

A STUDY OF METHODS OF TEACHING
DRAMATIC LITERATURE IN HIGH SCHOOLS THROUGH
EXERCISES IN CERTAIN MEDIUMS OF DRAMATIC EXPRESSION

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PREFACE

This study of the mediums of expression for Dramatic Literature is recognizedly a primary step only. There is no intention of minimizing the importance of the nature of Dramatic Art, its causes and effects, is bound up in human needs, desires, wishes, actions, and ideals. The primitive urges, drives, and hungers, whether from actual or imagined needs, which meet with satisfactory or unsatisfactory completion, provide the basis for all response. The degree of fineness or coarseness of response, in social or aesthetic terms, depends upon the experience of the reader or observer and his own nature. The field of this thesis lies in the determination of the degree of fineness or coarseness of that response.

So because this method recommends attention to only objective elements, it does not intend to deny that the greater social and aesthetic values are of paramount importance. For the physical mediums of expression are but the outward form which expresses, through the relationship of forces, in light of the situation, universal truth, social goodness, or beauty, with a comic or tragic emphasis, and in a more or less realistic or symbolic manner.

The mediums of expression are:

1. Situation
2. Language
3. Picture
4. Sound
5. Motion

7

Situation and language contain the causes. Picture, sound, and motion patterns are the physical form of the action, the objective inter-play of forces.

The method is: to work from the known and objective to the unknown and subjective in the observation and experience of objects, events, and situations in life and drama. The mediums are sensory and involve the visual and auditory in picture, sounds, motions, and word-images in language.

The recognition of the sensory elements formed for dramatic effect should lead to a realization of the spiritual significance in the dramatic situation, which is always a representation to please or instruct in virtue. This recognition is always relative to universal truth, social values, or sheer beauty; one or all may be emphasized and revealed. The method is essentially "Theatrical" in nature rather than academic. It works from the physical causes to effects and values.

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CHAPTER I
DRAMATIC LITERATURE
IS PRIMARILY FOR ACTUAL PRODUCTION

Since the word drama means to do, we may say that Dramatic Literature includes that body of writing which is ostensibly for the Theater. In this respect it is not the same as other literary forms; the novel, the essay, etc. A dramatist may be a poet, a maker, but for the need of some differentiation it is essential to look upon the dramatic as a "thing unique in itself". It is an art form, but although partaking of the universal essentials of all art, it still is individual and in its own particular medium makes a contribution which no other art form makes.

The drama then, in its higher forms, seeks by spectacle, song, plot, diction, thought, and character to represent men in action; to reveal the soul and essence of human life in some aspect for instruction in virtue, as Aristotle says in substance.¹ Further George Pierce Baker states simply, in effect, that a play is a story told by actors on a stage before an audience. It should be seen and heard to be

1. S. H. Butcher, op. cit, p. 25.

fully experienced.²

The fact that drama is a particular type will likely have some effect on choosing a method of presenting it in study. It may be impossible to realize the effect of a drama fully by merely reading and thinking about it. An intelligent person may surely get some "inkling" of its message, characters, rhythms, and movements by merely reading it or critically analysing it, but a drama is still very much like the proverbial pudding,--it needs eating.

Drama may and does achieve abstraction through its physical mediums. From the patterns of voices and bodies and ideas in conflict an essence is revealed, a truth is painted. It is not clear just what a "purely" abstract play would use to present a web of spiritual permutations. We cannot suppose without a physical basis of fact.

In Villiers, The Rehearsal is the following:

Why that's to be supposed.

Supposed? Aye, you are ever at your suppose-- why you may as well suppose the whole play. No, it must come in upon the stage, that's certain--but in some odd way that will delight, amuse, and all that.³

This author further emphasizes the need for seeing the play:

But sirs, you cannot make judgment of this play, because we are come but to the end of the second act.-- Come, gentlemen, you'll see this dance, if I'm not mistaken, take very well upon the stage when they are perfect in their motions and all that.⁴

2. George P. Baker, Dramatic Technique, p. 11.

3. George Villiers, The Rehearsal, Act V, scene 1.

4. Ibid., Act III, scene 2.

Another angle of the dramatic is satirized in the following:

What is your design in this scene?

Why, sir, my design is Roman clothes, gilded trenchions, forced conceits, smooth verse and a rant; in fact, if this scene does not take, gad, I'll write no more.--Gentlemen, I must desire you to remove a little, for I must desire you to remove a little, for I must fill the stage.--Your heroic verse never sounds well but when the stage is full.⁵

The inference here is that one cannot fully appreciate a rant in an arm chair before his own fire. If he can, then there is something wrong with all acting basically, and it should no longer be written. The conflict of a drama can be imagined, but to substitute second handed vicariousness is to carry the cult of the mind to an extreme. The theater is vicarious enough; an arm chair is too much. For drama is, the revelation of life impersonally, as far as art may be impersonal, through the force of external objects and events in our memories. In this respect the ideas presented, the values revealed, the emotions aroused, and the characters portrayed may come from any level of experience and instruct the audience by a revelation of the spiritual through and from physical mediums. These representations are not of one moral pattern; they present dynamic and vital forces, creating emotional tensions in an actual situation through the use of physical mediums.

For the theatrical talent consists in the power of making your characters not only tell a story by means of dialog but tell it in such a skillfully devised form and order as shall, within the limits of

5. Ibid., Act IV, scene 1.

an ordinary theatrical representation give rise to the greatest possible amount of that peculiar kind of emotional effect--the one great function of the theater.⁶

The chorus speech from King Henry V, Act I, states well the dramatic problem. Although Shakespeare pleads for an audience which will "piece out our imperfections with your thoughts", yet the point of departure for so doing is the play being presented on a stage, by actors before an audience. All are integral parts of the whole effect. Of course the mind is influenced but the primary source lies in the ensemble, the orchestration of voices and bodies, expressing in the art form, the substance of a conflict full of emotion as a result.

O for a muse of fire, that would ascend
The brightest heaven of invention!
A Kingdom for a stage, princes to act,
And monarchs to behold the swelling scene.
Then should the warlike Harry, like himself,
Assume the part of Mars; and at his heels,
Leashed in like hounds, should famine, sword and fire,
Crouch for employment. But pardon, gentles all,
The flat unraised spirit that hath dar'd
On this unworthy scaffold to bring forth
So great an object; Can this cockpit hold
The vasty fields of France? Or may we
Within this wooden O the very casques
That did affright the air at Agincourt?
O, Pardon! since a cracked figure may attest in little
space a million;
And let us, Ciphers to this great account,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high upreared and butting fronts
The perilous narrow ocean parts asunder;

6. Baker, op. cit., p. 5.

Pierce out our imperfections with your thoughts;
 Into a thousands parts divide one man,
 And make imaginary puissance;
 Think when we talk of horses, that you see them
 Printing their proud hoofs in the receiving earth;
 For its your thoughts that now must deck our kings,
 Carry them here and there; jumping o'er times,
 Turning the accomplishment of many years
 Into an hour glass--
 Gently to hear, kindly to judge, our play.⁷

Although there are statements here which ask us to think one man a thousand, and to imagine the horse's hoofs upon the earth, yet there is sufficient body and form and actual experience so that the audience need not suppose every thing, for if it be all a "suppose" wherein is the play, or need for actions.

The words in the above quotation appeal to much that is physical. Shakespeare in these lines and in Hamlet's advice to the players took time to frame the basic principle of dramatic art for public production on a stage for the elevation and pleasure of an audience. He was aware of the fact that a play must be so formed that its ideas, conflicts, forms, and pressures, would "hold the mirror up to nature".⁸ In terms of public response the success of plays is always problematical. Producers nor playwrights seem able to predict a "wow" or a "flop". Shakespeare's technique included the grandest of poetry for the gentry and bawdy jokes and conceits for the stinking pit. He knew his contemporary theater.

7. Shakespeare, King Henry V, Act I.

8. Shakespeare, Hamlet, Act III, scene ii.

Only ten percent of the plays which take to the boards in New York in the course of a year ever are pronounced a success, according to Martin Flavin in a talk at Iowa University, in the fall of 1936. This might not prove that the play did not read well silently. It might still have literary virtues, but regardless of this fact the play might fail to have that dramatic something which achieves the subtle tensions and releases which stir an audience and raise it out of nature into "artistic" rapture. This implies the necessity for the physical elements, the sensory nature of "art as experience" adroitly formed and responded to by an audience.

For the elevation of the ideal alone and beyond immediate sense has operated not only to make it pallid and bloodless, but it has acted, like a conspirator with the sensual mind, to impoverish and degrade all things of direct experience.⁹

Consequently the author plans to point out again that the drama may not be fully appreciated by students through a purely intellectual approach to it. It does not mean it should never provoke thought nor instruct in virtue, but that it does have a physical basis.

The language of the drama is as the score for a great symphony--the drama is reduced to sound and movement definitely physical; the score, in music, is translated into patterns of actual sound and movement from instruments. The actors, however, play upon themselves.

9. John Dewey, Art As Experience, p. 31.

Since the dramatic art presents men as their inmost beings exerts or influence on the external, or as they are affected by external influences, it must logically use the means by which it can make intelligible to the auditor these processes of man's nature. These means are speech, tone, gesture. It must bring forward its characters as speaking, singing, gesticulating. Poetry uses also as accessories in her representations, music and scenic art. The dramatic effects have a very peculiar character; they flow in. . . through two senses and excite with rapture not only emotional but also intellectual activity.¹⁰

The enjoyment of a work of art is not an act of the will or choice at any particular time. Here is the real problem or training or "Culture" of the person. A person cannot be forced to feel or understand what is too far separated from his experiences.

Much professional teaching is often nothing short of cruel in attitude, when students who are the forced product of "systems" and national "cultural standards" fail to be "en rapport" with some poetic abstraction which is out of contact with their experience. There just is no point of departure for them. The necessity for this point of departure applies to all ages. It is not a matter of years but training through experience. The grain of their wood may not take an abstract polish.

Symbols are used only after direct personal experience of the thing symbolized, not before. Children do not possess abstract truths, nor generalizations; how then could a symbol call them to mind or stand for them? They are the product of much teaching and experience, and are characteristic

10. Gustav Freytag, Technique in Drama, pp. 20-21.

of the philosophical adult mind. Even those teachers who use such symbols may have themselves but a faint glimmering of what the abstractions they stand for really are.¹¹

Although the author here speaks of children and simpler symbolism, yet the same rule holds for all more abstract figurative expression or representation. True that which is the art of drama is all more or less figurative and symbolic in its finer sense. Therefore a method which leads the student to observe and experience the visual and auditory, in nature along with language representation and the conflicts in human behavior in varied actual situations, may be of some value in introducing the mind of the person to truths and beauties of life. This sort of training impersonally observed should make it easier and more productive for a person to either read or see a play, after which he may with Bardolph say:

Why, sir, for my part, I say the gentle man had drunk himself out of his five sentences!

And Evans replies:

It is his five senses; fie, what the ignorance is!¹²

Since all values are relative and in view of the "five senses" through which, obviously, all art is received, the artist begins all flights of impassioned poetry from the sensory. Dramatic literature likewise deals with re-creating the "form and pressure" of human relations. Then there should be profit in a more sincere and reverential

11. Whitely and Norworth, Psychology of Childhood, pp. 166-67.

12. Shakespeare, Merry Wives of Windsor, Act I, scene 1, 1, 4, p. 43.

study from sensory "experience" of objects and events directly and impersonally. It is not sufficient to observe nature "thru the glass darkly". There is something still vital about first-hand direct information as the "stuff of drama". All great dramatists seem to have been and to have remained in direct contact with nature and "men in action". A kind of Greek love of all life is the intoxicant necessary to arouse an audience. With Slender, in the Merry Wives of Windsor is this observation:

If I be drunk, I'll be drunk with those that
have a fear of God, and not with drunken knaves.

And Evans adds again:

So Got udge me that is a virtuous mind.¹³

This interplay of conceits and puns enables the senses to "smell" out a moral. It became evident in the act of doing, which is drama. For drama cannot be just words on a page read silently and a dramatic experience at the same time. It is only potential drama until experienced. The written drama is only a blueprint, a plan.

CHAPTER II
METHODS OF TEACHING SHOULD
EMPHASIZE A STUDY OF THE DRAMA ITSELF

Teachers of Dramatic Literature may emphasize one or more of the following:

1. The Drama itself, as an experience.
2. The language.
3. The technique.
4. The sources.
5. The physical background.
6. The social significances.
7. The life of the author, and his growth.

A knowledge of any or all of these will not make a student a playwright, designor, actor, or director. One who becomes a poet does so from some inward compulsion because of a desire to become articulate. Should the person desire to write a play, he will acquire technique and skill mainly in the process of writing plays. He will never become a playwright solely by knowing theoretically how or why a play was done. For instance: there are 2,789 lines in Shakespeare's Love's Labors Lost. There are 1,086 prose lines, 579 blank verse ones and 1,028 pentameter lines. Run-on lines make up 13.4 percent of the lines while 10.0 percent end within the lines.¹ Similar facts are given concerning all the other plays of Shakespeare. This is interesting scholastic information and it is objective. But to write a play on this percentage basis is patently absurd. It does indicate something, of course, but it does not prove in any way that

1. Neilson and Thorndike, The Facts About Shakespeare, p.

Shakespeare was interested in dramatic technique from this standpoint.

An A. and M. Master's Thesis² points out the need for the modern reader to know something of the historical, social, literary and biographical in reference to Shakespeare's plays in order to appreciate them. The author further stresses the need to know something of music, mythology, language, and the Bible. It goes without argument that information will add to appreciation of any thing. But when the tendency is to stress the secondary scholastic data more than the actual experience of the play itself, there is a greater loss than can be repaired. It amounts to an inartistic use of time and energy, which may be academically sound research but it is artistically sterile.

One way to study drama is by reading parts aloud and walking through the positions in class and at home. In this method there is some attention to sound and movement. There are some physical stimuli for memory and imagination. G. P. Baker says in his work on dramatic technique that one may read of a terrible accident with a fair amount of immunity to shick from it, but if it is made "real" to even a small degree, there is more violent reaction at its reception. If "acted" in complete detail, the result may prove too much for many in the audience. Plays are in terms of voice and body in action, where the emotional tensions and releases can become actual experiences. The

2. Leta Atwood Anderson, Some of the Difficulties Modern Readers Find When Reading Shakespeare and How to Over-Come Them. Master's Thesis, A. and M. College.

most effective method possible in presentation of dramatic literature to students is through actual production.

When the continuously unfolding process of accumulative interaction and its result are neglected, an object is seen in only a part of its totality, and the rest of theory becomes subjective reverie, instead of growth.³

To experience the play in picture, sound, and motion is like eating a meal; its flavor stimulates "the humours". It pushes and pulls on recreated and re-formed experiences not just seen or felt in mere tranquility. The recognition of the need for the method of this thesis is an outgrowth of ten year's work in high school dramatics. It is axiomatic that high school students generally evade "literature". If a child be "kept in", and made to learn 100 lines of Shakespeare as punishment, there is certainly something wrong. When he is "required" to read ten plays, learn 300 lines from one and write a paper on "The Life of Shakespeare", the psychology is bad. Is there no way to present the greatest drama of all time other than by force? Is one taught the most difficult music before he can sense rhythm? If it be possible to love drama by teaching it entirely through the study of sources, biography, and grammar, then why not learn music by such a method? Is it not as logical to read a score of grand opera silently as merely to read a play, or, what may be worse, study only its secondary data? Drama is difficult to teach well because of lack of time and facilities, but there is something to be considered if an experience

3. John Dewey, *op. cit.*, pp. 220-21.

of drama is to be fully realized. For students who have had little or no play-going experience it is absurd to have them write a summary of Macbeth and expect it to be more than a news report in which no attempt is made to present the play in terms of voice and body in action, where the emotional tensions and releases can be actual experiences.

In the oral-walking method students are actually performing the initial steps for production; the play actually begins to take some form. Possibilities begin to emerge. A silent reading and study of mere word meanings, situation, and thought content makes its contribution but the interplay of the physical inflections and consequent emotions have not of a necessity been given freedom from the very fact that silent reading alone cannot give a complete experience of a drama since it is an art form which requires actors, an audience and a situation.

In another A. and M. thesis the writer points out in her work on Chaucer's use of dramatic technique how observant Chaucer was of men in action.⁴ The author makes very clear the force a physical action has in indicating motive. According to this thesis Chaucer's characterizations are impersonally accomplished by relating what the various persons do. In their doing they revealed or expressed their "inward-selves". The genius of the writer was revealed as originating in his ability to give form and meaning to his

4. Carolyn Bagby, Chaucer's Use of Dramatic Technique, Thesis A. and M. College, 1932.

extremely sensitive observation of life. It appears then, that since a play consists of some elements in which pictorial representations of line, form, and color play a part in the expression of ideas and in recreating the forms of emotions; in which tones of voice, pitch, melody, and rhythm are orchestrated by the actors from patterns of sound; in which movements through line, form tempo, and rhythm are part and parcel of the ensemble effect; where language flows in symbolic figure in harmony with all, there should be some virtue in a method of teaching which stimulates observation on the part of the student to make him more conscious of and sensitive to life in nature and events as he experiences them objectively. This is the method of study.

In still another A. and M. thesis⁵ on visual effects in selected York Mystery Plays, the writer points out the great demand for realistic physical representation in the presentation of the religious plays of the medieval period. Drama has never been without the physical elements, or mediums of expression. Here physical elements have been more or less stressed but never done without. There is always a stimulation of the imagination and a recreating of emotions, a rebirth of old ideas and moods and the birth of new ones, all through the medium of a stage, the actor and the audience interacting on each other. In the method to be presented here the author does not mean to imply that

5. Persephone Marx, Visual Effects in selected York Mystery Plays, Thesis, A. and M. College.

by merely observing the changing cloud forms, the colors of oil on green water, the pink freshness of a baby's skin, that an observer will immediately become a poet, who is able to express in art form the essence of some idea or emotion. But it may prove that should a person become sensitive to art forms which utilize these same natural elements. For such observation is the sole substance of dramatic art in expression of ideas and emotion.

John Dewey quotes Hudson, the painter, who was extraordinarily sensitive to the "sensuous surface of the world".

I rejoice in colors, scents, taste and touch; the blue of the sky, the verdure of the earth, the sparkle of light on water, the taste of milk, of fruit, of honey, the smell of dry moist soil--above all certain colors in flowers. . . .⁶

Of course this does not mean that a sense organ is the "end of the conscious experience". But there is a connection of qualities with objects in the above quotation. "This is intrinsic in all experience having significance".⁷

After all we think and feel with our whole organism from the past through the present into the future.

It is obvious then that drama involves speech, bodily movement, costume, a more or less simple stage, scenery, lights, several actors, an audience, and a story to tell. Drama is as distinctive an art form as painting, dancing, sculpturing, or architecture. It includes many but is

6. John Dewey, op. cit., p. 126.

7. Ibid., p. 127.

still individual. A method of study must bear this in mind.

Although,

The material out of which a work of art is composed belongs to the common world rather than to the self, yet there is self-expression in art because the self assimilates that material in a distinctive way to re-issue it into the public world in a form that builds a new object.⁸

Yet each artistic medium is unique in its own form and substance. As Dewey refers to art as experience, one which grows and unfolds as it is objectively experienced, so may actual experience of the physical conditions and actions of life be the generic substance, or matter, from which art may be a re-creation and an inspiration.

There is no limit to the capacity of immediate sensuous experience to absorb into itself meanings and values that in, and of themselves would be designated "ideal" and "spiritual".⁹ Dewey says further: But when the savage is most alive, he is most observant of the world about him and most taut with energy. As he watches what stirs about him, he too, is stirred. His observation is both action in preparation and foresight of the future.¹⁰ Dewey further points out: It is mere ignorance that leads them to the supposition that connection of art and esthetic perception with experience signifies a lowering of their significance and dignity. Experience in the degree in which it is experience is heightened vitality. Instead of signifying being shut up within one's own private feelings and sensations, it signifies complete interpenetration of self and the world of objects and events. "It is art in germ".¹¹

8. Ibid., p. 107.

9. Ibid., p. 29.

10. Ibid., pp. 19-30.

11. Dewey, op. cit., p. 107.

From this idea the approach to drama may be inferred. Observation of objects and events, in whole and in part would appear to be a basic approach.

The method is a series of objective exercises with the purpose of calling attention to the more physical elements in dramatic art in their more "formless" state before being turned into the pattern of a drama for esthetic experience.

The very greatness of the play in reference to human kind makes it self-sufficient. The drama Antigone, by Sophocles,¹² is dynamic and positive in its effect without the reader or auditor knowing one other thing about Greek drama other than what the drama itself contains. It is from this angle a study or interest should begin,--and possibly end, as far as a general interest in drama is concerned. There is, of course, place for all intensive study and analysis of dramatic literature from a scholarly stand point. The purpose of this thesis is to place the emphasis on a preparation for the experience of the individual drama in terms of its mediums of expression. The method does not imply that there are not subtle and abstract inferences in a work of art and in the soul of the observer which mere objectiveness may miss. But there is the idea that it is from sensitiveness to objects, events, and situations that a person discovers human values, for,

12. Hubbell and Beaty, Introduction to Drama, p. 53 ff.

What is expressed will be neither the past events that have exercised their shaping influence nor yet the literal existing occasion. It will be, in the degree of its spontaneity, an intimate union of the features of present existence with the values that past experience has incorporated in personality.¹³

The proper study of the student of drama then is the drama itself, for methods which stress secondary data miss the point of drama. This has been perfectly stated by Sheldon Cheney in reference to painting:

The picture or statue carries its own justification. It bestows its own blessing. It is in itself the way into communion and contentment. But the chronicles have surrounded it with a cemetery of dates and data, of whys and wherefores, have hidden it in a maze of disputed doctrines and explanations.--What commentaries exist are concerned with exterior things, with stypes and source, with intellectual meanings, with schematic ranking or gossip and anecdote and legend. It may be possible,--to offer an approach more direct,--the shelves of analytical works have been excellent for their information purposes: setting masterpieces in a convenient row, affording guidance through the lists of names and dates. They were admirably designed as handbooks to the Victorian intellectual study of art. It is this distrust of the intellectual that urges now the direct meeting with art as an end-product.¹⁴

13. Dewey, op. cit., p. 71.

14. Sheldon Cheney, A World History of Art, Preface, pp. VII-VIII.

CHAPTER III
THE MEDIUMS OF EXPRESSION
SHOULD BE OBSERVED IN LIFE

Of course the application of the method to be presented should bear mainly upon teaching dramatic literature to the student who is not likely to take part in, nor see the drama studied. It is understood that this method shall apply to the literature class situation primarily, and not to a class in acting, or production of plays. But the inference is that if we apply this more "theatrical" approach to the study of dramatic literature that more of the "feel of the stage" may enter into it and thereby enhance the study and appreciation of any piece of dramatic literature, for scholar or actor.

Briefly the idea of the method is to have the student spend some time in direct observation and experience of, first, situations in his own environment. These should be written. It is better if they are read and given orally, if possible, and also with some discussion. Such observation should make more vital the situations in dramas presented for study. This should be done similarly for language. This deals with the correct use of words, phrases, and clauses, in presenting facts and ideas. The use of language will be a part of the statement of situation from the observation of actions and events in the situation. This includes dialogue.

First in the physical mediums of expression is picture. By this is meant all that the student sees which is static

or not in motion, although what actually moves is in a sense a moving picture whether it is one object or several. To observe picture is to take the artist's view of nature and men, things, relations, or qualities. Not only does the student observe primary sources but secondary as well, such as, drawings or paintings. It is to be borne in mind that the act of observing is the end so far as the object of this method is concerned. Although it is important what the student sees and how he reacts, yet the basis for criticism and response lies first in observation of the picture as a whole and then by part and in detail as well. In the fourth place the student observes patterns of sounds. This includes natural sounds formed all about him in nature as well as those of voice. Especially should he hear tone of voice, pitch, volume, speed, melody, and rhythm, and experience these in music. The movies and the radio provide a rich field for hearing the artistic use of sound in music and speech. There is no special attempt to make the observations have "meaning" or "abstract" value. The object is to hear and try to recognize and record the obvious physical elements of which music and speech are made. The most particular observations to make are those patterns of sound, melody and rhythm which are the fundamentals of the actors vocal art. These sounds should be observed to some extent and then reproduced vocally. This is an undoubted ear training and lends itself to the beginning of a growing

appreciation of sound, tone, and melody in poetry and drama of which these two so largely consist.

If people reveal what they think and feel by what they say and do, then a more careful observation of the primary sources may enrich their appreciation of the literary representations in that the student will have a wealth of observation and experience upon which his imagination can work. Weak response to "great" literature may indicate a poverty stricken memory due to incomplete observation of life and experience. For it is through this sensory observation and experience of things, relations, and qualities a person gathers fuel for the fires of imagination and memory which form an attitude of wonder and curiosity makes possible creation in any art form. This applies to a satisfactory response also.

The variety of speech signals at the command of an educated person which are almost bewildering in number and in subtle differences, is traceable on the one hand to his incomparable rich motor equipment of thorax, larynx, mouth and pharynx. On the other hand, it is traceable to and bears witness to the richness and variety of his past environments. For the mastering of every component art of speaking has been a story of his learning to adjust himself to the locations and natures of things and especially to the acts, demeanors, and attitudes of other people.¹

The last of the five mediums, motion, should be observed in a similar manner to that of sound. Motions should be observed and definitely followed. It is most important to observe people as they move and gesture. All the slight inflections of body and arms indicate a state of mind.

1. John F. Dashiell, Fundamentals of Objective Psychology, p. 366.

They speak to us as definitely as vocal language, or more so. For language may mislead while tone and melody of sound and patterns of movement are so much a part of the neuro-muscular effects from psychic drives that more authentic reason comes from these than from words alone. The tone of voice is more important than the word and so are the body inflections. Many motions in nature should be observed. So should those in objects and people. For all these are the basis for acting and the dance. Communication of thought, story, and feeling by dancing is as old as man is. Dance is more nearly the immediate effect of inner wishes and desires than any natural means of expression. What the body conveys in dance is no less important in drama, and the use of it in drama is the same as in dance. For there can be no useless aimless motions in drama any more than in a dance. On the basis of what the body does "naturally" dances are created. For dancing is to walking as singing is to talking.

Artists in the theater invariably begin to see and hear a play as they study it for production. The actors and designers create in terms of the physical mediums and from these patterns effects result. For the ability to abstract and generalize is one which comes from observation and experience. The use of word, picture, sounds, or motion symbols can mean nothing without experience. The use of word, picture, sounds, or motion symbols can mean nothing without experience. These make possible a

recognition of values, and relationships which is insight.

For an organism (A) capable of reacting to highly specific details (whether, "things" or "relations" or "qualities") of singling out, as it were, obscure but crucial features of situations by virtue of this capacity (B) acquires habitual manners of reaction to these special features from time to time, and (C) in the event of its facing a new problem or difficulty involving these features, has on tap refined reactions which make possible that discriminating behavior we call "insight".

In the first six lessons in acting Richard Boleslavski, a famous director of stage and screen, presents most clearly this need for observation and experience. The entire book could be quoted to substantiate the position of the method of this thesis. For people who love drama are always students of life before they become "students" of Dramatic Literature. Sensitiveness obviously implies fine adjustment. Boleslavski presents it in this manner:

The Aunt: (Caustically) "And what, if I may ask, has that gift of observation to do with acting, if you please?"

I: "A great deal. It helps a student of the theatre to notice everything unusual and out of the ordinary in everyday life. It builds his memory, his storage memory, with all visible manifestations of the human spirit. It makes him sensitive to sincerity and to make-believe. It develops his sensory and muscular memory, and facilitates his adjustment to any business he may be required to do in a part. It opens his eyes to the full extent in appreciation of different personalities and values in people and works of art. And lastly, Madame, it enriches his inner life by full and extensive consumption of everything in outward life. It has the same effect that one banana and a handful of rice, as a day's food, have on a Hindu follower of Yoga. Consumed rightly, getting the maximum energy out of that miserable amount of vitamins, that food gives to a Hindu immeasurable energy, spiritual power, and vitality. We consume a steak at lunch, and imagine at dinnertime that we are hungry. We go through life in the same manner. We think that we see everything, and we don't assimilate anything.

But in the theatre, where we have to re-create life, we can't afford that. We are obliged to notice the material with which we work. The actor who has his gift of observation dulled and inactive will appear in worn-out dress on a gala occasion. As a rule, I believe that inspiration is the result of hard work, but the only thing which can stimulate inspiration in an actor is constant and keen observations every day of his life."²

In the experience of this director the person who becomes sensitive to dramatic situations must have a wealth of experience from which to draw for inspiration and creation. Then the physical mediums should be observed and experienced in life.

2. Richard Boleslavski, The First Six Lessons in Acting, pp. 97-8.

CHAPTER IV

THE MEDIUMS OF EXPRESSION

SHOULD BE OBSERVED IN THE DRAMA

As a play is studied, it is read through for the general situation, the meanings of words and for basic ideas and to get clearly in mind the obvious pattern of the action, or the plot.¹ Then each logical division of the general situation is noted as it refers to the whole which is synonymous with the dramatic scenes, comparable to movements in music, or forms in architecture or painting. Then the student takes each dramatic scene or movement, and keeping the situation and forces which are at conflict in mind he studies what is said, done or implied and arrives at what the picture element should be in terms of his own experience, observation and imagination. In other words, and simply, he visualizes the actual pictures which would be objectively presented and he also searches for the ones implied or which are word-pictures, word-sounds, word-odors, word-tastes or word-motions. He recognizes that the reader's or audience's imagination from previous observation and experience alone gives body and meaning to such word-pictures, word-sounds, and word-motions. But where the forces in the dramatic scenes under the influence of the situation are actual, that is, they are seen directly and heard directly, then the imagination functions from objective basis instead of from one which is merely "told about" in word-figure. It is the difference in seeing

1. Butcher, Ibid., p. 25.

a wreck and merely hearing about it. In seeking a wreck one is actually part of it as an observer. In hearing about it one is only a part of it by imagination alone.

So the reader goes through the play line by line and notes the actual pictures, sounds, and motions which are seen or heard. He also notes the pictures, sounds, and motions. Either may be effective in exciting imaginative response under the situation through both the direct and implied action. The use of picture, sound, and motion as a basis for study under the situation which causes the conflict, is with the belief that these are all of the physical mediums used in the presentation of a drama. For picture implies line, mass, space, light, and color in objects or persons. Sound implies tone, pitch, volume, speed, melody, and rhythm in voice as well as the clashing of swords, thunder, hail, rain, or animal calls. Motion implies all that moves, be it a falling wall, floor lamp, vase, or moving clouds or persons. It implies gesture, attitudes, facial expressions, walking, setting, or standing.

And from the playwright's stand point, whether he uses rank realism or highly abstracted symbolism, or what, he must deal more or less with either actual or word-picture, sound, or motion to form the dramatic experience of men in action whether his purpose is characterization, melodramatic action, cosmic truth, aesthetic beauty, social morality or common place mystery, horror, love, or adventure.

For a very definite reason nothing has been said about ideals, spiritual insight, aesthetic values, characterization, or social values as being the most important effects of a play. Vital and significant truth and beauty are, of course, what the playwright and the actors are after. They want definite response, at least. If the plan and design of the play is right and fully caught by the actual and word pictures, sounds, and motions, and if the memory of experiences and observations of man and nature are aroused in the audience, a successful dramatic experience will result. If any one of the three fail the play will fail likewise and in direct proportion to the absence of necessary skill in acting or of the artistic composition of the physical elements of the drama. The audience will affect the play because of its experience and observation, and vice versa. A satisfactory experience, to be agreeable, must be on common ground whether it is tragic or comic in nature. Consequently in application of the method the student or actor must go through the play scene by scene, forever keeping his mind on the general and specific situation and relationship of forces, and note generally the fundamental picture patterns, sound patterns and motion patterns, so that he may get the direct and implied effects of word and deed in terms of the playwright's intent and purpose, in the situation, and in terms of his own observation and experience actually.

From this sort of study the student, actor, or director

begins to get a conception of the relationship of forces and their potentialities. Thus they determine what the characters are like in size and personality, what they wear, how they walk and talk, and what they and the setting must contribute to the play in form and manner. They hereby get some idea of what emotions, ideas, facts, truths, morals and beauty may be effects of the representation. The style and manner of production become more evident.

The treatment may vary but cannot get very far away from what has been planned and specified in the playwright's design. There is always a certain freedom for treatment possible but the basic nature of the play fairly well sets it and makes such things as clowning Romeo and Juliet in the balcony scene nothing more than vulgar attempts at humor by the lowest form of witless and stupid imitation.

Such a method of study as the above is not a prompt-book for production but is and must be the initial step before a prompt-book can be made or goals set up to be achieved. It is an attempt to work from the more objective elements and forces as they are related in the conflict. This is life study applied to the drama.

A series of articles² on, The Actor Attacks his Part, in several issues of Theatre Arts Monthly are of value in reference to this thesis. Not able contemporary actors and actresses give their reactions as they study a play for

2. Morton Eustis, Theatre Arts Monthly, The Actor Attacks his Part. (Oct., Nov., Dec., 1936). XX. (Jan., Feb., 1937). XXI.

production. It is of interest to note that they are all at some loss in stating their methods in exact and simple manner.

Ina Claire practices a careful observation of life around her and within herself. She makes mental notes of places, people, things, and ideas. She says it is important to know what to do with the voice and how to use it correctly in varying situations.

Alfred Lunt and Lynn Fontanne act as a team often. They improvise freely at home in their parts. Miss Fontanne gets a visual picture of the person the instant she reads a play. Helen Hayes works in the opposite manner. She allows herself more time for study of the situation and relationships in the play before the character of the part she is to play emerges. But each, however, seems to work on the same investigation of elements. But Miss Fontanne validates her instinctive grasp, and Ina Claire accumulates the characteristics and lets the character emerge more slowly. The end, however, is the same. Miss Fontanne said the most wearing role she has ever played was the Shrew.

Mr. Lunt pieces a character together from accents, personality, and appearance, he may liken a character to several other people he has known. The character becomes a composite of voice, appearance, and movement from his observation. Mr. Lunt says it is essential to work for the play and not for yourself. He is always learning new things about the part, playing to new audiences.

Katherine Cornell says lines, situations, characters all suggest many things to do. The actor should know what he wants to do and practice it most carefully. Miss Cornell says one must learn to act by acting and that success depends upon the "gallery gods".

Helen Hayes sums up basic points of expression:

Any experience, perception, adversity or training--through life, literature or art--which will enrich this store house of memory, upon which the actor can draw at will, will heighten an actor's powers of expression.³

These actors make quite clear the point of putting their time and energy on a study of the play itself, and invariably the primary approach becomes a most detailed search for cause and ideas in the language and situation and the physical form the acting will take in reference to voice, body, and gesture from their experiences and creative imagination.

In the recent work, An Actor Prepares, is the following:

Time is a splendid filter for our remembered feelings--besides it is a great artist. It not only purifies, it also transmutes even painfully realistic memories into poetry. Yet the great poets and artists draw from nature. Agreed: But they do not photograph her. Their product passes through their own personalities and what she gives them is supplemented by living material taken from their store of emotion in memories. Shakespeare, for example, often took his heroes and villains, like Iago, from stories and made living creatures of them by adding his own crystalized emotion memories in the picture.⁴

This book is recent and hailed as the most important book on the art of acting in many years. It is extremely

3. Morton Eustis, Ibid., Oct., 1936.

4. S. Staneslavski, An Actor Prepares, p. 163.

psychological in method. Of course it serves to direct the actor toward and into the finest conception of drama and acting. The author has a profound grasp of the integration of experience and imagination. It is, of course, a constant application of experience to drama. For just as the student should observe and experience closely the life about him so should he in the study of drama observe and experience these elements of conflict in situation, ideas, and forces, as well as the physical form of the frame that the inner and poetic concepts may become more and more apparent.

CHAPTER V

THE RESULTS FROM APPLICATION OF THE
METHOD IN A CLASS SITUATION WERE SATISFACTORY

The application of situation and language was made with fifty students in sophomore English in a study of The Tale of Two Cities. The students each made a simple scenario of the entire book. Suggestions were made for the student to select the scene which would most effectively tell the story. This stimulated a visualization of the novel. This served to isolate the elements of situation and language, descriptions of person, place, and thing. The relation of facts and ideas to forces was more clearly in the minds of the students. The value, purpose, and social contribution of the story were then a result of these primary observations. The application of the entire method was made with thirty seniors in a dramatic class through a reading study of Hamlet, Romeo and Juliet, and The Taming of the Shrew. Two small copies of each play were given to each student with a large composition notebook. The small pages of the play on each page of the composition book. This left one half of each page for notes in the play for that page. The student then noted the situation at the top of each page and under this the actual picture, sounds, and motions as involved in the situation. Then the word-figure pictures, sounds, and motions were noted. These were selected with constant attention to the situation; the relationship of forces.

As a result of this study some changes have been made in the terminology of the mediums of expression. In the class application the students asked to note situation, language, and action. Picture, sound, and motion elements were to be given for language and for action. But since action may be implied by language as well as by action literally these terms proved confusing; consequently the situation has been made to include the plan or plot of the dramatic action, and picture, sound, and motion to be the physical form of the action, either actual or imagined from word images. Following the observation of the play in this manner, the students were asked then to state from their observations of situation and language the following:

1. The general situation of the play.
2. The basic idea of the play.
3. What forces were in conflict.
4. The number of minor situations, incidents, or scenes in the play.

After a study in detail of the actual and word pictures suggested by the situation, and after an imaginative, or actual conception of the sound patterns, and a feeling for the actual movement patterns necessary for character and mood, the students were asked to describe the principal:

1. Patterns for picture, tone, movement.
2. Characters
3. Settings

and further, what effects were stressed or achieved in the play?

1. Scenery
2. Character
3. Situation
4. Ideas
5. Morals
6. Beauty
7. Mood
8. Reality
9. Symbols
10. Fancy

The consensus of opinion from the students was that such a method of study, being objective, detailed, and exact gave them a better grasp of the play as a whole and the relationship of facts, and forces, than the methods which look for values and effects before the elements are studied in relationship. This study was the sole assignment for the class for a nine weeks period. The preceding nine weeks period was spent in preparing a note book of situations from stories, plays, and life. These consisted of minor incidents, either merely stated in language or in terms of dialog. Notes were included with the incidents which enumerated the characters and stated the substance of the situation of which the incident was a part. Students were further encouraged to read what they could and would on books in dramatic production for fact, as well as the Introduction to Drama, by Hubbell and Beaty,¹ for acquaintance with the types of plays.

At the time of study of the three plays by the method involving situation, language, picture, sound, and motion,

1. Hubbell and Beaty. op. cit., pp. 1-51.

work was under way in a casting and production of the Taming of the Shrew. The aim of the production was to stress the sound and motion elements and not the picture. The Shakespearean stage was simulated but no attempt was made for an actual replica of the Elizabethan stage. It was merely suggested and this became a simple background which did not force itself through the production. Further, authenticity of costumes were not as much the aim as a contrast in form, line, and color for the accent of types of character from a visual aspect. In this respect the class concluded that some of the rented costumes for the servants did not provide the contrast so as a result servants' costumes were effectively improvised from wrestling tights, sweat shirts and sheep-lined bedroom slippers. The obvious need for these positive physical contrasts which involved groups of people in line, form, and color as well as motion became more apparent to the students as they selected the elements of picture, sound, and motion from an analysis of the play in its situational relationships.

In deciding what the sound patterns of the play should be the students considered the actual sounds which were obvious, as, the rattle of swords, the noise of falling dishes, and the music from the wedding crowd and orchestra. The speech patterns for various characters were determined by their place in the situation, their social position and consequent cultural manner, and in this respect, to the contrasts of sound which would likely obtain the desired

comic effects obvious in the situation. Constant stress was placed upon looking at the play as a whole, as an orchestration of sound and motion which should flow in unbroken continuity in the same manner as would a piece of music or a dance and in the instance of the play, as both. It became more and more evident to the students analyzing the play and the actors giving it physical form that no one person or element was more important than another for each was a cause as well as an effect in the composition of the whole.

The production was well received. The class felt that the results obtained were due, in part at least, to the method of study which left them free to work from the standpoint of designing the physical mediums of picture, voice patterns, and movement patterns in terms of the ideas in language and in the conflict of forces in the situation and their own memory of experience and imaginative invention.

In applying the method to the reading of lines, the actors studied not only the relationship of the ideas in a speech to the scene situation but also what word pictures, sounds, or motions in the language gave them definite material for imaginative invention for tone and movement patterns. Words and phrases often contain figures and images as they relate to the actual situation in the scene and in respect to the whole. By constantly checking back and forth from ideas in the language and the situation to the physical patterns and design in picture, speech, and movement an interpretation is motivated and the proper form may be found.

When a student is first given the play to read, it is obviously just a plan of action. If there are certain definite mediums of expression which he can objectively note, he can then by an inductive process rebuild the play from a study of its parts. Consequently, the instructor may say that this play represents ideas, forces, and incidents in a situation. It is to be presented by the use of some elements of picture, patterns of sound and patterns of movements. The very first thing to do is to determine by an analysis of these elements in the play what these situations, ideas, forces, pictures, sounds, and motions are from an actual standpoint and from those implied in the word-figures.

This method was also applied in a stage craft class. This class had charge of the stage, scenery, and lights for the production. It became evident to them that they must also know something of the elements of the play before they could design the scenery, arrange the properties, or locate the lights. In the modern conception of scene design the artist becomes, in a sense, a director. He must know the pictorial and movement demands of the action of the play. The director-designer is the theatrical ideal. The students in this class were given exercises in observation of picture in accordance with the method of this thesis.

Observations and drawings of landscapes, buildings, store fronts, and windows, floor plans of rooms, actual pictures and costumes were made. The object was not for the

reproduction of a likeness but rather merely to call attention to line, form, mass, space, light, and color. There was no attempt to call a picture, building, or dress good design or bad but merely to encourage the observation of these elements. As The Taming of the Shrew progressed in rehearsal, attention was constantly turned to the picture patterns which constantly flow through a play by the positions of characters in relation to each other and to the scenic background.

In the use of this method in study of plays not produced, which might be called "imaginative production", and in study and actual production of a play, it was found that students more easily discovered all the elements which make up a drama. The methods which entirely depend upon the reader to just "feel" his way through the play by a sort of instinct or with a sort of spiritual divining-rod are too aimless and undirected, for beginners. But with these definite objective elements which fundamentally touch the play at every vital point, the student is more able and likely to emerge, inductively, from fact to fact, and force to force, to a more complete conception of the whole drama.

The experience out of which this method has come as an effective approach to drama in high school is summarized as follows:

From,

1. Ten years of play production.
2. Production of 120 plays.
3. Use of 700 students in the productions.

4. Production of three original 3 Act plays by a local author.
5. Production of seven marionette plays.
6. Endeavoring to "teach" dramatics for 7 years in classes.
7. Production of ten civic plays.

The conclusion for this chapter is that in working with a beginner in drama when objective elements are stressed in the play, the subjective values have something to emerge from in the imagination of the student.

CHAPTER VI
THE METHOD CAN BE
APPLIED OBJECTIVELY TO DRAMA

The forms to follow in observing either life directly or in a drama are simple and objective.

It is to be remembered that the objects, events, persons, or places to be observed may be:

1. From observation solely.
2. From those which are part of a personal experience.
3. From literature.
4. From imaginative invention.

Following are the first mediums of expression and their application:

I. Situation contains:

1. Incidents
2. Forces
3. Conflict
4. Action

II. Language contains:

1. Words
2. Figures
3. Facts
4. Ideas

From the ideas, facts, and figures in language in relation to the conflicts, forces, and incidents in situation come the causes and motives for action. The student observes

life, or a drama, first in terms of the situation and language. As he does so he writes this in a note book for situations. The left hand page for the situation and language, the right hand one for picture, sound, and motion. Each page is divided in half vertically. The observations are written after the following manner:

Form No. I. Situation and Language

This may be:

1. The situation for the whole play.
2. The situation for an act.
3. The situation in a scene.

This same form may be used for a life situation as well as for a play. It is deductive in the play and inductive from life.

The Play: TAMING OF THE SHREW

Situation in Act I Scene 1 page No.

Kate and Petruchio.

Place and persons	fact and action.
daytime, a house, rich people, the father, the daughter, the suitor, the musician.	The father speaks of his money and his daughter. She is a shrew. The suitor is interested. So is the father. The musician enters with broken lute and pate. The shrew meets the suitor. They quarrel but like each other. Both are "devils".

Characters names should be omitted at first so that the student will think in terms of types and appearances. Use only descriptive words or phrases. Do not write too much. This is for the purpose of careful selection of the main facts and action. It is important to keep the page number of the scene in the play.

This form may be used for actual life situations or imaginative ones. In the case of the life situations or imaginative ones it is good practice to write the situation first and then reduce it for the scenario form. From this form there the scene may be dramatized by turning it to dialog, speech and action. It has then come from observation to a story form, to a scenario form and then to dialog and action physically. In a small way this is the genesis of a dramatic scene.

Since every situation in life or drama will be made up of physical elements of a sensory nature these are observed both generally and specifically. For the purpose of this method they are:

1. Picture, in line, mass, space, light, and color.
2. Sound, in tone, pitch, volume, speed, melody, and rhythm.
3. Motion, in line, form, speed, and rhythm.

These are actual in life, of course, and also in the play when "acted". In all drama and especially poetic drama there are word-figures, or images, which also refer to picture, sound, and motion. By such reference the imaginative

effect has a sensory basis. With these things in mind then the student observes the life, imaginative or drama situation and notes these elements of picture, sound, and motion. These observations are then more vividly remembered when they are:

1. Drawn, if picture.
2. Vocalized, if sound.
3. Acted, if motion.

It is not expected that these will be photographically or realistically reproduced or imitated. But if they are drawn, vocalized, or acted to some extent, the memory is vividly impressed by doing as well as seeing and hearing. The imitations, however, can be as complete as you desire. The end of the exercise is observation, closely and carefully, part by part. With those ideas in mind the student then writes in his note book for physical effects, his observation of a life, drama or imaginative situation, what he sees and hears. This is done in the following manner on Form No. II. This is the right hand page if the note book for situations is used. The observations for a scene from a play are as follows:

Play: TAMING OF THE SHREW

Situation in Act I scene 1 page No.

"The wooing scene"

Actual

Word-figure

Picture

clear stage with two columns, bright warm light, no properties, bright colors in costume, line of dress important, etc.

"Kate of Kate Hall",
"a joint stool",
"look so sour",
"see a crab",
"like a hazel twig", etc.

Sound

Voice patterns:

Father's, low, formal,
Suitor's, gay, strong, confident
Shrew's, loud, petulant,
hasty, thumps, slaps, yells
and falling, etc.

"asses are made to bear",
"waspyish, soft and affable",
"plain terms", "wild Kate",
etc.

Motion

Father, slow, easy,
Suitor, quick, with energy,
Shrew, fast, jerky, unrestrained effect, falling, kicking, pushing, running, etc.

"come sit on me",
"young and light",
"to light for you to catch",
"a slow-winged turtle",
"I'll cuff you, bite the lip",
"thy princely gait", etc.

If the Forms No. I and No. II are put in the same notebook they should be put opposite each other on the double page, the situation Form No. I on the left page, the other on the right. Then in the process of reading the play for the various observations of situation, language, picture, sound, and motion can be made at the same time. Those same forms should be used for recording observation of life situations or imaginative ones except that the student will have to form it as he observes it. For the drama is experience which has been composed, or formed, while the

life situations demand selection as they are observed and recorded. Of course there is a constant relationship between picture, sound, and motion which is actual and that which suggested by word-figure. But all contribute to what is said and done and seen.

Following are some words which suggest the type to be used in classifying the:

1. lines, forms, mass, space, light, and color in picture.
2. tone, pitch, volume, speed, melody, and rhythm in sound.
3. lines, forms, speed, and rhythm in motion.

For picture:

long, wide, broad, flat, round, gray, white, varied, clear, smooth in reference to line, mass, etc.

For sound:

loud, fast, gruff, weak, high, low, in reference to tone, pitch, etc. as in music: music terms can be used.

For motion:

straight, curved, regular, fast, up, across, long, broken, in reference to line, rhythm, etc.

The object is to have the student use as many descriptive words and phrases of his own choice as possible.

Finally the student should be able to write out some definite conclusions from the observations made.

Those should be fully stated in writing.

- | | |
|-------------------------------------|------------------------|
| 1. The type of drama | 7. What is emphasized: |
| 2. The theme | a. Music |
| 3. A description of each character. | b. Plot |
| 4. A description of each setting. | c. Diction |
| 5. A statement of manner and mood. | d. Character |
| 6. The aesthetic, or moral values. | e. Picture |
| | f. Thought |

These effects and conclusions are left to emerge after a detailed study of either a drama or the life situation. In every case this or similar methods do get results with the actors on the professional stage as cited. And from the application of the method to a school study and production of the Taming of the Shrew a satisfactory performance was realized. A method, of course, cannot create an actor out of anyone but, in this instance, it was a prime factor in study and production of the drama. For if a student studies a play after the plan of this method and then is unable to grasp the form and content easily, it will likely be safe to say that he either needs much more experience and observation or that he is just not interested in dramatic expression for, more or less, obvious reasons. For there is doubt if platitudes or "preachment in pedantic manner on the crystalline classicism of the drama's aesthetic embodiment" will yet move him. For Sir Walter Raleigh says, all we can give a person is point of view, enthusiasm, and a method of study. From then on the teacher is helpless if the student ignores it.

The situation--language application to a scene from Romeo and Juliet is on the back of the next page. It is placed so to illustrate its use in the students note book for Forms I and II in drama analysis for:

1. Situation
2. Language
3. Picture
4. Sound
5. Motion

Left page of situation-effect note book. Use one side only. Reserve back for later comment.

Form I.

The method applied to a scene from Romeo and Juliet is as follows:

The drama: ROMEO AND JULIET

Situation in Act I, scene IV to scene V. (page, if needed)

"Queen Mab scene"

Situation-Language

Place--Persons

Facts--Action

a street, night
Maskero, gentlemen, torch
bearer
principal characters are a
young man, Romeo, and two
friends, of more adventuring
nature in arms.
names, Romeo, Mercutio,
Benvolio.

They plan something.
"go without apology".
"we'll measure them a
measure".
They are going to a dance.
The young man is in love.
His friends joke with him.
Romeo is fearful but he
says, "on, lusty gentle-
men",
a lusty gentleman speaks
of Queen Mab, the fairy
Mid-wife, on love, dreaming.

Note:

The actual situation is that which will be physically on the stage. Other appeal is made through the language. Ideas and facts in language also clarify situation. Direct reference to actual situation is often made in poetic drama more than in other types.

Right page of situation-effect note book. Use one side only. Reserve back for later comment.

Form II.

For picture, sound, motion in the

Drama: ROMEO AND JULIET

Situation in Act I, scene IV to scene V, (page, if needed)

"Queen Mab Scene"

Actual	Word-figure
--------	-------------

Picture

a street at night, early evening, torches, masks and cloaks.
Line and form of bodies important, crowd grouping for mass, use of steps, doors, arch forms, hedge and tree forms and levels.

"hood winked",
"Tartars painted bow",
"pierced with shaft",
"give me a torch"
"a visor for a visor"
Queen Mab speech full of pictures "shape no bigger than an agate stone", "wings of a grasshopper", "spiders web", "nights revels",

Sound

music of voice in the "Queen Mab" speech, feet, swords, laughing, singing, general confusion of sound for effect of revel and gaiety.

"scaring the ladies"
"come knock"
Queen Mab speech full of sound images, "her whip, of crickets bone", "swears a prayer", "drums in the ear", "the wind blows us from ourselves", "puffs away", "strike drum",

Motion

light, quick, easy for most of crowd. Romeo slower, depressed. Putting on masks, raising torches, group posed for Queen Mab, poetry.

"not for this ambling",
"under loves heavy burden",
"I have a soul of lead."
"soar with light feathers",
"we must have you dance",
"come knock", Queen Mab speech full of motion cues for actor.
"lazy fingers of a maid",
"gallops over a courtiers nose",
"cutting throats".

The actual pictures, sounds, and motions, it will be observed, are not always definitely stated in a drama, but from the word-figures in the right column and the situation-language observation the reader or actor is able to get the basic ideas, action, and physical form of the drama. Again it may be stated, this sort of observation of the objective mediums of dramatic expression but indicates the general effects of the drama.

But as the reader or actor begins to discover what will be seen, heard, and done in the unfolding, or building of the whole dramatic situation he acquires an intimate conception of the relationship of forces and incidents to the whole. It is in this respect that the drama is an entity, a work of artistic expression, which is complete in itself. Drama means, to do. It is the work of a poet, a maker, a playwright, or builder. It is constructed or composed from life's conflict of forces, and ideals, in the imaginative world of make-believe for pleasure or instruction in virtue.

Picture from the production of the Taming of the Shrew,
produced by the method advanced in this thesis:



Another scene from the Taming of the Shrew.



CHAPTER VII

CONCLUSIONS SHOW THE METHOD IS RIGHT
IN THEORY AND EFFECTIVE IN PRACTICE

Drama consists of a situation, presented by means of language, picture, sound, and motion. These constitute the mediums for dramatic expression. The problem of the playwright resolves itself into effectively designing these elements so that they obtain, by means of the artistry of the designs and actors, a satisfactory response from the audience in terms of the original intention. The exercises recommended involve direct observation and experience, in detail, of environment for personal contact with life, situations, language, pictures, sounds, and motions. These same elements are in turn observed in the drama. To often in teaching the background, social values, moral implications, and sources of the drama have been elaborated on before the student was aware of the details of the situation, the relationship of ideas and forces as evidenced by the physical mediums of expression. Confusion results from generalization before close observation has clarified causes. Further, a drama is best taught by physical presentation in that the drama definitely consists of a musical nature in tones and melodies of speech; of a dance nature in form and movement of bodies; and, to a greater or less extent, of a pictorial nature in the line, form, and color of its scenery, properties, and dress. For these reasons an experience of drama is incomplete when it is only read and studied, as the sensory

nature of sight and sound seems to make direct experience of it essential for the greatest response.

Finally, the method was applied in actual class situations in high school. A study without production was made of two drama, Hamlet, and Romeo and Juliet, a third play, The Taming of the Shrew, was not only studied but produced after the approach to production and study was made by application of the method which this thesis presents. The findings herein presented are also a result of ten years of experimentation with high school students in the study and production of over one hundred plays.

Consequently, the study of a drama should place an emphasis upon the drama itself and not upon secondary data. An objective observation of life and drama, of situation, language, picture, sound, and motion mediums of expression gives the student material for imaginative and actual experience of Dramatic Literature.

The method seems to be right in theory; it has proved effective in practice.

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Typist, Maurine Duke