. Ninety-three teacher-sponsors, or a substantial 81.6 per cent, disagree with the statement that good acting performances can seldom be depended upon from students with personality maladjustments.

A slight majority of respondents, 51.3 per cent, believe that the success of a dramatics activity program depends largely upon "how many confident, talented, and

popular students the activity attracts." For these teacher-sponsors, students serve dramatics rather than dramatics serving the students.

Use of the tryout system. Most authorities in secondary dramatics believe that the use of the tryout system as an exclusive device for casting is poor procedure. Too often tryouts ". . . become mere reading tests in which even the opportunities for reading may often be inequitably distributed."¹² New Mexico teacher-sponsors express a slight majority agreement with this point of view through their responses to Test Statement 42.

Double casting as a means of increasing opportunity. One of the important and useful devices in widening opportunity for experience in playing roles is in the double-casting of plays.

There can be little doubt that preparing two casts instead of one places extra burdens of attention, time, and energy upon the teacher-sponsor, and that the use of double casts requires tact and alertness in order to avoid an unwelcome kind of competition based upon critical comparisons between individuals playing the same role. However, for teacher-sponsors whose preparation schedules are

¹²Ibid., p. 152.

popular students the activity is not a...
 ex-ponence, students are...
 for serving the nation.

Use of the...
 today distributed...
 as an exclusive device for...
 often experts...
 even the...
 is distributed...
 slight...
 their response to...

Double...
 One of the...
 unity for...
 setting of...

There are...
 Instead of...
 and many...
 Double...
 as...
 persons...
 over, for...

not unduly shortened, and who create the kind of cooperative group attitudes in which mutual assistance and joint problem-solving are part of a general atmosphere of good will, double casting can serve the purposes of dramatics activity well.

Double casting is becoming more and more accepted among authorities in the field as a welcome substitute for the more widely used "understudy" system.¹³ The latter, as is well known, has always served in the theatre as the central means of insurance against illness, accident, or other cause of inability to perform. This insurance function or purpose appears to be the main cause of its use in school dramatics as well, but, in addition, many teacher-sponsors use understudies as ever-present threats to replace cast members for reasons of tardiness, neglect of rehearsals, failure to memorize lines, insubordinate behavior, and others. Furthermore, a system of understudying is inherently stratifying, and for those in the subordinate group, the legitimate goal of performance is reduced to dependence upon somebody else's failure or misfortune. For all these reasons, understudying may be regarded as a system which renders extremely poor service

¹³Ibid., p. 177

to educational dramatics, if it renders any at all.

Double casting is not appropriate, of course, unless the production will receive more than one performance. To place two students in the same role with the understanding that one of them will be selected later as better qualified to play the part before an audience, is an indefensible procedure which can only create the kind of personal competition which is highly detrimental to group relationships. If possible, multiple performances should be scheduled in a number that will permit an equal number of appearances by both students playing the same role. If it is not possible, the teacher-sponsor faced with having to make choices for appearances in an odd number of performances can only make his judgments on the basis of individual circumstances. The disappointment which may be entailed for the student appearing fewer times will probably be a good deal less than if he had been eliminated in the beginning from the possibility of appearing in the play at all.

In using two casts, teacher-sponsors should avoid any implication that one cast is the better and the other the poorer group. This can be done often by a continual mixing of casts in both rehearsals and performances, so that the groups do not appear to be inflexible divisions

to educational standards, it is necessary to set a standard, of course, and the production will receive more than one performance. To place two students in the same role with the understanding that one of them will be selected later as better qualified to play the part before an audience, is an undesirable procedure which can only create the kind of personal competition which is highly detrimental to group relationships. It is possible, of course, to select a number of students in a number of roles which will permit an equal number of appearances by both students playing the same role. It is not possible, the teacher-sponsor faced with having to make choices for appearances in an odd number of performances can only make his judgment on the basis of individual circumstances. The disadvantage which may be entailed for the student appearing fewer times will probably be a good deal less than if he had been eliminated in the beginning from the possibility of appearing in the play at all.

In using two casts, teacher-sponsors should avoid any implication that one cast is the better and the other the poorer group. This can be done often by a continual mixing of casts in both rehearsals and performances, so that the groups do not appear to be inflexible divisions

of the participants. Using designations such as "Cast A" and "Cast B" or "Cast 1" and "Cast 2" to distinguish between player lists should be avoided also. The school's colors can provide convenient labels without inviting implications regarding relative quality.

It should be remembered that double casting can be undertaken on a partial basis, with only some of the parts being assigned to two students, if complete double casting is not possible.

Eighty-five teacher-sponsors responding to this investigation report that it is not their practice to double cast plays. Examination of individual returns, however, reveals that in twenty-three of these cases it is a reasonable assumption that double casting is precluded by circumstances unfavorable for multiple performances. Of the eighty-seven respondents from secondary schools where double casting is possible, sixty-two, or 71.3 per cent, do not use the procedure, as Test Statement 41 stated it, "in order to give as many students as possible a chance to play a part." Twenty-five teacher-sponsors, on the other hand, constitute the 28.7 per cent who report double casting to be "a common practice in their schools." It is clear from these responses that in the majority of schools maximum opportunity for student participation in

the playing of roles is not being provided.

III. PRODEDURES AND PRACTICES FOR BUILDING GROUP CONSCIOUSNESS

The building of democratic group consciousness is one of the most vital goals of modern American secondary education. To teach the young to learn to live and work in mutual cooperation with others is of fundamental importance to the development of adult citizens to whom cooperative participation in the affairs of society is a functional reality. This is not a chimeric goal of American education. The increasing complexity of society makes its attainment a very practical necessity for the future welfare of the individuals concerned, and for the welfare of the nation itself.

If only because of its superior and special ability to serve this single goal, dramatics activity should be given serious attention as an important area and instrument of secondary education. Carter and Ogden describe this special ability aptly:

If approached in a spirit of questioning and experimenting, a knowledge of and interest in the drama is as quick and sure a road to individual growth as can be found, for it demands a constant working with and understanding of other people, and therein lies the best development of the individual . . . Director, actors, stage crew, property man . . . are all part of the show. No one part is more important than any

the playing of roles is not being provided.

III. PROBLEMS AND PRACTICES FOR

TEACHING GROUP CONSCIOUSNESS

The belief of democratic group consciousness is one of the most vital goals of modern American secondary education. To teach the young to learn to live and work in actual cooperation with others is of fundamental importance to the development of adult citizens to whom cooperative participation in the affairs of society is a fundamental reality. This is not a chimera goal of American education. The increasing complexity of society makes the attainment a very practical necessity for the future well-being of the individuals concerned, and for the welfare of the nation itself.

It only because of the superior and special ability to derive this single goal, democratic activity should be given serious attention as an important area and instrument of secondary education. Center and open describe this special ability apply:

It approached in a spirit of questioning and experiment, a knowledge of and interest in the group is as quick and sure a road to individual growth as can be found, for it demands a constant working with and understanding of other people, and therein lies the best development of the individual. . . . Director, actors, stage crew, property men . . . and all parts of the show. No one part is more important than any

other. It has to be we; it can never be they and we, or you and I. The best actor in the world cannot dream of success unless he plays with the rest of the cast . . . Hence, individual development, which depends so much upon ability to work and live with other people, cannot but be furthered by an active interest in dramatics.¹⁴

The success which a dramatics activity program will have in teaching cooperative group attitudes and understandings to its participants, however, must depend largely upon how closely and constantly the teacher-sponsor relates his own leadership to procedures, practices, and actions which will improve individual and group relationships. It has consequently been the purpose of this part of the investigation to examine specific practices in relation to their effect upon the development of healthy group attitudes.

Group consciousness based upon two central responsibilities. Healthy group attitudes are fundamentally founded upon two central responsibilities. The first is the responsibility which each individual bears to each other individual. The second is the responsibility which each individual carries as a part and share of group goals and group obligations.

¹⁴Jean Carter and Jess Ogden, The Play Book (New York and Chicago: Harcourt, Brace and Company, 1937), p. 2.

In answer to Test Statement 43, 96.4 per cent of the responding teacher-sponsors expressed agreement with the basis upon which the service of dramatics activity in the development of group consciousness is founded. Table XXVIII shows that 107 teacher-sponsors agree that "the mutual interdependence of all persons concerned in a production is a primary characteristic of any theatrical venture." It may be concluded from these findings that the overwhelming majority of respondents have a philosophical basis for emphasizing group cooperation in their procedures and practices.

Do they do so? In their awareness of the need for all students, regardless of their principal assignments, to engage in preparatory production activities and tasks, they do. Responses to Test Statements 8 and 48 demonstrate that the majority of teacher-sponsors believe that everybody connected with the play should help to build the sets, gather the props, and perform similar functions as mutually-shared production responsibilities. But in the very important area of performance responsibilities, the vast majority of teacher-sponsors evidenced in their responses a clear failure to evaluate practices on the basis of their effect upon the development of group consciousness and intragroup cooperative relationships.

In answer to Test Question 2, 3, 4, and 5 of the responding teacher-response questionnaire with the basis upon which the service of students is the development of group consciousness is founded. Table XVIII shows that 107 teacher-response type "yes" actual interdependence of all persons concerned in a group question is a primary characteristic of any educational "yes." It may be concluded from these findings that the overwhelming majority of respondents have a philosophical basis for emphasizing group consciousness in their practice and questions.

To they do not in their answers of the need for all students, regardless of their physical disabilities, to engage in progressive productive activities and tasks, they do. Responses to Test Question 6 and 7 demonstrate that the majority of teacher-response believe that everybody concerned with the group should help to build the state, rather the group, and perform similar functions as mutually-aided productive responsibilities. It is the very important role of group consciousness in the vast majority of teacher-response evidenced in their responses a clear failure to evaluate production of the basis of their effect upon the development of group consciousness and intragroup cooperative relationship.

TABLE XXVIII

RESPONSES TO TEST STATEMENTS RELATED TO
TEACHER-SPONSOR ATTITUDES AND PRACTICES
FOR DEVELOPING GROUP CONSCIOUSNESS

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
3.	I remain backstage during most of each performance to be sure that things go off smoothly, and to be there in case of production emergencies.	75	39*	65.79	34.21
28.	I have found, in productions with which I have served as teacher-sponsor, that it is a good policy to absent myself from the stage area while performances are in progress.	48*	64	57.14	42.86
8.	The painting of scenery, building of sets, gathering of props, making of costumes, and similar production activities, should be engaged in by everybody connected with the play, including actors.	85*	28	75.22	24.78
33.	Some student or student committee should be assigned the job of cleaning up the dressing area following each performance.	105	10*	91.30	8.70

*responses credited in test scoring

TABLE XXVIII (continued)

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
48.	I do not usually ask students who are playing parts in a play to divide their attention by participating in other production activities necessary to get a play or show ready	48	63*	43.25	56.75
13.	It seems largely unavoidable that students who are given production assignments after failing to win acting parts will feel that their jobs are of less importance than those of the students playing roles	44	70*	38.60	61.40
22.	I have found that many students will not accept production job assignments after they have failed to be cast in a part in a play	18	94*	15.93	84.07
38.	It is undesirable to require a wardrobe crew to hang up costumes following a dress rehearsal or performance	30*	81	27.03	72.97
18.	I would not hesitate to suspend or remove a student actor from a role, no matter how important the role, talented the actor, or late in the rehearsal schedule, for a repeated disregard of others, following previous attempts to alter his behavior by explanation and other means	110*	5	95.65	4.35

*responses credited in test scoring

TABLE XXVIII (continued)

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
39.	Tardiness to rehearsals should be viewed by the teacher-sponsor as a matter of major importance	108*	6	94.74	5.26
43.	The mutual interdependence of all persons concerned in a production is a primary characteristic of any theatrical venture	107*	4	96.40	3.60

*responses credited in test scoring

One outstanding example of this is contained in responses to Test Statements 33 and 38. In answer to the former, 105 teacher-sponsors, representing 91.3 per cent of all those covered by this study, agreed with the statement that "some student or student committee should be assigned the job of cleaning up the dressing area following each performance," and, in answer to Statement 38, eighty-one respondents, or 73.0 per cent, expressed belief that the wardrobe crew should be required to hang up costumes following a dress rehearsal or performance.

A teacher-sponsor seriously intent upon building healthy group attitudes could be expected to have recognized and identified two fundamental considerations upon which much of the learning in this area of group attitudes must be based. The first of these is that when facilities are mutually shared, the responsibility for the condition of those facilities must, likewise, be mutually shared. Few would argue that this is a basic rule of human relationship, as applicable to students sharing a dressing room as to a family sharing a house, soldiers sharing a barracks, or any of countless similar situations in which mutual consideration must be the foundation of interdependent existence.

To require certain students to clean up after

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others, or to allow some students to join in creating a mess which they may leave for others to clean up, is not only an unfair division of responsibility, but must represent on the part of the teacher-sponsor a failure to recognize and take advantage of an excellent opportunity to teach a fundamental learning. A resolute policy of requiring all students to join in the housekeeping chores which inevitably follow each rehearsal and performance should be established from the beginning of the group's association by the teacher-sponsor, and explained to the students by him on the very grounds which make the policy itself appropriate--those of mutual consideration and mutually-shared responsibility. It has been the experience of the writer that when these grounds, and the policy which is their consequence, are explained in a firm but undogmatic manner, students invariably recognize the fairness and appropriateness of the rule, and join willingly in carrying it out.

A second basic consideration is that the personal obligations of one student should never be allowed to be placed upon others. Stated more simply, this means that no student should be asked to become the personal servant of another. A student actor, for example, has the basic responsibility for his own costumes, personal props, and

of the, or to allow some students to join in creating a
 sense which they may leave for others to clean up, is not
 only an unfair division of responsibility, but it is also
 unfair on the part of the teacher-sponsor. It is to be
 organized and take advantage of an excellent opportunity to
 teach a fundamental lesson. A teacher's policy of ex-
 cluding all students is to join in the punishment which
 which inevitably follow each rehearsal and performance
 should be established from the beginning of the group's
 association by the teacher-sponsor, and explained to the
 students by him in the very words which make the policy
 itself appropriate--those of mutual consideration and re-
 sponsibility. It has been the experience
 of the writer that when these grounds, and the policy
 which is their consequence, are explained in a firm but
 unobtrusive manner, students inevitably recognize the fair-
 ness and appropriateness of the rule, and join willingly
 in carrying it out.

A second basic consideration is that the mutual
 obligation of one student should never be allowed to be
 placed upon others. Stated more simply, this means that
 no student should be asked to become the personal servant
 of another. A student actor, for example, has the basic
 responsibility for his own costume, personal props, and

individual make-up. Most students untrained in the accepted rules of the theatre will leave their costumes on the floor or thrown over the nearest chair or other convenient object, without thought for their future use.

Students should be taught not only that an actor's dependence upon the costumes and other equipment he uses makes their condition a matter of primary concern and attention, but also that they cannot expect others to assume the consequences of their personal neglect and carelessness.

Test Statement 38 was devised to test the attitudes of teacher-sponsors toward these questions of personal obligation. Responses show that eighty-one teacher-sponsors, or 73.0 per cent, believe that the obligation of hanging up costumes following dress rehearsal or performance should be assigned to students on the wardrobe crew. This is not a legitimate assignment. Wardrobe crews are responsible for creating or otherwise assisting to acquire costumes, for helping actors to make quick changes, for general upkeep including sewing and other needed repair work, and similar obligations to the production, but otherwise the responsibility for the condition of his costumes must be placed directly upon the actor who uses them.

Respect for the rights, feelings, and property of

individual make-up. Most students maintained to the ex-
 cepted rules of the theatre will leave their costumes on
 the floor or throw away the nearest chair or other con-
 venient object, without thought for their future and.
 Students should be taught not only that an actor's depend-
 ence upon the costumes and other equipment he wears makes
 their condition a matter of primary concern and attention,
 but also that they cannot expect others to assume the con-
 sideration of their personal neglect and carelessness.
 Test Statement 22 was directed to have the students
 of teacher-sponsors found these questions of personal ap-
 propriateness. Responses show that eighty-two per cent
 agree, or 75.0 per cent, believe that the collection of
 hanging up costumes following dress rehearsal or practice
 once should be assigned to students on the wardrobe crew.
 This is not a legitimate assignment. Students agree and
 responsible for creating or assisting in creating to re-
 sponses, for helping actors to make quick changes,
 for general upkeep including washing and other needed re-
 pairs work, and similar obligations to the production, but
 otherwise the responsibility for the condition of the
 costumes must be placed directly upon the actor's re-
 sponsibility.

Report for the Rights, Justice, and Equity of

others. Another important area in the teaching of democratic group attitudes lies in the field of respect for the rights, feelings, and property of others. A good example of this is tardiness. Students who, without good excuse, are late to a rehearsal which needs them in order to function, display a basic disregard of others. Promptness in the adult theatre is a long-established and universally recognized obligation upon all concerned, not because it is a rule, but because tardiness represents an unwarranted waste of the time of others. Promptness should be no less important in student dramatics activity. Students should be taught to recognize that a lateness to rehearsal or other group undertaking cannot be measured simply by the number of minutes which have passed since the scheduled hour, but that it must be measured by those minutes multiplied by the number of others who have had to wait upon them.

The teacher-sponsors represented in this study are almost unanimous in agreeing that tardiness to rehearsals should be viewed as a matter of major importance, with 94.7 per cent expressing such agreement. Respondents demonstrate even greater agreement with the statement that they "would not hesitate to suspend or remove an actor from a role . . . for a repeated disregard of others . . ."

others. Another important area in the teaching of drama is the field of respect for the rights, feelings, and property of others. A good example of this is the character of the student who, without good excuse, is late to a rehearsal which needs to be in order to function, display a basic disregard of others. Promptness in the adult theatre is a long-established and universally recognized obligation upon all concerned, not because it is a rule, but because kindness represents an unwarranted waste of the time of others. Promptness should be no less important in student dramatic activity. Students should be taught to recognize that a lateness to rehearsal or other group undertaking cannot be excused simply by the number of minutes which have passed since the scheduled hour, but that it must be measured by those minutes multiplied by the number of others who have had to wait upon them.

The teacher-sponsors represented in this study are almost unanimous in agreeing that kindness to rehearsal should be viewed as a matter of major importance, with 94.7 per cent expressing such agreement. Respondents demonstrate even greater agreement with the statement that they "would not hesitate to suspend or remove an actor from a role . . . for a repeated disregard of others . . ."

Both of these responses are in accord with those defined by this study as appropriate to educationally oriented dramatics activity sponsorship.

Group responsibility taught through independent group functioning. The creation within the group of a sense of adult group responsibility and of mutual cooperation which is sufficiently strong to function in action without the necessity of his presence should be among the most important objectives of the dramatics teacher-sponsor. To do this, the teacher-sponsor by explanation, instruction, and example should lead students to the understanding that they are responsible as a group to perform their tasks and duties as an essentially independently functioning unit. This cannot be done by teacher-sponsors who, in effect, hover over the performance of every action, and encourage students to turn to them for every decision.

Seventy-five teacher-sponsors, representing 65.8 per cent, make it a practice of remaining backstage "to be sure that things go off smoothly, and to be there in case of production emergencies," while thirty-nine, or 34.2 per cent, stated that they do not. The majority group by this response demonstrates a basic unwillingness to allow their groups to experience the culminating test of group cooperation, succeeding or failing by their own

Both of these responses are in accord with those obtained by this study as appropriate to educationally oriented discussion activity sponsorship.

Group responsibility toward group members

Group functioning. The emphasis within the group of a sense of adult-group responsibility and of mutual cooperation which is sufficient enough to function in action without the necessity of his presence should be among the most important objectives of the classroom teacher-sponsor. To do this, the teacher-sponsor by explanation, illustration, and example should lead students to the understanding that they are responsible as a group to perform their tasks and duties as an essentially independent functioning unit. This cannot be done by teacher-sponsors alone, in effect, however over the performance of every action, and encourage students to turn to them for every decision. Seventy-five teacher-sponsors, representing 65.4 per cent, make it a question of remaining responsible to be sure that things go off smoothly, and so to there is some of production responsibility, "while thirty-nine, or 34.5 per cent, stated that they do not. The majority group by this response demonstrated a basic unwillingness to allow their groups to experience the satisfaction and of group cooperation, succeeding or failing by their own

actions, gaining the satisfaction of being trusted completely with a serious responsibility, and absorbing the consequences of their own mistakes.

Once the teacher-sponsor has performed the usual pre-performance duties of any director, and the curtain is ready to rise, the students should be left to perform their group responsibility without all the whispered advices, hand signals, costume straightenings, pointings, frowns, and smiles which are the special pantomime of the director of school plays who thus demonstrates a distrust of the students and his own teaching by continuing to "run the show" by remote control.

IV. ATTITUDES AND PRACTICES FOR DEVELOPING INDIVIDUAL PERSONALITY AND CHARACTER TRAITS AND NEEDED SKILLS

Throughout this chapter many objectives, attitudes, procedures, and practices which have been discussed in the context of earlier sections have touched upon or even dealt directly with many important teachings and learnings related to individual personality and character traits and needed skills.

Just as it was previously explained that none of the test items of this study could be regarded as appli-

actions, gaining the satisfaction of being trusted completely with a serious responsibility, and accepting the consequences of their own mistakes.

Once the teacher-sponsor has performed the usual pre-performance duties of any director, and the student is ready to rise, the students should be left to perform their group responsibility without all the whispered advice, hand signals, costume adjustments, reminders, frowns, and smiles which are the special province of the director of school plays who have demonstrated a distrust of the students and his own teaching by continuing to "run the show" by remote control.

IV. ATTITUDE AND PRACTICE FOR INDIVIDUAL INDIVIDUAL PERSONALITY AND CHARACTER TRAIT AND NEEDED SKILLS

Throughout this chapter many objectives, attitudes, procedures, and practices which have been discussed in the context of earlier sections have been grouped upon or dealt directly with any important technique and forms which related to individual personality and character traits and needed skills.

Just as it was previously explained that none of the best items of this study could be regarded as a

cable under all conditions, and were not to be regarded as absolutes of "right" or "wrong", so the five central areas of investigation with which this chapter is concerned cannot be considered as mutually exclusive divisions of the subject. A great many procedures and practices discussed in a single investigative area have obvious applications to all others.

In its admitted and special ability to provide a wealth of avenues for the personal development of students, dramatics activity can fulfill a major role in secondary education. Hedde and Brigance describe this ability as follows:

Dramatics gives the students a chance to adapt or adjust themselves to real life situations. The real life situations of the plays give the students practice in meeting situations which require mental, physical, and emotional adaptations, in expressing themselves creatively, and in giving media for the development of desirable personality traits.¹⁵

Qualifications for, or restrictions of, student participation in dramatics activity. In providing opportunity for individual personal development, dramatics activity has an obligation to consider carefully any restrictions which it places upon participation. Restric-

¹⁵Wilhelmina G. Hedde and William Norwood Brigance, American Speech (Fourth Edition) (Chicago, Philadelphia, and New York: J. B. Lippincott Company, 1955), p. 472.

could under all conditions, and none can be regarded as absolute of "right" or "wrong", so the five central areas of investigation with which this chapter is concerned cannot be considered as mutually exclusive divisions of the subject. A great many procedures and processes discussed in a single investigation may have obvious applications to all objects.

In its extended and special ability to provide a wealth of evidence for the personal development of individuals, dramatic activity can fulfill a better role in secondary education. Hobbs and Briggs describe this activity as follows:

Drama gives the student a chance to play or adjust himself to real life situations. The real life situations of the play give the student a chance to meet situations which require mental, physical, and emotional adjustment, in expressing themselves creatively, and in giving media for the development of desirable personality traits.

Qualifications for the participation of students

participation in dramatic activity. In providing opportunity for individual personal development, dramatic activity has an obligation to consider carefully any conditions which it places upon participation. Hobbs and Briggs

15
 Albertas G. Hobbs and William Howard Briggs
 American Speech (Fourth Edition) (Chicago: Holt, Rinehart and Co., 1937), p. 152.

tive qualifications are essentially undemocratic in nature; and it is a defensible supposition that they may tend to deny experience and training to many of those students who need them most.

Table XXIX shows that whereas sixty-eight teacher-sponsors, or 61.3 per cent, believe that extracurricular dramatics should not be unrestricted by eligibility rules and requirements, eighty-two respondents, or 71.92 per cent, believe that students with poor classwork grades should not be discouraged from participating or restricted from doing so. This means that while believing in a policy of restrictive eligibility rules and requirements, the majority do not believe that low academic achievement should be a basis for such restriction.

In their recognition that experience in dramatics may be of educational service to students doing poor classwork--an assumption deriving logically from the response--teacher-sponsors demonstrate an educationally oriented attitude toward this question. No conclusion can be drawn from the majority response on the general subject beyond what it evidences in narrowing rather than broadening individual opportunity. The bases upon which the majority would determine eligibility was not an area of investigation of this study.

five minutes in the case of the first group; and it is in the case of the second group that the delay experience was most marked. The delay was about ten minutes.

Table III shows that the mean time for the first group was 1.5 minutes, or 2.5 per cent, below the mean time for the second group. This difference should not be regarded as significant, as the variation in the time for the first group was very large. The mean time for the second group was 1.5 minutes, or 2.5 per cent, below the mean time for the first group. This difference should not be regarded as significant, as the variation in the time for the second group was very large.

In the case of the first group, the mean time for the first group was 1.5 minutes, or 2.5 per cent, below the mean time for the second group. This difference should not be regarded as significant, as the variation in the time for the first group was very large. The mean time for the second group was 1.5 minutes, or 2.5 per cent, below the mean time for the first group. This difference should not be regarded as significant, as the variation in the time for the second group was very large.

TABLE XXIX

RESPONSES TO TEST STATEMENTS RELATED TO
TEACHER-SPONSOR ATTITUDES AND PRACTICES
FOR DEVELOPING TRAITS AND SKILLS

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
4.	Students with poor grades in their classwork should be discouraged from participating, or restricted from doing so	32	82*	28.08	71.92
29.	I believe that it should be a mat- ter of policy that participation by students in extracurricular dra- matics activity should be unrestrict- ed by eligibility rules and re- quirements	43*	68	38.74	61.26
14.	When we present a series of nightly performances of a play or show, we usually get everything ready for each performance immediately follow- ing the end of the performance held on the preceding night, rather than doing so immediately before each performance	60*	41	59.41	40.59
49.	Deadlines for the memorization of lines should always be scheduled	104	10*	91.23	8.77

*responses credited in test scoring

TABLE XXIX (continued)

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
34.	During dress rehearsals and performances, the basic responsibility for having personal items such as hats, gloves, canes, and purses ready for use when needed belongs to those in charge of Wardrobe and of Props	76	39*	66.09	33.91
24.	The inability of most students to project their voices sufficiently is a constant problem facing the teacher-sponsor who directs student productions	101*	14	87.83	12.17
44.	Our students are given orientation sessions dealing with the fundamentals of stage geography, basic movement and positions, and theatre tradition, in advance of their first rehearsal experience	80*	31	72.07	27.93
19.	I try to avoid using students who are known disciplinary problems because they are usually a source of distraction to the group	53	61*	46.49	53.51

*responses credited in test scoring

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time	temp	oil	oil	oil
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A closely allied consideration is contained in Test Statement 19 which deals with "using students who are known disciplinary problems." Although it represents only a small majority, 53.5 per cent of respondents reported that they do not try to avoid using such students because, as the test item stated it, "they are usually a source of distraction to the group."

It has been a repeated experience among teacher-sponsors of secondary school dramatics activity that students generally recognized as "disciplinary problems" often respond to the cooperative challenge of dramatics work, particularly if the teacher-sponsor follows policies and practices which treat the participants as worthy of adult treatment and responsibility. To many such students, dramatics activity is initially a recognized or an unrecognized means of attention-getting, but in the legitimate expression of that urge, and by virtue of the lessons in cooperative behavior which must be learned successfully to express it, a great deal can be done to cause such students to learn to adjust their behavior over the weeks of preparation.

Teaching personal responsibility for planning obligations. Test Statements 14 and 34 both deal with areas of personal development very similar to those considered

A closely allied consideration is contained in
Foot Statement 19 which deals with "making students who
are known disciplinarily problem." Foot 19 states that
only a small majority, 25.5 per cent of respondents re-
ported that they do not try to make such students
because, as one teacher stated it, "that was usually a
source of distraction to the group."
It has been a repeated experience among teachers
opponents of necessary school discipline and they have
been generally recognized as "disciplinarian problems."
often respond to the cooperative challenge of classroom
work, particularly if the teacher-learner follows colla-
borative and democratic principles. The teacher's role is
of adult treatment and responsibility. To many such
teachers, classroom control is usually a responsibility as an
unrecognized means of education-getting, but in the long-
range expression of that role, and by virtue of the res-
ponsibility in cooperative behavior which must be learned, respon-
sibility to express it, a great deal can be done for
such students to learn to adjust their behavior over the
weeks of preparation.

Teacher personal responsibility for planning colla-

borative. Foot Statement 19 and 20 deal with areas
of personal development very similar to those considered

in the previous section on the basis of their effect upon the development of group consciousness. Requiring students to reorganize the stage and backstage areas into readiness for the next performance immediately at the end of one just concluded can be a major lesson in planning, as well as a means for developing both personal and group responsibility. Sixty teacher-sponsors, a majority representing 59.4 per cent of the total, report that this practice is followed in their schools.

Memorization deadlines. The question of setting deadlines for the memorization of lines is one upon which the great majority of the respondents represented in this study agree. For 104 of them, 91.2 per cent, the policy of scheduling deadlines is one which should always be followed.

While it is recognized that there are a number of practical considerations which might legitimately dictate such a policy, a fully educationally oriented interpretation would say that the student should understand that his is the sole responsibility, and that upon him must fall the consequences of his failure to meet it. While it might be argued that one actor still carrying a script or still slow in his lines may represent an unfair retardation of the progress of the others, it would appear that

in the previous section on the basis of their effect upon the development of group consciousness. Following this, to reorganize the stage and background style into positions for the next performance immediately at the end of one just concluded can be a major lesson in planning, as well as a means for developing both personal and group responsibility. Sixty teacher-sponsors, a majority representing 50 per cent of the total, report that this practice is followed in their schools.

Memorization deadlines. The question of setting deadlines for the memorization of lines is one upon which the great majority of the respondents represented in this study agree. For 104 of them, 51.5 per cent, the policy of scheduling deadlines is one which should always be followed.

While it is recognized that there are a number of practical considerations which might legitimately dictate such a policy, a fully educationally oriented interpretation would say that the student should understand that his is the sole responsibility, and that upon his own will the consequences of his failure to meet it. While it might be argued that one cannot still develop a number of still else in his lines any represent an artistic representation of the progress of the drama, it would appear that

the indirect policy of allowing his own recognition of this fact, and the embarrassment which it usually entails, to provide a genuine motivation for fulfilling his obligation would be a major means for helping teach him that responsibility must be accepted and fulfilled as a matter of individual decision.

It might be further argued that setting memorization deadlines often results in a purely rote learning of lines before the student has reached a meaningful understanding of them; and ideally, the disappearance of the script from the hands of a rehearsing actor because it has become an annoying obstacle to his freedom of action, is much to be preferred over the deadline system where the fear of forgetting rote-learned lines is a kind of training in insecurity. That true learning must be accompanied by clear meaning and understanding is a tenet of all modern education, and would seem to be as applicable to the mastery of dialogue as to the mastery of anything else.

V. PROVIDING MAXIMUM OPPORTUNITY FOR THE EXERCISE OF STUDENT INITIATIVE, DIRECTION, AND CONTROL

To provide self-motivated learning through direct experience is at once both the main cause and the main objective of the modern secondary school student activi-

the indirect policy of allowing the student to make his own decision, this fact, and the understanding which is usually essential, to provide a genuine motivation for learning. The student's decision would be a major means for defining the nature of responsibility which he accepted and fulfilled as a member of individual decision.

It might be further argued that learning is not a decision-making process. It is a process of learning, of learning to learn, and learning to learn is a process of learning to learn. The student has reached a point of understanding of these, and ideally, the development of the student's learning to learn is a process of learning to learn. It has been an annoying obstacle to his freedom of action, in such a process, preferred over the decision-making process, the fact of learning to learn is a kind of obstacle to learning. That true learning must be accompanied by action, meaning and understanding is a form of all modern education, and would seem to be an essential to the process of learning as the nature of learning also.

V. PROVIDING MAXIMUM OPPORTUNITY FOR THE STUDENT TO

STUDENT INITIATIVE, INQUIRY, AND GROWTH

To provide self-motivated learning through direct experience is to give both the student and the teacher the opportunity of the student's own learning activity.

ties program.

To the extent that students are permitted and encouraged to undertake themselves the planning, direction, and control of the available learning experiences, they will achieve the attitudes, understandings, and skills which student activities are able to assist them to acquire.

It was stated at the beginning of this study, and supported by the evidence of the Strang investigation in later sections,¹⁶ that when a student activity is strongly associated with creation of a culminating product, many teacher-sponsors are inclined to emphasize the importance of the finished product and therefore to take upon themselves the performance of functions which should properly be undertaken by the students.

In order to examine the prevalence of this practice among teacher-sponsors of dramatics activity in New Mexico secondary schools, test statements were devised to reveal areas of legitimate students' responsibility which faculty leaders might be assuming in their stead.

Student decision and control over monetary matters.

Table XXX shows that the majority of respondents to this

¹⁶Cf. ante, pp. 33-5.

... to the extent that students are permitted to be-
 come active in the study of the subject, this
 will enhance the attitude, understanding, and skills
 which student activities are able to impart that is so
 active.

It was stated at the beginning of this study, and
 supported by the evidence of the Bureau investigation in
 later sections, is that when a student activity is activ-
 ity associated with creation of a self-study program,
 many teacher-sponsors are inclined to emphasize the in-
 portance of the finished product and the results to be
 upon themselves the performance of functions which should
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Students' decision and control over secondary matters.

Table XIX shows that the majority of respondents in this

TABLE XXX

RESPONSES TO TEST STATEMENTS RELATED TO
TEACHER-SPONSOR ATTITUDES AND PRACTICES
WHICH MAXIMIZE STUDENT EXPERIENCE

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
5.	All money matters such as shopping for materials, budgeting, and keeping track of funds, including ticket sale proceeds, should be handled largely by students	66*	49	57.39	42.61
10.	The teacher-sponsor producing and directing a play should always prepare a prop schedule or check list showing the correct location of all props to be used in each scene and act	78	37*	67.83	32.17
30.	It is part of the Stage Manager's job to assume, at times, the function of directing and rehearsing actors	47*	65	41.96	58.04
35.	The teacher-sponsor should mark a master script showing clearly all cues for lighting, sound effects, entrances, and curtains, for use by the stage crew	98	17*	85.22	14.78
40.	Following a production, I often return borrowed props personally to be sure that they are returned in good condition	76	38*	66.67	33.33

*responses credited in test scoring

XIX EIGHT

OF CANTALIN CANTALIN CANTALIN CANTALIN
 CANTALIN CANTALIN CANTALIN CANTALIN
 CANTALIN CANTALIN CANTALIN CANTALIN

DATE	TIME	PLACE	REMARKS	AMOUNT	TOTAL
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 2. 10.00 10.00 10.00 10.00 10.00 10.00
 3. 10.00 10.00 10.00 10.00 10.00 10.00
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 39. 10.00 10.00 10.00 10.00 10.00 10.00
 40. 10.00 10.00 10.00 10.00 10.00 10.00

TABLE XXX (continued)

Test no.	Test statement	No. who agree	No. who disagree	Per cent agreeing	Per cent disagreeing
15.	In almost every case, the teacher-sponsor should avoid making personal contact himself with local radio stations, newspapers, and merchants for the purpose of securing free publicity and advertising for school plays and shows	50*	61	45.05	54.95
9.	I usually make up the students for performances myself, usually in the order of their first entrances in the play	61	53*	53.51	46.49
20.	In directing a play, I usually demonstrate how I want lines to be said by doing them myself, so the student can get a clearer picture or idea of proper interpretation	61	51*	54.46	45.54
45.	The actual construction work on our sets is done almost exclusively by student crews	104*	9	92.04	7.96
25.	Whenever, through irresponsibility, a student or a student committee fails to carry out a production task for which they have committed themselves, the teacher-sponsor should never undertake to perform that task himself	50*	63	44.25	55.75

198

*responses credited in test scoring

(continued) TABLE XXV

total number of specimens examined

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1. In the case of the specimens examined, the following results were obtained:

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study do not believe, in principle at least, in teacher-sponsors assuming the major control over monetary matters such as shopping, budgeting, and accounting. In response to Test Statement 5, sixty-six teacher-sponsors, or 57.4 per cent of respondents, believe that such functions should be handled largely by students.

Student experience in preparing production scripts and schedules. Test Statements 10 and 35 were both designed to investigate the area of production responsibility dealing with the important functions of preparing props schedules, master scripts, prompt scripts, and the like. The preparation of such major guides to production and performance functions is of vital importance in providing careful plans for the organization of each of the myriad details which is involved in any theatrical presentation. It is true that such guides cannot usually be effectively prepared by untrained students except under the close guidance and instruction of the teacher-sponsor, but for the teacher-sponsor to undertake to develop them entirely by himself because of a fear that students cannot meet the demands of the thoroughness such devices require, or because he is impatient with the slower processes of instruction, is a denial of one of the major learning experiences of genuine value to students which is available

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sponsors examining the major control over monetary matters
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Student experience in preparing production activities

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struction, is a denial of one of the major learning ex-
periences of genuine value to students which is available

in dramatics activity.

Seventy-eight teacher-sponsors, or 67.8 per cent of respondents, reported that they believe that they should undertake themselves the preparation of "a prop schedule or check list showing the correct location of all props to be used in each scene and act." Ninety-eight respondents, or 85.2 per cent, believe that "the teacher-sponsor should mark a master script showing clearly all cues for lighting, sound effects, entrances, and curtains, for use by the stage crew." Both of these findings demonstrate clearly that the majority of teacher-sponsors covered by this study do not realize the great learning potentials in such planning functions, or are unwilling to leave them to student experience.

Student learning through experience in making community contacts. Another important area of learning experience for students is concerned with the many community contacts which are ordinarily made in the course of producing, promoting, and presenting a play or show. In the process of borrowing furniture or props, asking merchants for advertising window space, requesting local radio, television, and newspaper outlets to assist in advertising and promoting performances, and in many other ways, direct association with members of the community is

required. Each of these functions can provide students with valuable experiences dealing with the responsibility for borrowed items, with salesmanship, with the writing of promotional material, with appearances in on-the-air interviews or "spots", with the writing of letters, with the creation of posters, with making and meeting appointments, and many others.

The majority of teacher-sponsors in this study, sixty-one or 54.95 per cent, disagreed with Statement 15 that they should avoid making such contacts themselves; and in answer to Statement 40, 66.7 per cent stated that following a production they "often return borrowed props personally to be sure that they are returned in good condition." Here again, findings show that teacher-sponsors appear to fail to realize the educational potentials available in leaving such matters to the area of student initiative and action. Particularly in the matter of borrowed props, students are denied the major learning that when they borrow property, agreeing to return in on time and in good condition, they have committed themselves to an obligation that must be honorably carried out.

Increasing student originality and creativeness.

In the area of increasing individual creativity, many valuable experiences are available in dramatics activity if

required. Each of these functions can provide students with valuable experiences dealing with the responsibility for borrowed items, with responsibility, with the writing of professional material, with appearances in on-the-air interviews or "spots", with the writing of letters, with the creation of posters, with making and mailing appeals, and many others.

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Increasing student originality and creativity.

In the area of increasing individual creativity, many valuable experiences are available in dramatic activity in

the teacher-sponsor has an educationally oriented approach toward what is appropriate student experience. The majority of respondents, for example, report making up the student actors themselves instead of leaving as much of this creative experience as possible to direct student action.

The majority, 54.5 per cent, also agree that they usually demonstrate how they want lines said by doing them themselves, which indicates that in the productions directed by these respondents, the students are mere imitators of the director's inflections, expressions, and interpretations. That this practice receives the disapproval of most educationally oriented teachers of dramatics is shown by the following statement of Bradford:

The best arguments for predominance of the director's ideas have, however, failed appreciably to affect the thinking of the majority of teachers of educational dramatics. To these teachers no prospect of interpretative accuracy, no promise of production efficiency is sufficient reason for handing down to students ready-made physical and vocal interpretations or for imposing a pattern of acting to which the youngster will subordinate all ideas and promptings of his own. To these directors the major significance of the play is its challenge to the imagination and initiative of the participant, its provision of a situation in which individual creativity is limited only by the requirements of the group undertaking.¹⁷

It might be added that even in the adult theatre the

¹⁷Bradford, op. cit., pp. 198-9.

the teacher-sponsor has an educationally oriented approach toward what is appropriate student experience. The majority of respondents, for example, report making up the student before themselves instead of leaving it up to the creative experience as possible to direct student action. The majority, 54.5 per cent, also agree that they

usually demonstrate how they want things done by doing them themselves, which indicates that in the questioning directed by these respondents, the students are more interested in the director's reflections, expectations, and interpretations. That this practice involves the director of most educationally oriented teachers of drama is shown by the following statement of respondent A:

The best arguments for participation of the director's ideas have, however, failed apparently to affect the thinking of the majority of teachers of educational drama. To these teachers no question of interpretive autonomy, or promise of production efficiency is sufficient reason for handing over to students ready-made physical and vocal instructions or for imposing a pattern of acting in which the youngsters will subordinate all ideas and movements of their own. To these teachers the major significance of the play is its challenge to the imagination and initiative of the participants. The vision of a situation in which individual creativity is limited only by the resources of the group is understood.¹⁷

It might be added that even in the adult theatre the

¹⁷Bradford, *op. cit.*, pp. 122-3.

"interpretative accuracy" and "production efficiency" to which Bradford refers are more soundly and thoroughly achieved when accurate interpretations result from clearer and deeper understandings which the director helps the actors to acquire through non-imitative means.

One hopeful note in this section of the study is that 92.0 per cent of the teacher-sponsors reported that the actual construction work on settings is done almost exclusively by student crews. The 104 respondents who so reported demonstrate that in this area, at least, direct student experience is stressed.

The problem of teacher-sponsor assumption of uncompleted student tasks and responsibilities. Practically every teacher-sponsor of student dramatics has had the experience of being faced with the failure of individual students or student committees to carry out preparatory production responsibilities for which they have committed themselves, and who fail to do so not through lack of instruction or understanding, but because of neglect, procrastination, or irresponsibility. This may often occur very late in the production period, even perilously close to performance dates.

A teacher-sponsor at such a time is faced with alternative actions. He can either step into the breach

"interpretative accuracy" and "productive efficiency" which freedom refers are more complex than those achieved when accurate interpretative accuracy is achieved and danger understandings which the student achieves actors to acquire through non-inferential means.

One helpful note in this section of the book is that 35.0 per cent of the teacher-sponsor reports that the actual construction work on setting is done almost exclusively by student crews. The 100 per cent of the reported descriptions found in this area, not least, of student experience is attended.

The problem of student-sponsor responsibility in action
listed student tasks and responsibilities. The responsibility every teacher-sponsor of student construction has for the experience of being faced with the limits of the student or student committee to carry out responsibility production responsibilities for which they have been trained themselves, and one falls to the student's feet in instruction or understanding, for because of the lack of creation, or irresponsibility, this may often mean very late in the production period, even after the time to performance dates.

A teacher-sponsor at such a time is faced with alternative actions. He can either try to help the student

and perform the task himself, or he can refuse to accept the obligation by calmly making his position clear that, if those who assumed it do not carry it out, he will not do so himself, and the entire student group will have to share the failure of their joint undertaking.

A teacher-sponsor's choice between these alternatives will obviously depend upon his attitude toward the importance of teaching a major lesson in responsibility to those obviously needing it badly, judged against the calculated risk of doing harm to the production. In the experience of the writer, at least, the assumption by the director of an unfulfilled student responsibility has never been warranted, and in every case the negligent students have reassumed their obligation with renewed purpose, invariably assisted by other students who have joined in to help complete a duty affecting the entire group. Furthermore, it has always appeared to result in a learning experience as valuable as any which has occurred during the long weeks of rehearsal and production.

The majority of teacher-sponsors included in this study, however, do not agree with this point of view. Sixty-three, or 55.8 per cent, disagree with Test Statement 25 that whenever such an eventuality occurs, the teacher-sponsor should never undertake to perform the

and perform the task himself, or he can refuse to accept the obligation by calmly making his position clear. If he does not accept it he can say it out, he will not do so himself, and the entire student group will have to share the failure of their joint undertaking.

A teacher-sponsor's choice between these alternatives will obviously depend upon his attitude toward the importance of teaching a major lesson in responsibility to those obviously needing it badly, judged against the estimated risk of doing harm to the production. In the experience of the writer, at times, the assumption by the director of an unfilled student responsibility has never been warranted, and in every case the negative consequences have reassured their obligation with renewed purpose, invariably assisted by other students who have joined in to help complete a duty affecting the entire group. Furthermore, it has always appeared to result in a learning experience as valuable as any which has occurred during the long weeks of rehearsal and production.

The majority of teacher-sponsors included in this study, however, do not agree with this point of view. Sixty-three, or 55.8 per cent, disagree with Test Statement 25 that whenever such an eventuality occurs, the teacher-sponsor should never undertake to perform the

neglected task himself.

In the area of maximizing student experience, responses to every test item but those dealing with the handling of money and the construction of settings reveal attitudes and practices which are not basically oriented to the use of dramatics activity in a manner calculated to provide students with the greatest possible educational experience.

Despite a few notable exceptions, the findings in all five major areas of dramatics activity which have been the concern of this chapter point to the conclusion that the dramatics activity programs in the majority of New Mexico secondary schools are neither inspired by, nor conducted in accordance with, a primary concern for the educational welfare of the students participating in them.

Plays are selected primarily to entertain adults and build school-community relations, and with an eye to the avoidance of student identification with adult concerns. Casting proceeds in the main upon a basis which gives undue advantage to the talented, and places a premium upon previously acquired confidence, experience, and adjustment. Valuable opportunities for developing group consciousness remain unrealized, both philosophically and in practice. Most importantly, students are denied many

neglected and himself.

In the early afternoon, the speaker, who was
known to everyone, gave the following address
on the handling of money and the management of
attitudes and attitudes which are not based on
to the use of organized activity, and he called for
to provide a change with the speaker's own
an experience.

During a few minutes' discussion, the speaker
all five major areas of interest, and he
the concern of this country is the handling of
the business activity, and he called for
Mexico secondary activity, and he called for
dedicated in accordance with a number of years
national well-being of the country, and he called for

There are several things to be done, and
and public school-teaching, and he called for
the avoidance of violence, and he called for
peace. Finally, he called for a change in
gives more advantage to the people, and he called for
this was greatly needed, and he called for
adjustment. Voluntary action is needed, and he called for
connection, and he called for a change in
in circles, and he called for a change in

vital learning experiences which are properly theirs, but which are undertaken by teacher-sponsors whose views of student capabilities are narrow and confined.

Even when opportunities for learning are not overlooked, and when they are not denied, procedures and practices are seldom evaluated upon the basis of their effectiveness and appropriateness in making those opportunities as educationally meaningful as possible to the students for whom the program, after all, exists.

vital learning experiences which are properly shared, but which are undertaken by teacher-sponsors whose view of student capabilities are narrow and confined. Even when opportunities for learning are not overlooked, and when they are not denied, procedures and practices are seldom evaluated upon the basis of their effectiveness and appropriateness in making these opportunities as educationally meaningful as possible to the students for whom the program, after all, exists.

CHAPTER VII

CONCLUSIONS AND RECOMMENDATIONS

The descriptive-survey study is often deprecated as a form of educational research on the grounds that its main purpose is to describe the status quo and not to solve educational problems. This complaint is essentially invalid. It ignores the fact that whatever is actually done in our schools has resulted from someone's judgment of what constitutes legitimate implementation of educational purpose. It is the nature of education that what we do is inevitably accompanied by a consideration of what we ought to do, and an inventory of what we have by some comparison with what we ought to have.

For these reasons, it is practically impossible to describe prevailing educational conditions without exercising evaluative judgments regarding them. The data resulting from a descriptive-survey study do not, therefore, constitute in themselves the measure of the worth of such a study. Such data undergo interpretation in the very act of inspecting them, and it is in the process of interpretation that their value lies. As Good and Scates have written:

Do the data from descriptive-survey studies solve problems? The answer is that problems of a practical

The descriptive-qualitative method is a method of research in which the researcher describes the characteristics of a phenomenon or a group of people, and then compares these characteristics with those of a standard or a theory.

The main purpose of this method is to describe the characteristics of a phenomenon or a group of people, and then compare these characteristics with those of a standard or a theory. This method is used in a wide variety of fields, including psychology, sociology, and education. It is a method of research in which the researcher describes the characteristics of a phenomenon or a group of people, and then compares these characteristics with those of a standard or a theory. This method is used in a wide variety of fields, including psychology, sociology, and education. It is a method of research in which the researcher describes the characteristics of a phenomenon or a group of people, and then compares these characteristics with those of a standard or a theory. This method is used in a wide variety of fields, including psychology, sociology, and education.

For these reasons, it is especially important to describe the characteristics of a phenomenon or a group of people, and then compare these characteristics with those of a standard or a theory. This method is used in a wide variety of fields, including psychology, sociology, and education. It is a method of research in which the researcher describes the characteristics of a phenomenon or a group of people, and then compares these characteristics with those of a standard or a theory. This method is used in a wide variety of fields, including psychology, sociology, and education. It is a method of research in which the researcher describes the characteristics of a phenomenon or a group of people, and then compares these characteristics with those of a standard or a theory. This method is used in a wide variety of fields, including psychology, sociology, and education.

In the final chapter, we will discuss the importance of this method in research, and we will provide a summary of the key points of this chapter.

nature are not solved directly by data of any kind, since the solving of problems is a distinctly psychological process. Solutions to perplexing questions of a practical nature do not lie in data; they result from thinking with the help of the increased insight that grows out of a study of data or evidence . . . The value of descriptive-survey data, as a basis for inferences that may aid in solving practical problems, probably will be more highly regarded by the school administrator in helping with his pressing difficulties than are [will] the principles and laws growing out of experimentation in the laboratory. The administrator regards the data from the field, by way of descriptive-survey studies, as representing¹ field conditions; this evidence is practical . . .

The value of the present investigation should not be judged, therefore, upon the data which it presents, but upon the criteria which were adduced for the purposes of both deciding before the fact what data were needed, and defining after the fact what those data signified. It is the writer's belief that if this study has rendered a service, it has been essentially in the definition and description of bases for judging the educational service which a dramatics activity program may be rendering, and for evaluating the educational appropriateness and effectiveness of various attitudes, procedures, and practices which teacher-sponsors may use in conducting the program.

¹Carter V. Good and Douglas E. Scates, Methods of Research (New York: Appleton-Century-Crofts, Inc., 1954), p. 552.

nature are not solved directly by data of any kind, since the solving of problems is a basically psychological process. Solutions to particular questions of a practical nature do not lie in data; they result from thinking with the help of the increased insight that grows out of a study of data or evidence. . . . The value of descriptive-survey data, as a basis for inferences that may aid in solving practical problems, probably will be more highly regarded by the school administrator in dealing with his practical difficulties than are [will] the principles and laws growing out of experimentation in the laboratory. The administrator regards the data from the field, by way of descriptive-survey studies, as representative of field conditions; this evidence is practical. . . .

The value of the present investigation should not be judged, therefore, upon the data which it presents, but upon the criteria which were advanced for the purpose of both deciding before the fact what data were needed, and defining after the fact what those data signified. It is the writer's belief that if this study has rendered a service, it has been essentially in the definition and description of bases for judging the educational services which a democratic society program may be rendering, and for evaluating the educational opportunities and effectiveness of various attitudes, procedures, and practices which teacher-sponsors may use in conducting the program.

¹Carver F. Good and Benjamin H. Bowers, *Methods of Research* (New York: Appleton-Century-Crofts, Inc., 1924), p. 222.

This study began by defining four basic elements of successful sponsorship of student activities. The broad, central conclusions and recommendations of this investigation may appropriately be drawn from a consideration of those four elements.

Conscious attention to educational objectives and the use of procedures and practices designed to reach them. The findings of this study lead to the basic conclusion that the procedural and practical educational failures and shortcomings of dramatics sponsorship-in-action in the majority of New Mexico secondary schools find their source in the initial failure of the teacher-sponsors to define educational objectives for the dramatics activity program. Responses to the survey test section, as well as contradictions in viewpoint revealed by examination of individual returns, demonstrate clearly that the majority of dramatics teacher-sponsors in New Mexico have not consciously considered the educational import of dramatics leadership in the secondary school.

The procedures and practices employed by a teacher in any educational undertaking become pertinent and effective to the extent that they have been defined and designed to reach instructional goals. Placing a teacher in front of some children does not mean that either teaching

This study began by defining four basic elements of successful sponsorship of student activities. The broad, central considerations and recommendations of this investigation may appropriately be drawn from a consideration of those four elements.

Conscious attention to educational objectives and the use of procedures and practices designed to reach them.

The findings of this study lead to the basic conclusion that the procedural and practical educational factors and shortcomings of systematic sponsorship-in-action in the majority of New Mexico secondary schools limit their service to the initial failure of the teacher-sponsor to define educational objectives for the sponsored activity program. Responses to the survey last section, as well as conclusions in viewpoint revealed by examination of individual returns, demonstrate clearly that the majority of active teacher-sponsors in New Mexico have not consciously considered the educational impact of systematic leadership in the secondary school.

The procedures and practices adopted by a teacher in any educational undertaking become pertinent and relative to the extent that they have been defined and directed to reach instructional goals. Making a teacher in front of some children does not mean that either teaching

or learning will, ipso facto, take place; and the educational benefits which student participants of a dramatics activity program will receive under the sponsorship of a teacher who fails to relate his day-to-day leadership to objectives and goals will be essentially derivative in nature.

It is believed to have been one of the direct values of this study that teacher-sponsors throughout New Mexico have been required to focus their attention directly upon the suitability of their own attitudes, procedures, and practices in order to be able to make the selective responses of the questionnaire. It is to be hoped that this experience in self-examination and evaluation, although admittedly brief and of unknown influence, will result in a more deliberate concern for educational consequences and outcomes in the future approaches of many of these teacher-sponsors to their leadership functions.

The problem of the failure to define educational objectives, and, in turn, procedures and practices to carry them out, is so elemental and broad as to invite only very general recommendations for solution. Essentially, the answer lies in the general education of all teachers and administrators in the educational potentialities of secondary school dramatics activity. In more immediate

on learning will, time factor, task place, and the educational benefits which student participants of a dramatic activity program will receive under the sponsorship of a teacher who fails to relate his day-to-day leadership to objectives and goals will be essentially derivative in nature.

It is believed to have been one of the direct reasons of this study that teacher-sponsors throughout Mexico have been required to focus their attention directly upon the suitability of their own attitudes, procedures, and practices in order to be able to make the selective responses of the questionnaire. It is to be hoped that this experience in self-examination and evaluation, although admittedly brief and of unknown influence, will result in a more deliberate concern for educational consequences and outcomes in the future approaches of any of these teacher-sponsors to their leadership functions.

The problem of the failure to define educational objectives, and, in turn, procedures and practices to carry them out, is so elemental and broad as to invite only very general recommendations for solution. Essentially, the answer lies in the general education of all teachers and administrators in the educational potentialities of secondary school dramatic activity. In more immediate

and specific terms, however, the following recommendations are offered:

1. It is recommended that inasmuch as the State of New Mexico is planning to issue a new edition of its official bulletin, Speech and Drama--Tentative Guide for High School Teachers, the findings of this investigation be transmitted to those engaged in revising the sections dealing with drama.

While it is realized that the bulletin is mainly concerned with providing instructional outlines for the curricular teaching of drama, its heavy emphasis upon the specifics of production dramatics ignores what is educationally most pertinent and important in student association with the subject, i.e., that the real educational service of drama in the high school, as this study has attempted to demonstrate, lies in its special ability to teach fundamental understandings and learnings through direct experiences which have little to do with production competence as such. The fact that the bulletin is intended for curricular teaching does not warrant its content-centered approach in a field which provides superlative opportunities for experience learning, nor its almost total inattention to the procedures and practices through which teachers may help students achieve the

and specific terms, however, the following are suggested:
are offered:
1. It is recommended that a committee be appointed
New Mexico is planning to issue a new system with
federal officials, health and human resources
High School Teachers, the Director of State
be transmitted to those groups to be discussed and
dealing with them.
While it is realized that the committee is
concerned with providing instruction in the
curricular teaching of health, the very nature of the
specifics of production education is such that
financially most important and important to students
view with the subject, i.e., that the health
service of those in the high school, and the
attempted to demonstrate, that the health
each fundamental understanding and health
direct experiences which have little to do with
then competence as such. The fact that the
intended for curriculum health education
content-centered approach in a field which
perative opportunities for experience and
almost total insensitivity to the needs of
through which persons may help themselves.

basic developmental learnings available in the field.

This recommendation is made in the hope that the new edition will provide a section in which the educational potentialities of faculty leadership in dramatics will be described and discussed in relation to specific approaches, procedures, and practices for increasing student learning and development.

The fact that the bulletin is predicated upon its use by teachers trained and experienced in drama does not invalidate either the pertinence or the usefulness of the recommendation. As findings of this study amply demonstrate, many trained and experienced drama teachers evidence a minimum educational orientation in their direction of secondary school dramatics activity.

2. It is recommended that the College of Education of the University of New Mexico urge the New Mexico State Department of Education to appoint a qualified teacher-sponsor committee for the purpose of writing and publishing a special guide for teacher-sponsors of extracurricular dramatics programs in the secondary schools of the State. The educational values inherent in the activity, and the vast expenditure of both teacher and student time each year in producing and presenting plays in the State's high schools, point to a real need for guiding teacher-

basic developmental learning available in the field. This recommendation is made in the hope that the new edition will provide a section in which the educational potentialities of literary leadership in dramatics will be described and discussed in relation to specific approaches, procedures, and practices for increasing student learning and development.

The fact that the bulletin is predicated upon its use by teachers trained and experienced in drama does not invalidate either the pertinence or the usefulness of the recommendations. As findings of this study apply generally, many trained and experienced drama teachers will have a minimum educational orientation in their direction of secondary school dramatic activity.

5. It is recommended that the College of Education of the University of New Mexico urge the New Mexico State Department of Education to appoint a qualified teacher-sponsor committee for the purpose of writing and publishing a special guide for teacher-sponsors of extracurricular dramatic programs in the secondary schools of the State. The educational values inherent in the activity and the vast expenditure of both teacher and student time each year in producing and presenting plays in the State's high schools, point to a real need for guiding teacher-

sponsors to the most effective possible leadership of this important part of the secondary school educational program.

3. It is recommended that a series of workshops and conferences of one and two days' duration be held regionally throughout New Mexico for the purpose of considering the educational role of dramatics and dramatics activity leadership in the secondary school, and to which teachers, teacher-sponsors, and principals would be invited. Such conferences could be sponsored by the institutions of higher learning, the State Department of Education, individual school districts, or under some kind of cooperative sponsorship. Conference leaders would be selected from among those teacher-sponsors who are the most experienced, trained, and educationally oriented leaders of school dramatics in the State.

4. It is recommended that outstanding leaders in the field of educational dramatics be invited to address sessions of the annual State Teachers' Convention, and that the subject of dramatics sponsorship be urged as part of the agenda of sub-sectional meetings of the teachers of English, and of those in Speech and Drama.

Promotion of cooperation with principals and administrators. Findings of this study show that the majority

sponsors to the most effective possible leadership of this important part of the secondary school educational program.

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Promotion of cooperation with principals and administrators. Findings of this study show that the majority

of principals and administrators of New Mexico secondary schools, both attitudinally and in practice, not only fail to assist the educational development of their dramatics activity programs, but constitute in many cases a direct and serious obstruction to that development. A basic misconception, or no conception at all, of the educational nature and purposes of the activity appears to be the essential cause of their failure to provide the time, attention, interest, money, facilities, and equipment necessary to carry on an effective program.

The following recommendations are offered for application wherever they may feasibly be undertaken:

1. It is recommended that teacher-sponsors urge the allocation of time in faculty meetings or in-service educational programs for the purpose of considering the values of dramatics activity in helping fulfill the essential objectives of modern secondary education.

2. It is recommended that those charged with the supervision of the secondary school educational program in the State Department of Education undertake through printed and other means to orient principals and administrators to the major educational values and purposes of dramatics activity, and its importance in the modern secondary school program.

of principals and administrators of New Jersey secondary schools, both individually and in groups, not only to assist the educational development of their students, but also to assist the development of their own professional growth and serious attention to that development. A basic misconception, or no conception at all, of the educational nature and purposes of the activity appears to be the essential cause of their failure to provide the time, facilities, interest, money, facilities, and equipment necessary to carry on an effective program.

The following recommendations are offered for consideration wherever they may lead to the improvement of the program. It is recommended that school boards and the allocation of time in faculty schedules be made in accordance with the purposes of considering the values of dramatic activity in helping to fulfill the essential objectives of modern secondary education.

2. It is recommended that those charged with the supervision of the secondary school educational program in the State Department of Education undertake to publish and other means to obtain printed and written reports to the major educational vision and purpose of dramatic activity, and the importance of the drama in secondary school program.

3. It is recommended that the agenda of a future State Conference of the Association of Secondary School Principals include some consideration of the educational role of student dramatics activity in the high school.

4. It is recommended that the editors of the New Mexico School Review, the New Mexico School Boards Association's Spotlight, and similar educational publications, provide space for, and solicit from qualified teacher-sponsors, articles concerning secondary school educational dramatics.

5. It is strongly recommended that every possible step be taken to discourage the construction of combination theatre-gymnasium facilities in the State's future high school plants.

Sound training and experience in the area of sponsorship. The findings of this investigation have demonstrated that dramatics teacher-sponsorship cannot be effectively undertaken on either a production or an educational basis without previous background training, experience, and study in the field. They have further demonstrated that those teacher-sponsors with formal study in theatre and drama can be expected to approach their leadership functions with more soundly educational attitudes, procedures, and practices.

3. It is recommended that the agenda of a future State Conference of the Association of Secondary School Principals include some consideration of the educational role of student dramatic activity in the high school.
 4. It is recommended that the editors of the New Mexico School Review, the New Mexico School Boards Association's Bulletin, and similar educational publications, provide space for, and solicit from qualified teachers, articles concerning secondary school education at dramatics.
 5. It is strongly recommended that every possible step be taken to encourage the construction of combination drama-drama facilities in the State's future high school plants.
- Sound training and experience in the area of drama-drama. The findings of this investigation have demonstrated that dramatic teacher-drama cannot be effectively undertaken on either a production or an educational basis without previous background training, experience, and study in the field. They have further demonstrated that those teacher-drama with formal study in drama and drama can be expected to approach their leadership functions with more soundly educational attitudes, procedures, and practices.

1. It is recommended that, inasmuch as the great majority of teacher-sponsors of extracurricular dramatics in New Mexico secondary schools are selected from teachers of English, that colleges of Education in the State's institutions of higher learning take steps to provide at least a basic orientation to the fundamentals of educational leadership in student dramatics activity in some part of the training program of prospective English teachers.

2. It is recommended that students preparing to teach Speech on the high school level be required by their Speech Department or College of Education, or both, to include in their programs of study a sufficient number of courses in theatre and drama to provide a reasonable expectation of at least minimum competence in the field of dramatics.

3. It is recommended that a special course of study devoted to secondary school dramatics and its educational leadership be developed and offered as a part of the Education curriculum in the State's colleges and universities. Such a course would not only provide valuable personal training and experience similar to that available through any direct experience with dramatics, but would offer special training for prospective teachers of any

1. It is recommended that, inasmuch as the vast majority of teacher-educators of extramural education in New Mexico secondary schools are selected from teachers of English, that colleges of Education in the State's institutions of higher learning take steps to provide at least a basic orientation to the fundamentals of educational leadership in student training activity in some part of the training program of prospective English teachers.
2. It is recommended that students preparing to teach Speech on the high school level be required by their Speech Department or College of Education, or both, to include in their program of study a satisfactory number of courses in theatre and drama to provide a reasonable acquaintance of at least minimum competence in the field of dramatics.
3. It is recommended that a special course of study devoted to secondary school dramatics and its educational leadership be developed and offered as a part of the Education curriculum in the State's colleges and universities. Such a course would not only provide valuable personal training and experience equal to that available through any direct experience with production, but would offer special training for prospective teachers of any

secondary school subject with either direct or indirect associations with the concerns of dramatics. Such a course could be developed as the cooperative enterprise of the departments or colleges of Education, Drama, and Speech.

4. It is recommended that all possible steps be taken to discourage the prevalent practice of assigning the direction of the Class Play to the Class Sponsor without considering his qualifications to do so. The educational importance and potentials of the student experience in such an undertaking require that the teacher with the greatest training and experience in the field be assigned the directorial responsibility.

Encouragement of maximum student initiative, direction, and control. Teacher-sponsors in the majority of New Mexico high schools covered by this study are depriving their students of valuable learning experiences by undertaking themselves too many of the tasks, responsibilities, and decisions which belong within the area of student prerogative.

There is no specific recommendation which can be offered which would appear to bear promise of making a significant contribution to changing this situation, except that of using every available means of altering the fundamental conceptions of countless teachers toward the

secondary school subject with either direct or indirect associations with the concerns of examination. Such a course could be developed as the cooperative enterprise of the departments or colleges of Education, Drama, and Speech. 4. It is recommended that all possible steps be taken to discourage the prevalent practice of assigning the direction of the Class Play to the Class Sponsor without considering his qualifications to do so. The educational importance and potential of the student experience in such an undertaking require that the teacher with the greatest training and experience in the field be assigned the directorial responsibility.

Encouragement of maximum student initiative, direction, and control. Teacher-sponsors in the majority of New Mexico high schools covered by this study are giving their students of valuable learning experiences by undertaking themselves too many of the tasks, responsibilities, and decisions which belong within the area of student initiative.

There is no specific recommendation which can be offered which would appear to bear promise of making a significant contribution to changing this situation, except that of using every available means of affecting the fundamental conceptions of countless teachers toward the

nature of learning itself. Teachers whose attitudes toward instruction and learning are founded upon a fundamental belief that somebody else's experience is the best teacher, can be expected to handle most instructional situations by fiat, sermon, and learner witness.

It is the firm belief of the writer that, if the money and resources were available, the publication and dissemination of this study would contribute significantly toward increasing the educational effectiveness of dramatics activity in the secondary schools of this State, and thus contribute significantly to the effectiveness of secondary education generally.

nature of learning itself. Teachers whose attitudes toward investigation and learning are founded upon a rational belief that somebody else's experience is the best teacher, can be expected to handle most instructional situations by fiat, sermon, and lecture without success. It is the firm belief of the writer that, if the money and resources were available, the publication and dissemination of this study would contribute significantly toward increasing the educational effectiveness of the nation's activity in the secondary schools of this state, and thus contribute significantly to the effectiveness of secondary education generally.

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APPENDIX

ALPHABET

NEW MEXICO SECONDARY SCHOOLS WITH TEACHER-SPONSORS
RESPONDING TO SURVEY

Name of school	Size
<u>Four-Year Senior High Schools (37)</u>	
Alamogordo High School, Alamogordo	1000
Aztec High School, Aztec	350
Bernalillo High School, Bernalillo	236
Carrizozo High School, Carrizozo	150
Cimarron High School, Cimarron	96
Cobre Consolidated High School, Bayard	640
Des Moines High School, Des Moines	180
Dora High School, Dora	50
East Las Vegas High School, Las Vegas	634
Espanola High School, Espanola	750
Estancia High School, Estancia	125
Eunice High School, Eunice	250
Farmington High School, Farmington	800
Field High School, Curry County	65
Gallup High School, Gallup	625
Grady High School, Grady	112
Hagerman High School, Hagerman	600
Kirtland High School, Kirtland	150
Lordsburg High School, Lordsburg	225
Los Alamos High School, Los Alamos	575
Los Lunas High School, Los Lunas	684
Lovington High School, Lovington	550
Magdalena High School, Magdalena	80
Moriarty High School, Moriarty	100
Mountainair High School, Mountainair	185
Pecos High School, Pecos	195
Penasco High School, Penasco	250
Raton High School, Raton	550
San Jon High School, San Jon	85
Santa Cruz High School, Santa Cruz	300
Santa Rosa High School, Santa Rosa	273
Springer High School, Springer	250
Truth or Consequences High School	300
Valley High School, Albuquerque	1500
Wagon Mound High School, Wagon Mound	100
Western High School, Silver City	400
West Las Vegas High School, Las Vegas	350

NEW MEXICO HIGHER EDUCATION: WITH TRENDS-RECORDS CONTINUING TO 1950

Name of school

State

Four-Year Senior High Schools (37)

1000	Albuquerque High School, Albuquerque
950	Alameda High School, Alameda
900	Artesia High School, Artesia
850	Carlsbad High School, Carlsbad
800	Chaparral High School, Chaparral
750	Corona Consolidated High School, Corona
700	Las Lunas High School, Las Lunas
650	Doña Ana High School, Doña Ana
600	East Las Vegas High School, East Las Vegas
550	Edgewood High School, Edgewood
500	El Paso High School, El Paso
450	Empire High School, Empire
400	Escondido High School, Escondido
350	Field High School, Field
300	Gallup High School, Gallup
250	Grady High School, Grady
200	Hagerman High School, Hagerman
150	Kirtland High School, Kirtland
100	Lordsburg High School, Lordsburg
50	Los Alamos High School, Los Alamos
0	Los Lunas High School, Los Lunas
0	Lovington High School, Lovington
0	McAlister High School, McAlister
0	Mountain View High School, Mountain View
0	Pecos High School, Pecos
0	Penasco High School, Penasco
0	Raton High School, Raton
0	San Jon High School, San Jon
0	Santa Fe High School, Santa Fe
0	Santa Rosa High School, Santa Rosa
0	Springer High School, Springer
0	Tufts of Communications High School, Tufts
0	Valley High School, Valley
0	Wagon Wheel High School, Wagon Wheel
0	Western High School, Western
0	West Las Vegas High School, West Las Vegas

Name of school	Size
<u>Three-Year Senior High Schools (12)</u>	
Albuquerque High School, Albuquerque	2800 ✓
Artesia High School, Artesia	550
Belen Senior High School, Belen	450
Carlsbad High School, Carlsbad	1300
Highland High School, Albuquerque	2700
Hobbs Senior High School, Hobbs	1000
Las Cruces High School, Las Cruces	1000
Portales High School, Portales	400
Roswell High School, Roswell	900
Santa Fe High School, Santa Fe	1000
Taos Senior High School, Taos	350
Tucumcari High School, Tucumcari	358
<u>Six-Year Junior-Senior High Schools (21)</u>	
Amistad High School, Amistad	41
Capitan High School, Capitan	125
Causey High School, Causey	140
Clayton High School, Clayton	500
Cliff Consolidated School, Cliff	90
Cuba High School, Cuba	220
Elida High School, Elida	85
Floyd High School, Floyd	350
Hatch Valley High School, Hatch	334
Jal High School, Jal	300
Lake Arthur High School, Lake Arthur	90
Pojoaque High School, Pojoaque	257
Quemado High School, Ind. Dist. No. 2	150
Ramah High School, Ramah	75
Reserve Union High School, Ind. Dist. No. 1	150
Rogers High School, Rogers	79
Roy High School, Roy	160
Tatum High School, Tatum	200
Texico High School, Texico	400
Tularosa High School, Tularosa	375
Vaughn High School, Vaughn	194

Size

Name of school

Three-Year Senior High Schools (12)

1900	Albuquerque High School, Albuquerque
1850	Arizona High School, Arizona
1800	Belen Senior High School, Belen
1750	Carlsbad High School, Carlsbad
1700	Highland High School, Albuquerque
1650	Hobbs Senior High School, Hobbs
1600	Las Cruces High School, Las Cruces
1550	Fortuna High School, Fortuna
1500	Lawson High School, Lawson
1450	San Jose High School, San Jose
1400	Texas Senior High School, Texas
1350	Thurmond High School, Thurmond

Six-Year Junior-Senior High Schools (21)

1900	Alameda High School, Alameda
1850	Capitan High School, Capitan
1800	Cannery High School, Cannery
1750	Clayton High School, Clayton
1700	Cliff Consolidated School, Cliff
1650	Cuba High School, Cuba
1600	Elida High School, Elida
1550	Elroy High School, Elroy
1500	Elroy Valley High School, Elroy
1450	Jalisco High School, Jalisco
1400	Lake Arthur High School, Lake Arthur
1350	Peterson High School, Peterson
1300	Quemado High School, Ind. Dist. No. 2
1250	Ramsey High School, Ramsey
1200	Reserve Union High School, Ind. Dist. No. 1
1150	Rogers High School, Rogers
1100	Soy High School, Soy
1050	Tatum High School, Tatum
1000	Texas High School, Texas
950	Texas High School, Texas
900	Texas High School, Texas
850	Texas High School, Texas
800	Texas High School, Texas

Name of school	Size
<u>Five-Year Junior-Senior High Schools (3)</u>	
Corona High School, Corona	150
Melrose High School, Melrose	130
Mosquero High School, Mosquero	50
<u>Four-Year Junior High Schools (2)</u>	
Bloomfield Junior High, Bloomfield	130
Zuni Secondary School, McKinley County	150
<u>Three-Year Junior High Schools (11)</u>	
Artesia Junior High, Artesia	750
Clovis Junior High, Clovis	720
Ernie Pyle Junior High, Albuquerque	1000
Heizer Junior High, Hobbs	600
Houston Junior High, Hobbs	865
Jefferson Junior High, Albuquerque	1100
John Adams Junior High, Albuquerque	500
McKinley Junior High, Albuquerque	900
Portales Junior High, Portales	650
Taos Junior High, Taos	400
Washington Junior High, Albuquerque	800
<u>Two-Year Junior High Schools (3)</u>	
Cuba Junior High, Cuba	70
East Las Vegas Junior High, Las Vegas	350
Raton Junior High, Raton	365
 <u>TOTAL SCHOOLS REPRESENTED 89</u>	

Price	Name of school
<u>Five-Year Junior-Senior High Schools (5)</u>	
150	Corona High School, Corona
150	Helena High School, Helena
50	Marysville High School, Marysville
<u>Four-Year Junior High Schools (5)</u>	
150	Bloomfield Junior High, Bloomfield
150	East Secondary School, East Helena
<u>Three-Year Junior High Schools (11)</u>	
50	Arden Junior High, Arden
50	Clatsop Junior High, Clatsop
100	Emile Pyle Junior High, Libby
50	Helena Junior High, Helena
50	Howell Junior High, Howells
150	Jellison Junior High, Jellison
150	John Adams Junior High, Libby
50	McKinley Junior High, Missoula
50	Porter Junior High, Porterville
50	Tracy Junior High, Tracy
50	Washington Junior High, Libby
<u>Two-Year Junior High Schools (5)</u>	
50	Cuba Junior High, Cuba
50	East Helena Junior High, East Helena
50	Paton Junior High, Paton
<u>TOTAL SCHOOLS REPRESENTED</u>	
50	

ALPHABETICAL LISTING OF TITLES OF PLAYS REPORTED
PRODUCED BY NEW MEXICO SECONDARY SCHOOLS
DURING PERIOD 1954-1957

Numbers in parentheses following titles indicate the number of separate productions given the plays by New Mexico secondary schools during the indicated period. Absence of a number indicates that the play was produced only once.

A

Aaron Slick from Punkin Creek
Able Miss Cain, The
Act Your Age
Adorable Imp, The
Adventures of Grandpa (2)
All In The Family
Along Came Harriet
-Anastasia (Recognition Scene)
And Lose His Own Soul
Annie Get Your Gun (2)
Antic Spring (2)
Antics of Andrew (2)
Antigone
Arizona Cowboy, The
Arsenic and Old Lace (4)
Atomic Blonde, The
Aunt Min Drops In

B

Babysitter, The
Back to the Farm
Beauty and the Beef
Be Happy, Go Wacky
Bernadine
Betty Jane from Pumpkin Lane
Birds and Boys
Bird's Christmas Carol, The
Bishop's Mantle, The

ALPHABETICAL LISTING OF TITLES OF PLAYS REPORTED
PRODUCED BY NEW MEXICO SECONDARY SCHOOLS
DURING PERIOD 1950-1952

Numbers in parentheses following titles indicate the number of separate productions given the plays by New Mexico secondary schools during the indicated period. Absence of a number indicates that the play was produced only once.

A

Adam's Eve
Adam's Eve, The
Adam's Eve
Adam's Eve, The
Adventure of Tom Sawyer (2)
All in the Family
Along Came Barbed
Anastasia (Reception Scene)
And Love His Own Soul
Anne Get Your Gun (2)
Anne Spring (2)
Antics of Andrew (2)
Antigone
Arizona Cowboy, The
Arctic and Old Love (4)
Atomic Bomb, The
And My Drops Is

B

Baby's First Steps
Back to the Farm
Beauty and the Beast
Be Happy, Go Wacky
Bernadine
Betty Jane from Larchmont Lane
Birds and Bees
Bird's Christmas Carol, The
Black's Noodle, The

Blue Stocking
Bolts and Nuts (4)
Books and Crooks
Boy Appeal
Boy Next Door, The
Boy Named Beulah, A
Brink of Destiny
Budapest Salesman
Buy Jupiter!

C

Cabbages
Calm Yourself (2)
Case of Springtime, A
Catch That Thief!
Caught In The Web
Cheaper By The Dozen (2)
Christmas Carol (Dickens)
Christmas Story, The
Cinderella
Clementine
Clutching Claw, The
Cowboy Courtin' (2)
Craig's Wife
Creeping Shadows
Curious Savage, The (4)

D

Damsels in Distress
Dark House, The
Darling Brats (2)
Date for Bobby Sox
Date With Judy, A
Deadly Earnest (3)
Dear Brutus
Death Takes A Holiday (5)
Demon in the Dark
Desperate Ambrose (2)
Detour
Din

Dirty Work at the Crossroads
Don't Darken My Door
Double Date
Double or Nothing
Down in the Valley
Down to Earth (3)
Dr. Drinkwater
Drums of Death (2)
Dumbbell, The

E

Elizabeth
Elmer
Elmer and the Soprano
Empty Gesture, An
Everybody Is Getting Married
Everything Happens To Us

F

Family Nobody Wanted, The
Farmer's Daughter, The
Father Keeps House
Father Was A Housewife
Feudin' Over Yonder (4)
Fighting Littles, The
Finders Creepers (6)
Fog in the Valley
Form Divine, The
Free Advice

G

Galahad Jones
Gallopig Ghost
George Washington Slept Here (2)
Ghost Wore White, The
Giant's Stair, The
Girl Crazy (3)

Billy Work at the Greenhouse
 Don's Barren My Door
 Double Gate
 Double or Nothing
 Down in the Valley
 Down to Earth (3)
 Dr. Brinkster
 Drums of Death (2)
 Dumbbell, The

E

Elizabeth
 Elmer
 Elmer and the Gypsies
 Empty Gesture, An
 Everybody is Getting Married
 Everything Happens to Us

F

Family Nobody Wanted, The
 Farmer's Daughter, The
 Father Knew His House
 Father Was a Housewife
 Faudin' Over Yonder (4)
 Fighting Idiot, The
 Finders Creepers (6)
 Fog in the Valley
 Fox Diva, The
 Free Advice

G

Galathea Jones
 Galloping Ghost
 George Washington Sleeps Here (2)
 Ghost Love Wife, The
 Giant's Skull, The
 Girl Crazy (3)

Going Steady
Goodbye, Hollywood
Goodbye My Fancy
Good Gracious, Grandma!
Good Time Charley
Go West Young Man
Grandad Steps Out
Grandma Goes Hollywood
Great Caesar's Ghost
Green Valley (2)

H

Hail the Hunkering Hero!
Half Past Teen
Happy Journey to Camden and Trenton, The (2)
Harvey
Hearts and Flowers
Heiress, The
Hello Out There!
Here Come The Brides
Here Comes Charley (2)
Hero of the Day, The
Hi and Sis in New York
High Ground
High School Mystery
High White Star
High Window
Hillbilly House
Hillbilly Weddin' (7)
His First Girl
Hobgoblin House (2)
Home for Christmas
Home Sweet Homicide

I

Ice Bound
Ichabod Crane
If Girls Asked Boys For Dates (2)
If Mother Only Knew

Incognito
Inner Willie, The
Invitation to Breakfast
I Remember Mama (2)

J

Jacob Comes Home (2)
January Thaw (2)
John Doe
Joint Owners in Spain
Julius Caesar
Jumping Jupiter
June Graduate
Junior Prom
Just Ducky (2)

K

Katz' Whiskers, The
Kidnapped (Scenes from)
Kind Lady
King's Great Toe, The
King Who Couldn't Be Fooled, The
Knave of Hearts, The
Knock on Wood

L

Ladies of the Jury (2)
Last Victory, The
Lay Down, You're Dead
Legend of the Lake, The (2)
Let's Face It (2)
Letters to Lucerne
Life O' The Party
Life With Father
Lights Out
Listen to Leon
Little Clodhopper, A

Incognito
 Inner Willie, The
 Invitation to Breakfast
 I Remember Mama (2)

L

Laborer's Home (2)
 January Thaw (2)
 John Doe
 Joint Owners in Spain
 Julius Caesar
 Jumping Jupiter
 June Garden
 Junior Prom
 Just Lucky (2)

M

Made, Whiskers, The
 Kidnapped (Scenes from)
 Kind Lady
 King's Great Toe, The
 King Who Couldn't Be Fooled, The
 Knave of Hearts, The
 Knock on Wood

N

Nannies of the Jury (2)
 Last Victory, The
 Lay Down, You're Dead
 Legend of the Lake, The (2)
 Let's Face It (2)
 Letters to Lucerne
 Life O' The Party
 Life With Father
 Lights Out
 Liar for Love
 Little Orphan, A

Little Dog Laughed, The
Little Foxes, The
Little Minister, The
Little Women
Lo and Behold!
Love and Alexander Botts
Love Is Too Much Trouble
Lucky Penny, A

M

Madness in Triple Time
Magic Touch, The
Man Called Peter, A
Man or Mouse
Masquerade in Vienna (Fledermaus) (2)
Me and My Shadow
Meet Arizona
Meet Corliss Archer
Meet Me In St. Louis
Midnight
Midsummer Night's Dream, A (Scenes from)
Mikado, The
Minor Miracle
Miser, The (2)
Miss Cherryblossom
Miss Jimmy
Mother Is A Freshman (2)
Mr. Coed
Mrs. McThing
Mumbo Jumbo (2)
Murdered Alive
Murdered In Rehearsal
My Last Duchess
My Little Margie
Mystery In The Library
My Three Angels (5)

N

Nervous Wreck, The

Little Joe Lawrence, The
Little Jones, The
Little Lovers, The
Little Lovers
Lo and Behold!
Love and Alexander's House
Love is the Best Thing
Lucky Penny, A

M

Madness in the Night
Mad's Town, The
Man Called Peter, A
Man of Honor
Margarita in Vienna (Friedman) (2)
Me and My Shadow
Meet Arizona
Meet Corlies Proper
Meet Me in St. Louis
Midnight
Midnight's Night's Dream, A (George Truett)
Mikado, The
Minor Minnie
Miss (2)
Miss Chrysothron
Miss Jimmy
Mother is a Freeman (2)
Mr. Good
Mrs. Melvin
Mushy Lips (2)
Mysterious Affair
Mysterious in History
My Last Duchess
My Little Wagon
My Little Wagon
My Little Wagon (2)

N

Nervous Night, The

New Mexican Rain
Night of January 16th, The (7)
Night of Suspense
No Boys Allowed
No Business Like Show Business
No More Homework
No Time For Skirts (2)
No Time For Sleep
Nutt Family, The

O

Off The Track
Oh, Susannah!
Old Ghosts At Home
Old Man's Money, The
On Abbie's Farm
On Borrowed Time
Once Upon A Prom Night
One Foot In Heaven (2)
One Mad Night
Opening Night
Orchids for Margaret
Orchids to Lori
Other Wise Man, The
Our Gal Sal
Our Hearts Were Young and Gay
Our Miss Brooks, A Dance With
Our Town (7)
Outward Bound
Overtones

P

Pampered Darling, The
Parlor Story
Peck's Bad Boy
Perfect Date, The
Perfect Idiot
Pied Piper of Hamelin
Pinafore, H. M. S. (2)

New Mexican Hat
 Night of January 1st, The (7)
 Night of Suspense
 No Boys Allowed
 No Business Like Show Business
 No More Homework
 No Time for Brides (2)
 No Time for Sleep
 Not Family, The

G

Off the Track
 Oh, Susannah!
 Old Ghosts at Home
 Old Man's Money, The
 On Apple's Farm
 On Borrowed Time
 Once Upon a Poor Night
 One Foot in Heaven (2)
 One Mad Night
 Opening Night
 Orchids for Margaret
 Orchids for Lord
 Other Side Man, The
 Our Gal Sal
 Our Hearts Were Young and Gay
 Our Miss Brockle, A Name With
 Our Town (7)
 Outward Bound
 Overtones

I

Impaired Darling, The
 Icarus Story
 Jack's Bad Boy
 Jactant Date, The
 Jactant Idol
 Pied Piper of Hamelin
 Pinelore, H. N. S. (2)

Pink and Patches (2)
Pink Dress, The
Pleased To Meet You
Plot to Overthrow Christmas, The
Poison Ivy
Potboiler, The
Princess Marries The Page, The
Private Eye

Q

Quit Your Kidding

R

Raucous Caucus
Readymade Family
Red Key, The
Red Velvet Goat, The
Refund, The
Remarkable Incident at Carson Corners, The
Rest Assured (3)
Revolt of Mother, The
Riders To The Sea
Ringing in the Groom
Robe, The
Rumplestilskin

S

Sabrina Fair
Safety First
Scarecrow Creeps
Scared Stiff
Seven Cinderellas
Seventeenth Summer
Sixteen
Sparkin'
Spooks and Spasms

Spring Green
Stage Door (2)
Stag Line
Star Babysitter, The
Stardust
State Fair
Storm, The
Strictly Formal
Sugar and Spice
Summons of Saniel
Sun-Kist
Sunny Morning, A
Superstitious Sadie
Surprise Party
Susie The Siren

T

Take A Letter
Take Care of My Little Girl
Take Your Medecine
Teenage Babysitter
Ten Penny Tragedy
Terror, The
There Goes The Bride
Therese
Thieves' Carnival
Thirteen Clocks
Time Out For Ginger (8)
Tish
Tom Sawyer (4)
Tourists Accommodated
Treasure Island (Scenes from)
Trojan Women, The
Trysting Place, The (3)
Two Dates For Tonight

U

Undertow

W

Wedding, The
We're Only Young Once
We Shook The Family Tree (2)
What's Cookin'?
Wheat Fire
When Shakespeare's Ladies Meet
Where's Grandma?
Which Is The Way To Boston?
White Tablecloth, The
Whodunit?
Who Killed Aunt Caroline?
Why Shakespeare's Gentlemen Get Together
Why The Chimes Rang
Wilbur Takes His Medecine
Wilbur Series (Other, unspecified) (6)
Willie's Weekend
Will O'Wise
Wizard of Oz, The
Wonderful Adventures of Don Quixote, The

Y

You Can't Take It With You (5)
You'll Die Laughing
Young May Moon, The

I

Wedding, The
 We're Only Young Once
 We Shook the Family Tree (2)
 What's Cooking?
 What's Fire
 When Shakespeare's Ladies Meet
 Where's Grandpa?
 Which Is the Way to Boston?
 White Elephant, The
 Who's Who?
 Who Killed Aunt Caroline?
 Why Shakespeare's Gentlemen Got Together
 Why The Chinese Kang
 Wilbur Takes His Medicine
 Wilbur Series (Other, unspecified) (6)
 Willie's Weekend
 Will O'Wise
 Wizard of Oz, The
 Wonderful Adventures of Don Quixote, The

I

You Can't Take It With You (2)
 You'll Be Laughing
 Young Way West, The

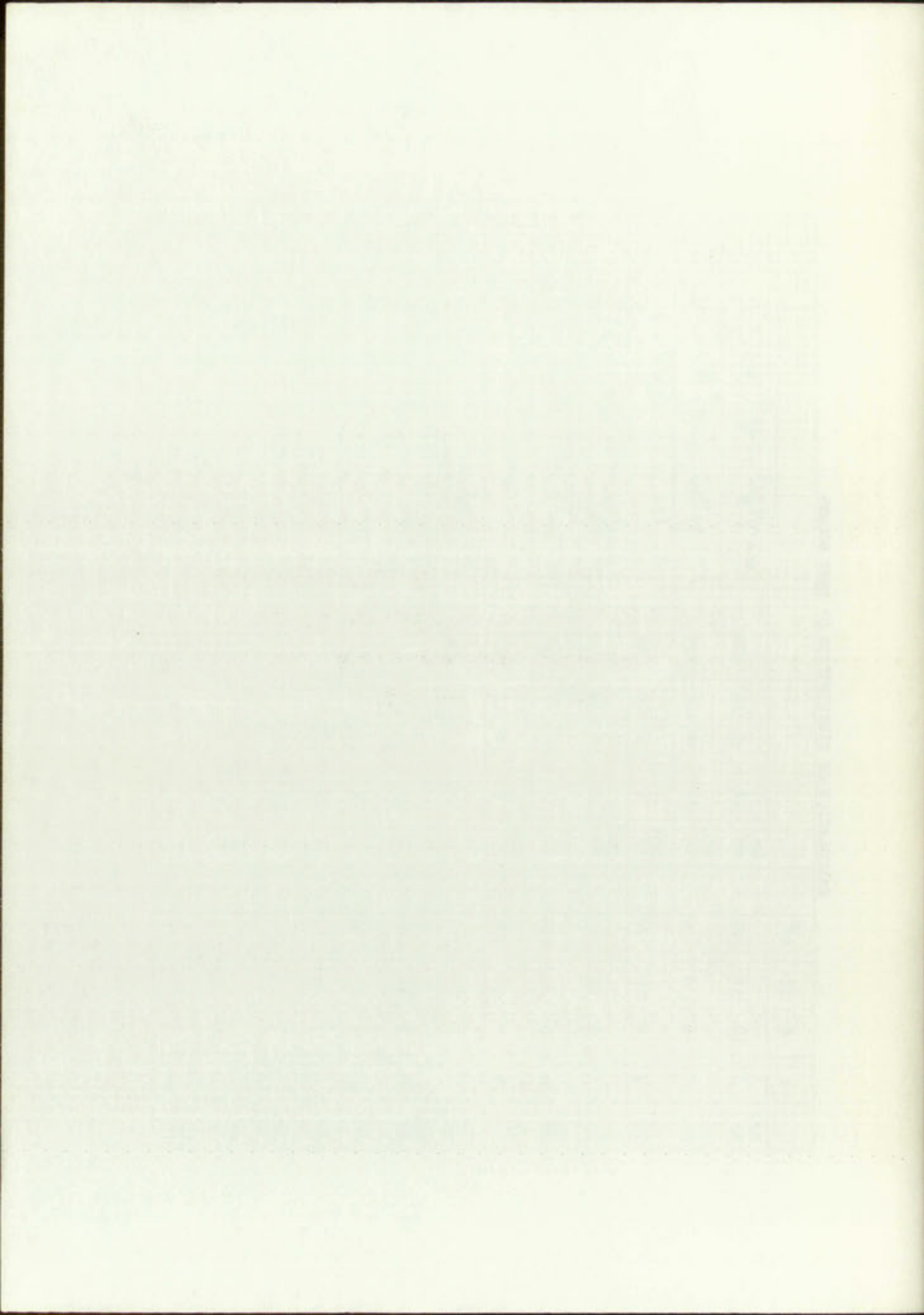
CALCULATION OF DISTRIBUTION
OF SURVEY TEST SCORES

REGULATION OF DIGESTION

OF ENERGY FIRST SECOND

CALCULATION OF DISTRIBUTION OF TEST SCORES

	f	d	fd	fd ²								
82-84	1	10	10	100	43-45	12	-3	-36	108	$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{\sum fd}{N}\right)^2} \times 3$		
79-81	0	9	0	0	40-42	13	-4	-52	208	$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{\sum fd}{N}\right)^2} \times 3$		
76-78	2	8	16	128	37-39	2	-5	-10	50	$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{\sum fd}{N}\right)^2} \times 3$		
73-75	3	7	21	147	34-36	3	-6	-18	108	$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{\sum fd}{N}\right)^2} \times 3$		
70-72	4	6	24	144	31-33	1	-7	-7	49	$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{\sum fd}{N}\right)^2} \times 3$		
67-69	4	5	20	100	28-30	1	-8	-8	64	$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{\sum fd}{N}\right)^2} \times 3$		
64-66	6	4	24	96		115	-16	-16	1468	$\sigma = \frac{10.71}{1}$		
61-63	4	3	12	36	$M = A + \frac{\sum fd}{N} \times 3$							
58-60	11	2	22	44	$M = 53 + \frac{-16}{115} \times 3$							
55-57	8	1	8	8	$M = 53 + \frac{48}{115}$							
52-54	16	0			$M = 53 - .417$							
49-51	6	-1	-6	6	$M = 52.58$							
46-48	18	-2	-36	72								



CALCULATION OF THE PRODUCT-MOMENT COEFFICIENT
OF CORRELATION BETWEEN TEST SCORES AND
NUMBER OF DIFFERENT BASIC
AREAS OF EXPERIENCE

ANALYSIS OF THE
OF CORRELATION BETWEEN TEST SCORES AND
NUMBER OF DISTRICTS
ANALYSIS OF EXPERIENCE
CALCULATION OF THE PROPORTION CORRELATION

NUMBER OF BASIC AREAS OF EXPERIENCE

	0	1	2	3	4	5	6	7	8	9	10	11	f_y	d_y	$f_y d_y$	f_y^2
80-84											1	6	1	6	6	36
75-79									2	10			2	5	10	50
70-74						1	2	4					7	4	28	112
65-69				1	2	1	1	3					8	3	24	72
60-64			1	3	6	3	3	9					11	2	22	44
55-59		1	2	2	4	2	2	1	2		1	2	13	1	13	13
50-54		2	7	2	6	5							22	0	0	
45-49	1	3	5	5	2	2	1	2			2	-2	18	-1	-18	18
40-44	1	1	2	7	6	3	2	3		1			26	-2	-52	104
35-39			1	2	-14	-12	-6	-4	-6				4	-3	-12	36
30-34			-3	-6	1	-3			1	-4			2	-4	-8	32
25-29										1	-5		1	-5	-5	25
													115		8	542

(Continued on next page)

TEST SCORES

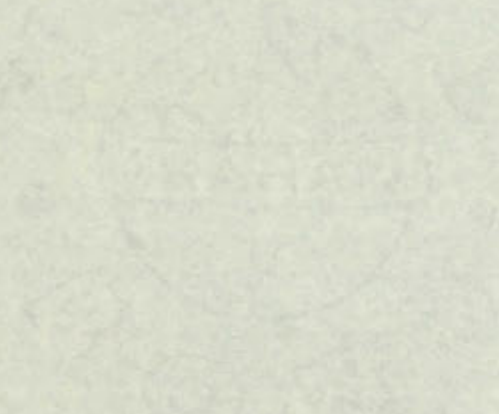
CALCULATION OF THE PRODUCT-MOMENT COEFFICIENT
OF CORRELATION BETWEEN TEST SCORES AND
SELF-RATING SCORES OF EXPERIENCE
AS A STUDENT

CAUTION: THE INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

DATE 10/10/01 BY 60322 UCBAW/STP

EXEMPT FROM AUTOMATIC DOWNGRADING AND DECLASSIFICATION

10/10/01



SELF-RATING SCORES OF EXPERIENCE AS A STUDENT

	0-4	5-9	10-14	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50-54	Σf	Σfd	Σfd^2
80-84					1	6						1	6	36
75-79					1	5		1	5			2	5	50
70-74			1	1	3	2						7	8	112
65-69	1	1	4	4	12	8						8	3	72
60-64	3	2	3	6	9							12	2	48
55-59	4	4	1	2	2	2	4		1	2		13	1	13
50-54	9	5	5	3	2	1			1			22	0	
45-49	6	5	1	1	3	1				1		18	-1	18
40-44	7	6	3	5	2	1	1					25	-2	100
35-39	1	2	-6	-10	-4		-2	-2				4	-3	36
30-34	1	-3	-6	-3					1	-4		2	-4	32
25-29			1	-5								1	-5	25
												115	12	542

TEST SCORES

(Continued on next page)

CALCULATION OF THE PRODUCT-MOMENT COEFFICIENT
OF CORRELATION BETWEEN TEST SCORES AND
SELF-RATING SCORES OF EXPERIENCE
AS AN AMATEUR

1. CALCULATION OF THE INDUCTIVE-MOTIVE COEFFICIENT

2. OF CORRELATION BETWEEN THE INDUCTIVE AND

SELF-INDUCTIVE MOTIVE COEFFICIENTS

AS AN INDICATOR

SELF-RATING SCORES OF EXPERIENCE AS AN AMATEUR

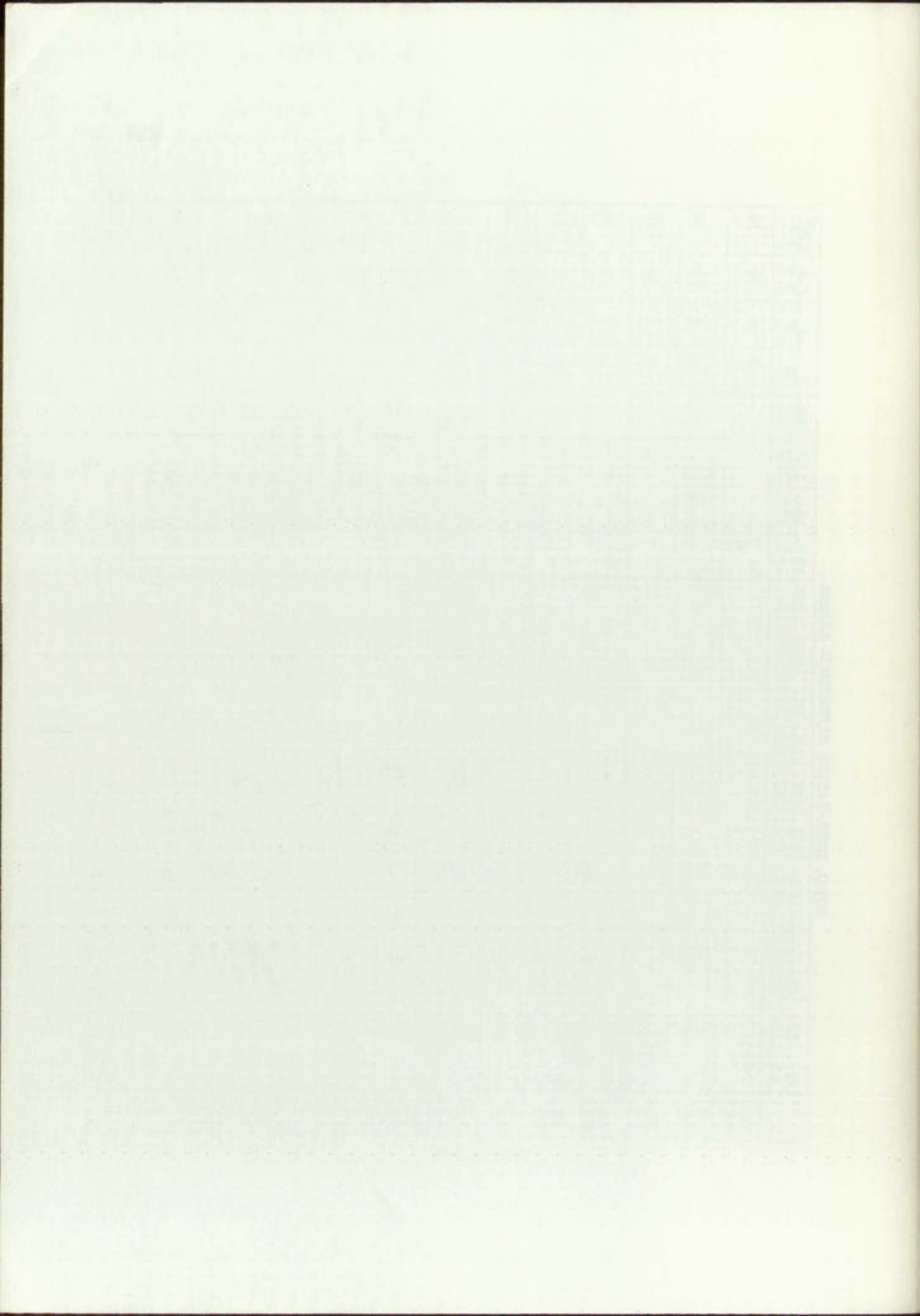
TEST SCORES	0-4	5-9	10-14	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50-54	55-59	60-64	65-69	Σy	Σy^2
60-64								1	6						1	36
75-79										2					2	50
70-74										10					7	112
65-69															8	72
60-64															12	148
55-59															13	169
50-54															22	484
45-49															18	324
40-44															25	625
35-39															4	16
30-34															2	4
25-29															1	1
															115	542

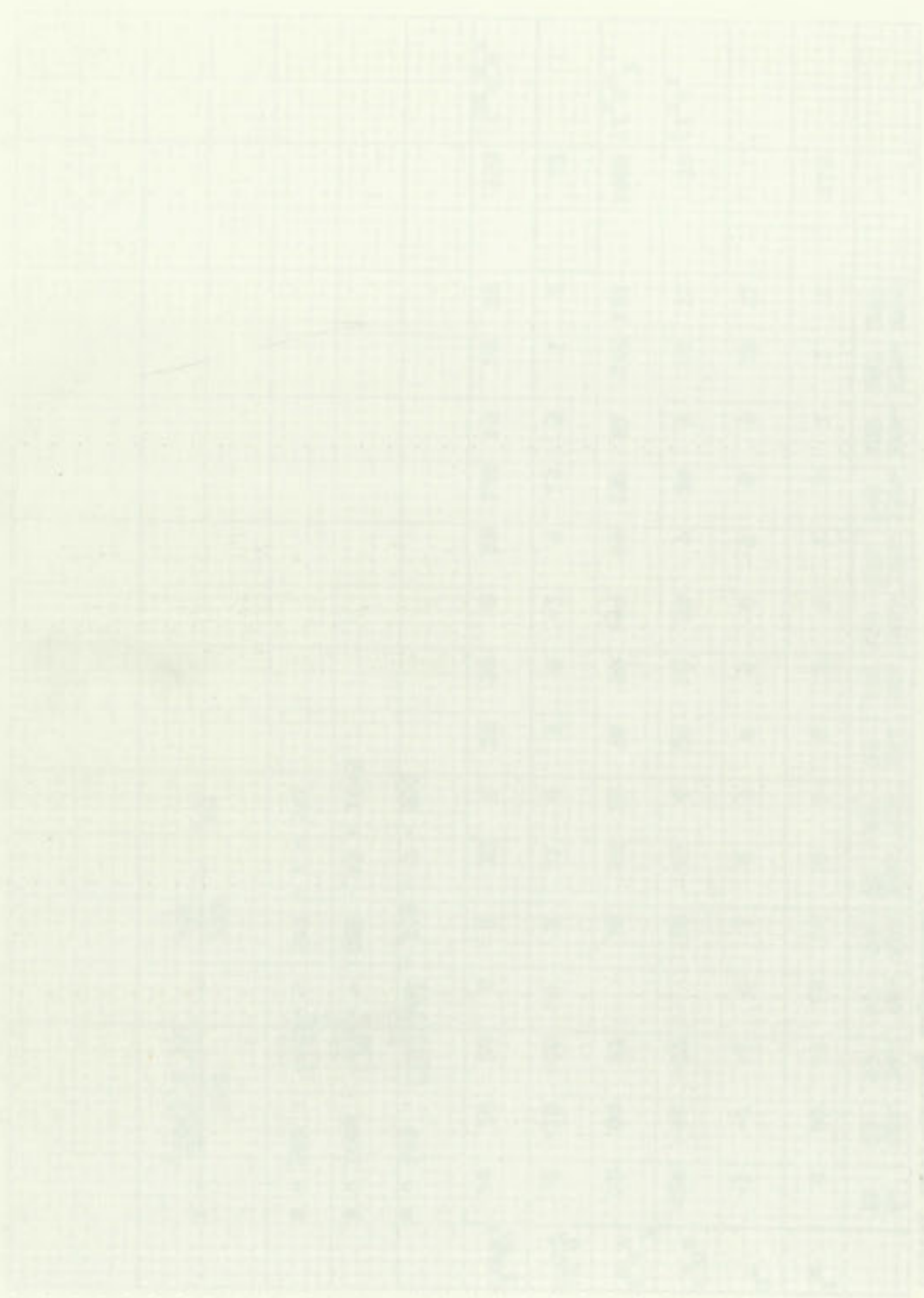
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CALCULATION OF THE PRODUCT-MOMENT COEFFICIENT
OF CORRELATION BETWEEN TEST SCORES AND
SELF-RATING SCORES OF EXPERIENCE
AS A TEACHER-SPONSOR

CALCULATION OF THE PRODUCT-MOMENT OF INERTIA
OF ORIENTATION IN THE TERNARY SYSTEM
RELATIVE TO THE TERNARY SYSTEM
AS A FUNCTION OF THE TERNARY SYSTEM

CALCULATION OF THE PRODUCT-MOMENT COEFFICIENT
OF CORRELATION BETWEEN TEST SCORES AND
TOTAL SELF-RATING EXPERIENCE SCORES





CALCULATION OF THE CRITICAL RATIO BETWEEN SCORES
OF TEACHER-SPONSORS WITH PROFESSIONAL DRAMATIC
EXPERIENCE AND THOSE WITHOUT SUCH EXPERIENCE

THE UNITED STATES OF AMERICA

NOV 19 1918

DECLARATION OF THE OFFICIAL EXISTENCE OF THE
OF THE UNITED STATES OF AMERICA
AT WASHINGTON, D. C. THIS 11TH DAY OF NOVEMBER 1918

Teacher-Sponsors with professional experience					Teacher-Sponsors with no professional experience				
	f	d	fd	fd ²		f	d	fd	fd ²
82-84	1	8	8	64	73-75	3	7	21	147
79-81	0	7	0	0	70-72	3	6	18	108
76-78	2	6	12	72	67-69	4	5	20	100
73-75	0	5	0	0	64-66	5	4	20	80
70-72	1	4	4	16	61-63	2	3	6	18
67-69	0	3	0	0	58-60	8	2	16	32
64-66	1	2	2	4	55-57	8	1	8	8
61-63	2	1	2	2	52-54	16	0	-	-
58-60	3	0	-	-	49-51	6	-1	-6	6
55-57	0	-1	0	0	46-48	14	-2	-28	56
52-54	0	-2	0	0	43-45	10	-3	-30	90
49-51	0	-3	0	0	40-42	12	-4	-48	192
46-48	4	-4	-16	64	37-39	2	-5	-10	50
43-45	2	-5	-10	50	34-36	3	-6	-18	108
40-42	1	-6	-6	36	31-33	1	-7	-7	49
					28-30	1	-8	-8	64
17			-4	308	98			-46	1108

$$M = A + \frac{fd}{N} \times i$$

$$M = 59 + \frac{-4}{17} \times 3$$

$$M = 59 + \frac{-12}{17}$$

$$M = 59 - .705$$

$$M = \underline{58.30}$$

$$M = A + \frac{fd}{N} \times i$$

$$M = 53 + \frac{-46}{98} \times 3$$

$$M = 53 + \frac{-138}{98}$$

$$M = 53 - 1.408$$

$$M = \underline{51.59}$$

$$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{fd}{N}\right)^2} \times i$$

$$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{fd}{N}\right)^2} \times i$$

$$\sigma = \sqrt{\frac{308}{17} - \left(\frac{-4}{17}\right)^2} \times 3$$

$$\sigma = \sqrt{\frac{1108}{98} - \left(\frac{-46}{98}\right)^2} \times 3$$

$$\sigma = \sqrt{18.12 - (-.2352)^2} \times 3$$

$$\sigma = \sqrt{11.31 - (-.4694)^2} \times 3$$

$$\sigma = \sqrt{18.12 - .0553} \times 3$$

$$\sigma = \sqrt{11.31 - .2203} \times 3$$

$$\sigma = \sqrt{18.0647} \times 3$$

$$\sigma = \sqrt{11.0897} \times 3$$

$$\sigma = 4.2502 \times 3$$

$$\sigma = 3.3301 \times 3$$

$$\sigma = \underline{12.75}$$

$$\sigma = \underline{9.99}$$

$$SE_{M1} = \frac{12.75}{\sqrt{17}} = \frac{12.75}{4.12} = \underline{3.09}$$

$$SE_{M2} = \frac{9.99}{\sqrt{98}} = \frac{9.99}{9.90} = \underline{1.00}$$

Difference of the means:

$$\begin{array}{r} 58.30 \\ 51.59 \\ \hline 6.71 \end{array}$$

$$SE_D = \sqrt{(3.09)^2 + (1.00)^2}$$

$$SE_D = \sqrt{9.55 + 1.00}$$

$$SE_D = \sqrt{10.55}$$

$$SE_D = \underline{3.24}$$

$$CR = \frac{D}{SE_D} = \frac{6.71}{3.24} = \underline{2.07}$$

$$\begin{aligned}
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(1108 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (1108 - 10)} = \sqrt{\frac{1}{10} (1098)} = \sqrt{109.8} = 10.48 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(1872 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (1872 - 10)} = \sqrt{\frac{1}{10} (1862)} = \sqrt{186.2} = 13.65 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(2022 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (2022 - 10)} = \sqrt{\frac{1}{10} (2012)} = \sqrt{201.2} = 14.18 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(2220 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (2220 - 10)} = \sqrt{\frac{1}{10} (2210)} = \sqrt{221} = 14.86 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(2420 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (2420 - 10)} = \sqrt{\frac{1}{10} (2410)} = \sqrt{241} = 15.52 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(2620 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (2620 - 10)} = \sqrt{\frac{1}{10} (2610)} = \sqrt{261} = 16.15 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(2820 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (2820 - 10)} = \sqrt{\frac{1}{10} (2810)} = \sqrt{281} = 16.76 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(3020 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (3020 - 10)} = \sqrt{\frac{1}{10} (3010)} = \sqrt{301} = 17.35 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(3220 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (3220 - 10)} = \sqrt{\frac{1}{10} (3210)} = \sqrt{321} = 17.92 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(3420 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (3420 - 10)} = \sqrt{\frac{1}{10} (3410)} = \sqrt{341} = 18.47 \\
 \sigma &= \sqrt{\frac{1}{n} \left(\sum x^2 - \frac{(\sum x)^2}{n} \right)} = \sqrt{\frac{1}{10} \left(3620 - \frac{(10)^2}{10} \right)} = \sqrt{\frac{1}{10} (3620 - 10)} = \sqrt{\frac{1}{10} (3610)} = \sqrt{361} = 19.00
 \end{aligned}$$

$$\begin{aligned}
 \sigma_{\bar{x}} &= \frac{\sigma}{\sqrt{n}} = \frac{15.52}{\sqrt{10}} = \frac{15.52}{3.16} = 4.91 \\
 \sigma_{\bar{x}} &= \frac{\sigma}{\sqrt{n}} = \frac{16.15}{\sqrt{10}} = \frac{16.15}{3.16} = 5.11 \\
 \sigma_{\bar{x}} &= \frac{\sigma}{\sqrt{n}} = \frac{16.76}{\sqrt{10}} = \frac{16.76}{3.16} = 5.30 \\
 \sigma_{\bar{x}} &= \frac{\sigma}{\sqrt{n}} = \frac{17.35}{\sqrt{10}} = \frac{17.35}{3.16} = 5.49 \\
 \sigma_{\bar{x}} &= \frac{\sigma}{\sqrt{n}} = \frac{17.92}{\sqrt{10}} = \frac{17.92}{3.16} = 5.67 \\
 \sigma_{\bar{x}} &= \frac{\sigma}{\sqrt{n}} = \frac{18.47}{\sqrt{10}} = \frac{18.47}{3.16} = 5.84 \\
 \sigma_{\bar{x}} &= \frac{\sigma}{\sqrt{n}} = \frac{19.00}{\sqrt{10}} = \frac{19.00}{3.16} = 6.01
 \end{aligned}$$

Difference of the means:

$$\begin{aligned}
 28.30 \\
 21.29 \\
 \hline
 7.01
 \end{aligned}$$

$$\sigma_{\bar{x}} = \sqrt{(3.09)^2 + (1.00)^2}$$

$$\sigma_{\bar{x}} = \sqrt{9.55 + 1.00}$$

$$\sigma_{\bar{x}} = \sqrt{10.55}$$

$$\sigma_{\bar{x}} = 3.25$$

$$\sigma_{\bar{x}} = \frac{\sigma}{\sqrt{n}} = \frac{6.71}{\sqrt{4}} = \frac{6.71}{2} = 3.36$$

CALCULATION OF THE PRODUCT-MOMENT COEFFICIENT
OF CORRELATION BETWEEN TEST SCORES AND
NUMBER OF EXPERIENCES AS AN AMATEUR

CALCULATION OF THE PRODUCT-MOMENT CORRELATION
 OF CORRELATION BETWEEN THE CORRELATION AND
 NUMBER OF REFINERIES AS AN INDICATOR

NUMBER OF EXPERIENCES AS AN AMATEUR

	0-24	25-49	50-74	75-99	100-124	125-149	150-174	175-199	200-224	225-249	250-274	275-299	300-324	325-349	350-374	375-400
80-84				1												
75-79				6									1			5
70-74			1	1	1							1				
65-69	2	2	2	2	4		1	1								
60-64	3	6	2	6			5	3					1			
55-59	11	1	1	1									2			
50-54	16	11	1	1												
45-49	12	2	1	1								1				
40-44	15	4	2	-1		1						-1			1	-2
35-39	3	-9	1	-3												
30-34			1	-4												
25-29																

TEST SCORES

(Continued on next page)

(Number of Experiences as an Amateur)

	0-24	25-49	50-74	75-99	100-124	125-149	150-174	175-199	200-224	225-249	250-274	275-299	300-324	325-349	350-374	375-400
$\sum x$	62	14	8	7	1	1	1	1	0	0	0	1	2	1	0	2
$\sum x^2$	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
$\sum x^3$	14	16	16	21	4	3	6	7	0	0	0	11	24	13	0	30
$\sum x^4$	14	32	32	63	16	25	36	49	0	0	0	121	288	169	0	450
$\sum x^5$	-28	5	-4	11	4	-2	3	3	0	0	0	-1	9	2	0	3
$\sum x^6$	0	5	-8	33	16	-10	18	21	0	0	0	-11	108	26	0	45
$\sum y$	6	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
1	6	6	36		18	0				$a = 243 - \frac{(151)(5)}{101}$	$= 243 - 7 = 236$					
2	5	10	50		17	-1	-17	17		$b = 1263 - \frac{(151)^2}{101}$	$= 1263 - 226 = 1037$					
3	4	20	80		23	-2	-46	92		$c = 469 - \frac{(5)^2}{101}$	$= 469 - 0 = 469$					
8	3	24	72		4	-3	-12	36		$d = 236$	$= 236$					
8	2	16	32		1	-4	-4	16		$e = \frac{(1037)(469)}{(1037)(469)}$	$= \frac{236}{697}$					
13	1	13	13		1	-3	-5	23								
										101	5	469				

*14 supplied no information in this category

CALCULATION OF THE PRODUCT-MOMENT COEFFICIENT
OF CORRELATION BETWEEN TEST SCORES AND
NUMBER OF EXPERIENCES AS
A TEACHER-SPONSOR

ORGANIZATION OF THE REGIONAL AND LOCAL

OF COOPERATION IN THE REGION

IN THE REGIONAL AND LOCAL

IN THE REGIONAL AND LOCAL

NUMBER OF EXPERIENCES AS A TEACHER-SPONSOR

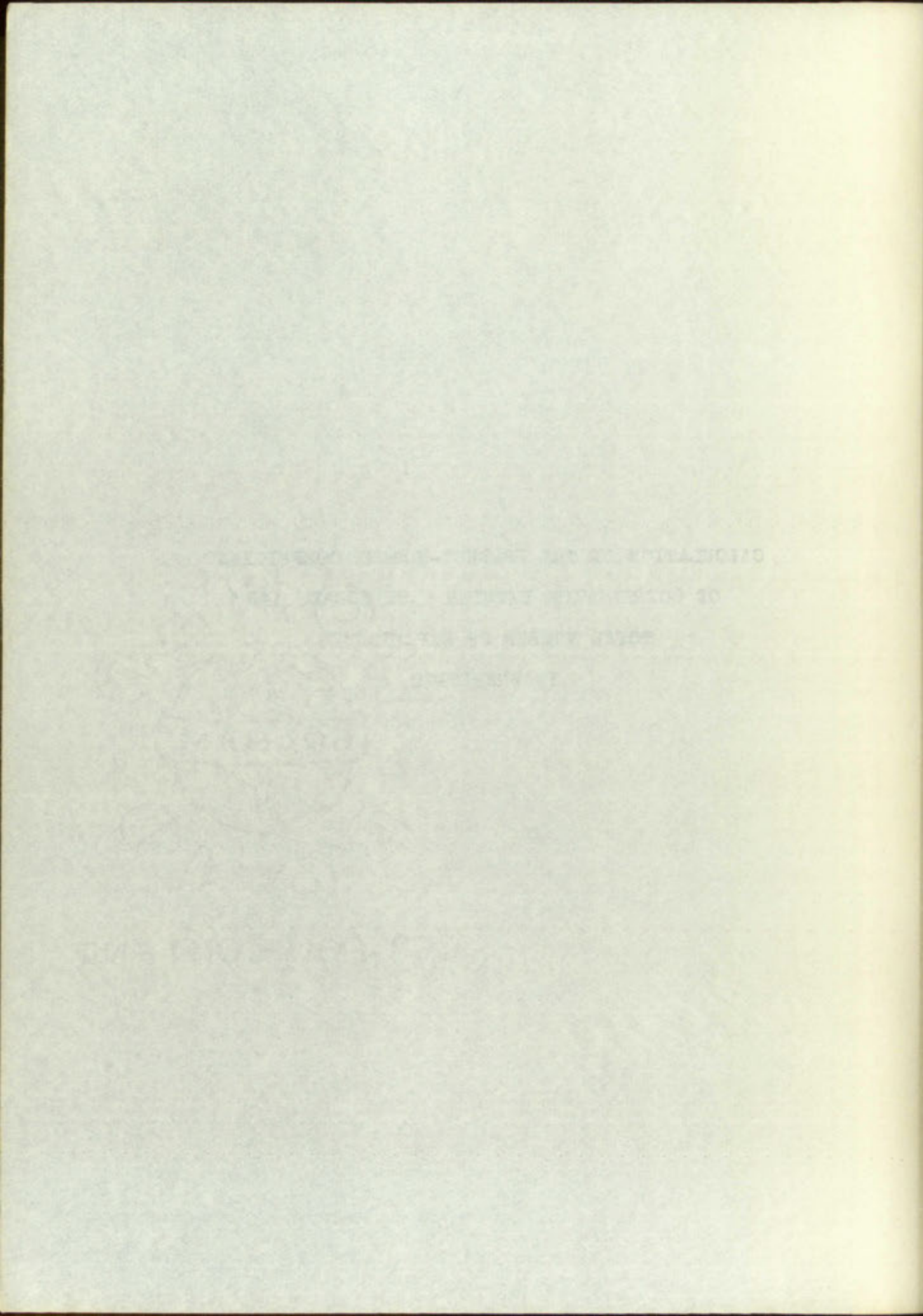
	0-29	30-59	60-89	90-119	120-149	150-179	180-209	210-239	240-269	270-299	300-329	330-359	360-389	390-419	420-449	450-479	480-500+
80-84						1											
75-79							6				1					1	5
70-74	1	1	1	1	1	1	1	1	1	4				1			
65-69	4	4	2	1	1	1	4		1			1	3		4		
60-64	2	1	1	6	3	3			3	1	2					1	2
55-59	1	4	3	1	2	1	2	1		2	4						
50-54	8	3	4	1	1	1	1	1	1			1			0		
45-49	7	3	4	4	0	0	0	1	1	0					1		-1
40-44	12	4	2	1	1	3		-1		-1		1					
35-39	-24	-8	-4	-2	-2	-6							-2				
30-34	2	2	-6														
25-29			1	-4													

TEST SCORES

(Continued on next page)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	12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CALCULATION OF THE PRODUCT-MOMENT COEFFICIENT
OF CORRELATION BETWEEN TEST SCORES AND
TOTAL NUMBER OF EXPERIENCES
IN DRAMATICS



TOTAL NUMBER OF EXPERIENCES IN DRAMATICS

	0-74	75-149	150-224	225-299	300-374	375-449	450-524	525-599	600-674	675-749	750-824	825-899	900-974	975-1000	f _y	d _y	f _y d _y	f _y ²
80-84				1	6										1	6	6	36
75-79								2						2	2	5	10	50
70-74	1	1	1	4			2								5	4	20	80
65-69		2	3		1	1	1	3							7	3	21	63
60-64	2	2	2	1	1	2	4					1	2		9	2	18	36
55-59	7	1	4	1											13	1	13	13
50-54	12	2	2	1	1										18			
45-49	8	5	1	1		0							1		17	-1	-17	17
40-44	-8	-5	-1	-1											22	-2	-44	88
35-39	2	1	1												4	-3	-12	36
30-34	-6	-3	-3												1	-4	-4	16
25-29				1											1	-5	-5	25
				-5											100*		6	460

(Continued on next page)

*15 supplied no information in one or more categories precluding totals

TEST SCORES

CALCULATION OF THE CRITICAL RATIO BETWEEN SCORES
OF TEACHER-SPONSORS WITH UNIT CREDITS OF
FORMAL STUDY AND TRAINING AND THOSE
WITHOUT SUCH STUDY OR TRAINING

RECEIVED BY THE DIRECTOR OF THE
OF THE UNITED STATES DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
WASHINGTON, D. C.
JAN 10 1900

Teacher-Sponsors with formal study or training					Teacher-Sponsors with no formal study or training				
	f	d	fd	fd ²		f	d	fd	fd ²
82-84	1	9	9	81	73-75	1	9	9	81
79-81	0	8	0	0	70-72	0	8	0	0
76-78	2	7	14	98	67-69	1	7	7	49
73-75	2	6	12	72	64-66	1	6	6	36
70-72	4	5	20	100	61-63	0	5	0	0
67-69	3	4	12	48	58-60	4	4	16	64
64-66	5	3	15	45	55-57	5	3	15	45
61-63	4	2	8	16	52-54	8	2	16	32
58-60	7	1	7	7	49-51	4	1	4	4
55-57	3	0	-	-	46-48	11	0	-	-
52-54	8	-1	-8	8	43-45	6	-1	-6	6
49-51	2	-2	-4	8	40-42	9	-2	-18	36
46-48	7	-3	-21	63	37-39	1	-3	-3	9
43-45	6	-4	-24	96	34-36	2	-4	-8	32
40-42	4	-5	-20	100					
37-39	1	-6	-6	36					
34-36	1	-7	-7	49					
31-33	1	-8	-8	64					
28-30	1	-9	-9	81					
	62		-10	972		53		38	394
$M = A + \frac{fd}{N} \times i$					$M = A + \frac{fd}{N} \times i$				
$M = 56 + \frac{-10}{62} \times 3$					$M = 47 + \frac{38}{53} \times 3$				
$M = 56 + \frac{-30}{62}$					$M = 47 + \frac{114}{53}$				
$M = 56 - .484$					$M = 47 + 2.14$				
$M = \underline{55.52}$					$M = \underline{49.14}$				
$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{fd}{N}\right)^2} \times i$					$\sigma = \sqrt{\frac{\sum fd^2}{N} - \left(\frac{fd}{N}\right)^2} \times i$				

Teacher-Sponsors with formal study or training				Teacher-Sponsors with no formal study or training			
1	2	3	4	1	2	3	4
82-84	0	0	0	82-84	0	0	0
79-81	0	0	0	79-81	0	0	0
75-78	2	7	14	75-78	2	7	14
72-75	2	6	12	72-75	2	6	12
70-72	4	5	20	70-72	4	5	20
67-69	4	12	48	67-69	4	12	48
64-66	3	15	45	64-66	3	15	45
61-63	4	3	12	61-63	4	3	12
58-60	7	7	7	58-60	7	7	7
55-57	0	0	0	55-57	0	0	0
52-54	3	1	3	52-54	3	1	3
49-51	2	1	2	49-51	2	1	2
46-48	7	1	7	46-48	7	1	7
43-45	6	1	6	43-45	6	1	6
40-42	4	2	20	40-42	4	2	20
37-39	1	2	6	37-39	1	2	6
34-36	1	2	7	34-36	1	2	7
31-33	1	1	8	31-33	1	1	8
28-30	1	0	0	28-30	1	0	0
62	-10	275		62	-10	275	
$M = 22.25$				$M = 22.25$			
$M = 26 - .484$				$M = 26 - .484$			
$M = 26 + \frac{-20}{62}$				$M = 26 + \frac{-20}{62}$			
$M = 25 + \frac{-10}{62} \times 2$				$M = 25 + \frac{-10}{62} \times 2$			
$M = 24 + \frac{52}{62} \times 1$				$M = 24 + \frac{52}{62} \times 1$			
$s = \sqrt{\frac{275}{62} - \left(\frac{62}{62}\right)^2} \times 1$				$s = \sqrt{\frac{275}{62} - \left(\frac{62}{62}\right)^2} \times 1$			

$$\sigma = \sqrt{\frac{972}{62} - \left(\frac{-10}{62}\right)^2} \times 3$$

$$\sigma = \sqrt{\frac{394}{53} - \left(\frac{38}{53}\right)^2} \times 3$$

$$\sigma = \sqrt{15.68 - (-.1613)^2} \times 3$$

$$\sigma = \sqrt{7.43 - (.7170)^2} \times 3$$

$$\sigma = \sqrt{15.68 - .0260} \times 3$$

$$\sigma = \sqrt{7.43 - .5141} \times 3$$

$$\sigma = \sqrt{15.6540} \times 3$$

$$\sigma = \sqrt{6.9159} \times 3$$

$$\sigma = 3.9565 \times 3$$

$$\sigma = 2.6298 \times 3$$

$$\sigma = \underline{11.87}$$

$$\sigma = \underline{7.89}$$

$$SE_{M1} = \frac{11.87}{\sqrt{62}} = \frac{11.87}{7.87} = \underline{1.51}$$

$$SE_{M2} = \frac{7.89}{\sqrt{53}} = \frac{7.89}{7.28} = \underline{1.08}$$

Difference of the means:

$$\begin{array}{r} 55.52 \\ 49.14 \\ \hline 6.38 \end{array}$$

$$SE_D = \sqrt{(1.51)^2 + (1.08)^2}$$

$$SE_D = \sqrt{2.28 + 1.17}$$

$$SE_D = \sqrt{3.45}$$

$$SE_D = \underline{1.86}$$

$$CR = \frac{D}{SE_D} = \frac{6.38}{1.86} = \underline{3.43}$$

$$\begin{array}{r} 57.22 \\ 41.64 \\ \hline 98.86 \end{array}$$

$$S(80,1) + S(12,1) \sqrt{} = 0.82$$

$$\sqrt{1.1 + 25.5} \sqrt{} = 0.88$$

$$20.5 \sqrt{\quad} = 0.022$$

$$\frac{24.2}{1.88} = \frac{D}{24.2} = 12.86$$



PRESENTING

A SHORT SCENE

FROM

"A VERY DRAMATIC SURVEY" ☆

← (Enter TEACHER)

TEACHER. Now, now, what's all this? I'm very busy just now. Very busy.

THE MAN. I know you are. All teachers are. But this is a major study.

TEACHER. Major study? Of what?

THE MAN. Well, we're trying to find out some basic things about the job of the teacher in New Mexico who works with high school students in any kind of dramatics activity outside of class.

TEACHER. Is it important? I'm very busy just...

THE MAN. Quite important.

TEACHER. What am I supposed to do?

THE MAN. (Sits on corner of desk) Simply fill out these forms as frankly as possible. It won't take long, and it might be fun.

TEACHER. Hmmmph!

THE MAN. I guarantee your answers will be treated completely confidentially. (Whispering in TEACHER'S ear) As a matter of fact, the surveys carry code numbers instead of the names of the teachers.

TEACHER. Sounds mysterious.

THE MAN. A usual procedure.

TEACHER. Anything else I should know?

THE MAN. I want you to know that no criticism of you will be drawn from any of your replies.

TEACHER. That's nice.

THE MAN. We are only aiming for averages, percentages, and State-wide analysis.

TEACHER. All right...I'll do it.

THE MAN. (Hopefully) Soon?

(BELL rings offstage. TEACHER rushes off to go teach the whole child)

THE UNIVERSITY OF CHICAGO



DRAMATICS ACTIVITY SURVEY STUDY

1956 - 1957



Please add any comments which you wish to make, and for which space is not provided, on reverse sides of these question sheets

SECTION I: GENERAL

- ① What is the approximate number of students in your school? _____
- ② Please circle all grades covered by the school: 7 8 9 10 11 12
- ③ Do you hold a regular teaching certificate? Yes _____ No _____
- ④ What is your teaching field in the school? _____
- ⑤ Are you now or do you expect to be working with students in any kind of extracurricular dramatics activity? Yes _____ No _____
- ⑥ If so, please describe your responsibility in connection with it:

- ⑦ Please check ALL items which describe how you came to undertake this responsibility or position:
 - a. Selected or designated by Principal or other official: _____
 - b. Part of my duties as a Class Sponsor: _____
 - c. Logical choice because of my teaching field: _____
 - d. No other teacher was available for it: _____
 - e. Students asked me to undertake it: _____
 - f. I volunteered for the assignment: _____OTHER: _____
- ⑧ Please check the ONE item which best describes your own interest in conducting the activity in your school:
 - a. Extremely interested: _____
 - b. Highly interested: _____
 - c. Fairly interested: _____
 - d. Basically disinterested: _____
- ⑨ Please check the ONE item which you feel best describes the dominant attitude of your Principal or other administrator toward the extracurricular dramatics activity in your school:
 - a. Dramatics is good for public and community relations: _____
 - b. Dramatics is a recreational activity which gives students good opportunity for the use of leisure time: _____
 - c. Dramatics is a serious learning activity of real use in the educational plan of the school: _____
 - d. Dramatics is apt to be an interference with the serious educational activities of the school: _____OTHER: _____

10 Producing plays and shows usually involves spending some money for materials and supplies, payment of royalty fees, makeup, or other items. On the left please check the item which best describes your financial situation, and then strike out the words which do not apply in the statements which offer a choice:

- ☐ a. A (small) (medium) (generous) sum of money is provided or appropriated by the school for our use in producing each play or show
- ☐ b. A (small) (medium) (generous) dramatics activity fund is appropriated or provided by the school from which we finance our plays or shows
- ☐ c. We must produce our plays and shows without any money at all.
- ☐ d. We do not have any set amount, but buy or order items we need subject to approval of Principal or other school official
- ☐ e. We are a self-sustaining activity operating from profits and other earnings derived from previous productions and other fund-raising activities

OTHER: _____

11 Please check the item below which describes the type of facilities which you have for the presentation of plays and shows:

- a. A bona fide, single-purpose theatre or auditorium: _____
- b. A combination theatre-gym or auditorium-gym set up: _____
- c. We have no specific facilities for the activity: _____

COMMENTS OR OTHER: _____

12 By checking the appropriate item below, please indicate what, in your opinion, is the quality of the physical facilities available for the production and presentation of plays and shows in your school: stage, lighting equipment, dressing space, etc.:

- a. Superior: _____ PLEASE COMMENT: _____
- b. Excellent: _____
- c. Good: _____
- d. Fair: _____
- e. Poor: _____

13 In most schools, competition exists between and among the various student activities for the use of the available space and the allocation of the students' time. Please list below the "order of priority" which you feel may exist in your school for the use of and scheduling of facilities and time for various activities such as musical events, athletics, dramatics, social events, community use, or others:

1. _____ PLEASE COMMENT: _____
2. _____
3. _____
4. _____
5. _____

14 On the next page is a chart in which you are asked to list the titles of the plays or shows which have been produced and presented in your school during the past three years, and to check the appropriate square which best defines the type of play or show each represents to the best of your knowledge:

YOUR SCHOOL'S BEST DRAMATICS PRODUCTIONS

ADULT COMEDY

ADOLESCENT
COMEDY

ADULT FARCE

ADOLESCENT FARCE

SERIOUS DRAMA-

TRAGEDY

CLASSICAL OR
POETIC DRAMA

MUSICAL

AN ORIGINAL
PLAY

IN ORIGINAL SHOW

★ SECTION II: SELF-RATINGS OF TRAINING AND EXPERIENCE

In asking you to rate your experience below, we do not intend to suggest any criticism whatsoever for lacks of experience in any of the categories or areas. We are only concerned with determining as accurately as possible the average experience levels among teacher-sponsors of dramatics activity. Please rate yourself as FRANKLY as possible, and please fill ALL OF THE GIVEN SQUARES IN THE CHART.

[illegible]

Have you ever taken formal courses of study or training in dramatics or Theatre? If so, please list them below:

TITLE OF COURSE

INSTITUTION

Have you any additional information or remarks that you wish to add on your training, background, or experience?

SECTION III: AGREEMENT AND DISAGREEMENT ITEMS

Following is a series of statements concerning dramatics activity in secondary schools and about which, in many cases, there may be a difference of opinion.

You are asked to CIRCLE the word AGREE if you are in general agreement with the statement, or to CIRCLE the word DISAGREE if you do not agree with the statement.

Please relate your answers to attitudes and practices in your own school.

Please mark ALL statements. Even if you feel yourself inexperienced with the subject of an item, please mark it on the basis of your best supposition.

- | | | | |
|-------|----------|---|--|
| AGREE | DISAGREE | ① | In choosing a play for presentation, our central consideration is whether it is likely to be enjoyed and approved by the parents and other members of the community. |
| AGREE | DISAGREE | ② | In casting the parts of a play, my major consideration is to match as closely as possible the types of characters in the play with the kinds of students who are most like them both physically and in personality. |
| AGREE | DISAGREE | ③ | I remain backstage during most of each performance to be sure that things go off smoothly, and to be there in case of production emergencies. |
| AGREE | DISAGREE | ④ | Students with poor grades in their class-work should be discouraged from participating, or restricted from doing so. |
| AGREE | DISAGREE | ⑤ | All money matters such as shopping for materials, budgeting, and keeping track of funds, including ticket sale proceeds, should be handled largely by the students. |
| AGREE | DISAGREE | ⑥ | Rather than to select plays for presentation which concern serious adult problems, it is better to choose plays with lighter plots which students are more likely to understand and with which they can identify themselves. |



TYPE OF COURT

REMARKS

Have you ever been found guilty of any of the following in connection with the case? If so, please list them below:

Have you any additional information or remarks that you wish to add on your training, background, or experience?

SECTION III: AGREEMENT AND DISAGREEMENT ITEMS

Following is a series of statements concerning the training activity in secondary schools and about school, in each case, your response is a different opinion.

You are asked to CIRCLE the word AGREE if you are in agreement with the statement, or to CIRCLE the word DISAGREE if you do not agree with the statement.

Please relate your answers to each item and practice in your own school.

If you mark all statements, "I agree" or "I disagree" with the subject of the statement, it is the basis of your best suggestion.

1. In choosing a job, the supervisor should be given the right to make the final decision. () AGREE DISAGREE

2. The supervisor should be given the right to make the final decision. () AGREE DISAGREE

3. In making the choice of a job, the supervisor should be given the right to make the final decision. () AGREE DISAGREE

4. The supervisor should be given the right to make the final decision. () AGREE DISAGREE

5. The supervisor should be given the right to make the final decision. () AGREE DISAGREE

6. The supervisor should be given the right to make the final decision. () AGREE DISAGREE

- | | | | |
|-------|----------|------|---|
| AGREE | DISAGREE | (7) | In casting a play, I think it is always a good policy to assign the longer parts to those students with the most experience and talent. |
| AGREE | DISAGREE | (8) | The painting of scenery, the building of sets, the gathering of props, the making of costumes, and similar production activities, should be engaged in by everybody connected with the play, including the actors. |
| AGREE | DISAGREE | (9) | I usually make up the students for performances myself, usually in the order of their first entrances in the play. |
| AGREE | DISAGREE | (10) | The teacher-sponsor producing and directing a play should always prepare a prop schedule or check list showing the correct location of all props to be used in each scene and act. |
| AGREE | DISAGREE | (11) | Our students are mainly responsible for finding and selecting the plays which we present, subject to the approval of the sponsor. |
| AGREE | DISAGREE | (12) | Operating a successful high school dramatics program depends a great deal upon how many confident, talented, and popular students the activity attracts. |
| AGREE | DISAGREE | (13) | It seems largely unavoidable that students who are given production assignments after failing to win acting parts will feel that their jobs are of less importance than those of the students playing roles. |
| AGREE | DISAGREE | (14) | When we present a series of nightly performances of a play or show, we usually get everything ready for each performance immediately following the end of the performance held on the preceding night, rather than doing so immediately before each performance. |
| AGREE | DISAGREE | (15) | In almost every case, the teacher-sponsor should avoid making personal contact himself with local radio stations, newspapers, and merchants for the purpose of securing free publicity and advertising for school plays and shows. |
| AGREE | DISAGREE | (16) | We select plays mainly because they provide good acting parts for our better student actors. |
| AGREE | DISAGREE | (17) | Knowledge of a student's home environment is often a good basis for deciding how to cast him in a play. |
| AGREE | DISAGREE | (18) | I would not hesitate to suspend or remove a student actor from a role, no matter how important the role, talented the actor, or late in the rehearsal schedule, for a repeated disregard of others, following previous attempts to alter his behavior by explanation and other means. |
| AGREE | DISAGREE | (19) | I try to avoid using students who are known disciplinary problems because they are usually a source of distraction to the group. |
| AGREE | DISAGREE | (20) | In directing a play, I usually demonstrate how I want lines to be said by doing them myself, so the student can get a clearer picture or idea of proper interpretation. |



- | | | | |
|-------|----------|------|--|
| AGREE | DISAGREE | (21) | Even if cost were not a factor, the production of historical, classical, or "literary" dramas by high school students should be generally avoided because students usually do not like them and do not handle them well. |
| AGREE | DISAGREE | (22) | I have found that many students will not accept production job assignments after they have failed to be cast in a part in a play. |
| AGREE | DISAGREE | (23) | Our cast and crew generally have a party to mark the closing of a production in which they have worked together. |
| AGREE | DISAGREE | (24) | The inability of most students to project their voices sufficiently is a constant problem facing the teacher-sponsor who directs student productions. |
| AGREE | DISAGREE | (25) | Whenever, through irresponsibility, a student or a student committee fails to carry out a production task for which they have committed themselves, the teacher-sponsor should never undertake to perform that task himself. |
| AGREE | DISAGREE | (26) | I believe that improving public relations through presenting plays is a major purpose of student dramatics activity. |
| AGREE | DISAGREE | (27) | It is an excellent idea to cast students in parts which are quite different from their own personalities and characters. |
| AGREE | DISAGREE | (28) | I have found, in productions with which I have served as teacher-sponsor, that it is a good policy to absent myself from the stage area while performances are in progress. |
| AGREE | DISAGREE | (29) | I believe that it should be a matter of policy that participation by students in extra-curricular dramatics activity should be unrestricted by eligibility rules and requirements. |
| AGREE | DISAGREE | (30) | It is part of the Stage Manager's job to assume, at times, the function of directing and rehearsing actors. |
| AGREE | DISAGREE | (31) | It is usually unwise to select plays with plots which require adolescents to become involved with serious adult concerns. |
| AGREE | DISAGREE | (32) | I have often given a student a part in a play for which his talents would not ordinarily qualify him, because I thought the experience might be good for him. |
| AGREE | DISAGREE | (33) | Some student or student committee should be assigned the job of cleaning up the dressing area following each performance. |
| AGREE | DISAGREE | (34) | During dress rehearsals and performances, the basic responsibility for having personal items such as hats, gloves, canes, and purses ready for use when needed belongs to those in charge of Wardrobe and of Props. |
| AGREE | DISAGREE | (35) | The teacher-sponsor should mark a master script showing clearly all cues for lighting, sound effects, entrances, and curtains, for use by the stage crew. |



Even if cost were not a factor, the production of historical elements, or "historical" scenes by high school students should be generally avoided because students usually do not like them and do not handle them well.	21	DISAGREE	AGREE
I have found that many students will not accept production job assignments after they have failed to be cast in a play.	22	DISAGREE	AGREE
Our cast and crew generally have a party to mark the closing of a production in which they have worked together.	23	DISAGREE	AGREE
The inability of most students to project the voices sufficiently is a constant problem facing the teacher-sponsor who directs student productions.	24	DISAGREE	AGREE
Whenever, through irresponsibility, a student or a student committee fails to carry out a production task for which they have committed themselves, the teacher-sponsor should never undertake to perform that task himself.	25	DISAGREE	AGREE
I believe that improving public relations through presenting plays is a major purpose of student dramatic activity.	26	DISAGREE	AGREE
It is an excellent idea to cast students in parts which are quite different from their own personalities and characters.	27	DISAGREE	AGREE
I have found, in production with which I have served as teacher-sponsor, that it is a good policy to absent myself from the stage area while performances are in progress.	28	DISAGREE	AGREE
I believe that it should be a matter of policy that participation by students in extra-curricular dramatic activity should be unrestricted by eligibility rules and regulations.	29	DISAGREE	AGREE
It is part of the Stage Manager's job to assume, at times, the function of directing and rehearsing actors.	30	DISAGREE	AGREE
It is usually unwise to select plays with plots which require adolescents to become involved with serious adult concerns.	31	DISAGREE	AGREE
I have often given a student a part in a play for which his talents would not ordinarily qualify him, because I thought the experience	32	DISAGREE	AGREE

- | | | | |
|-------|----------|------|---|
| AGREE | DISAGREE | (36) | Because many important factors requiring the wisdom of experience and maturity are involved in the selection of a play, such selection should be undertaken by faculty members rather than by students. |
| AGREE | DISAGREE | (37) | Students with personality maladjustments can seldom be depended upon to give good acting performances. |
| AGREE | DISAGREE | (38) | It is undesirable to require a wardrobe crew to hang up costumes following a dress rehearsal or a performance. |
| AGREE | DISAGREE | (39) | Tardiness to rehearsals should be viewed by the teacher-sponsor as a matter of major importance. |
| AGREE | DISAGREE | (40) | Following a production, I often return borrowed props personally to be sure that they are returned in good condition. |
| AGREE | DISAGREE | (41) | It is common practice in our school to "double cast" plays in order to give as many students as possible a chance to play a part. |
| AGREE | DISAGREE | (42) | It has been my experience, or is my belief, that tryout readings provide a sufficient measure for deciding how to cast a play. |
| AGREE | DISAGREE | (43) | The mutual interdependence of all persons concerned in a production is a primary characteristic of any theatrical venture. |
| AGREE | DISAGREE | (44) | Our students are given orientation sessions dealing with the fundamentals of stage geography, basic movement and positions, and Theatre tradition, in advance of their first rehearsal experience. |
| AGREE | DISAGREE | (45) | The actual construction work on our sets is done almost exclusively by student crews. |
| AGREE | DISAGREE | (46) | Given my choice, I would avoid directing students in serious dramas in preference for directing them in other types. |
| AGREE | DISAGREE | (47) | Sometimes other teachers and I cast and direct a play together or jointly. |
| AGREE | DISAGREE | (48) | I do not usually ask students who are playing parts in a play to divide their attention by participating in other production activities necessary to get a play or a show ready. |
| AGREE | DISAGREE | (49) | Deadlines for the memorization of lines should always be scheduled. |
| AGREE | DISAGREE | (50) | Successful sponsorship of dramatics activity in a secondary school can be measured by the quality of the actual performances of a play before audiences. |



Our sincere thanks for helping us in this study!

We hope to provide you with a copy of the results report before the end of the year.

Peter Prouse
Hodgin 13
College of Education
The University of New Mexico

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