THE PLACE OF DRAMA TEACHING IN COMPREHENSIVE, CO-EDUCATIONAL HIGH SCHOOLS IN NEW SOUTH WALES

A positive contribution will be made to the adolescent's accomplishment of several developmental tasks if drama is regarded more completely as an important educational activity and courses and methods organised with this in mind.

Oliver Fiala, B.A., Dip. Ed.

A thesis submitted to The University of Sydney in partial fulfilment of the requirements for the pass degree of Master of Education.
ACKNOWLEDGEMENTS

I should like to express my thanks to the members of the Education Department, University of Sydney, for their help and encouragement.

I wish particularly to acknowledge the help given in preparation of this thesis by Dr. G. Howie, Senior Lecturer in Education; Mr. D. Dempsey, Supervisor of Speech and Drama in the New South Wales Department of Education; Mr. E. Gaskell, English Master, Picnic Point High School, N.S.W.
THE PLACE OF DRAMA TEACHING IN COMPREHENSIVE,  
CO-EDUCATIONAL HIGH SCHOOLS  
IN NEW SOUTH WALES

A positive contribution will be made to the adolescent's accomplishment of several developmental tasks if drama is regarded more completely as an important educational activity and courses and methods organised with this in mind.

Oliver Fiala, B.A., Dip. Ed.

An abstract of  
a thesis submitted to  
The University of Sydney  
in partial fulfilment of the requirements  
for the pass degree of  
Master of Education.

1965
The aim of this study was to assess the position of drama in the curriculum of some secondary schools in New South Wales, namely the comprehensive, co-educational high schools, and to design a course and devise methods, applicable within the present curriculum, that would implement the viewpoint that drama is an important educational activity, which especially in Forms I and II can make a positive contribution to the adolescent's accomplishment of several developmental tasks.

The increasing use of drama in teaching suggested that it was a valid enrichment of the curriculum and if properly conducted could lead to a deeper emotional involvement and greater understanding, both of which are important in student's personal development in the process of being educated. Despite this, except for one historical survey, no investigation of the place of drama in secondary curricula had previously been made.

Procedures and Methods:-

To achieve these aims the study examined the teaching of drama in order to decide how, and to what extent, it met the requirements of general aims with particular attention to the concept of developmental tasks; it evaluated available resources and methods against current knowledge in the two cognate fields of Education and Drama; it formulated a theory in the light of the selected
criteria and evolved a methodology applicable to the present situation. Against the background of the developing concept of school drama and the contemporary practices in the United States and England, that served both as a means of clarifying present thinking in the field and as a means of comparison, the study fell into three areas:

A. An analysis of Departmental policies, in order to establish the degree to which drama was considered an important educational activity and to what extent it met the requirements of several developmental tasks;

B. A study of the tradition and the current position of the place of drama in the curriculum of the schools in the sample taken, in order to determine the extent to which it was defined in terms of the view that drama is an important educational activity;

C. A theoretical consideration of curriculum design and a practical application of the theory, to implement the viewpoint that drama is an important educational activity.

To analyse A and B, research was made into the primary and secondary sources of the pertinent Departmental material available, and a questionnaire was issued to all Subject Masters of English in the selected schools, the whole supplemented by personal observation over a period of six years. Three years' experiment-
action conducted in classes of widely different potential, at a co-educational high school, primarily in Forms I and II, led to the theory and its practical application in area C.

Findings:

**Area A:** Although Departmental policy acknowledged the potential importance of drama at the Secondary level, and to some extent provided resources for the dissemination of the knowledge of aims and methods in drama teaching, it did not succeed in inspiring English teachers to implement these aims in such a way that the requirements of several developmental tasks would be met to any significant degree. Drama still remained a relatively unimportant, fringe curricular activity. The recent change of emphasis in the new syllabuses might meet such requirements more readily if steps were to be taken to rectify the defined shortcomings in a more positive way, one that would attach increased importance to drama as a significant educational activity.

**Area B:** On the whole, teachers considered drama valuable, but lacked a wider concept of it as a special and educationally important field of study. From their responses, there became apparent a lack of real conviction that drama deserved more than a very minor place in the curriculum, and a lack of understanding of the scope of drama education, despite the paying of lip-service to its values.
It was found that courses and methods especially in Forms I and II, could be so designed, even within the present framework, as to make the positive contribution referred to in the aims.

Recommendations:

The study provided evidence that was of value, for it clarified the situation within the limitations of its scope, but as it was of an exploratory nature, further research would be necessary before more precise and comprehensive conclusions could be drawn. This study could well be the starting point for such further research, extending into Infants', Primary and Tertiary levels of Drama Education, with special emphasis placed on the adequate provision of teacher-training in this field, where the chief responsibility must lie with the Universities and Teachers' Colleges in this State.
## CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>NATURE AND PURPOSE OF THE INVESTIGATION</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>The Research Problem</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Purpose of the Study</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Scope of the Study; Assumptions and Limitations</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Statement of the Hypothesis</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Significance of the Study</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Definitions of Terms</td>
<td>14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II</th>
<th>PLACE OF DRAMA IN EDUCATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Meaning of School Drama</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>The Purpose of the Activity</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Basic Principles Underlying the Purpose</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Role of the Teacher</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Criteria: The Developmental Tasks</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Personality System</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Social System</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>Culture System</td>
<td>32</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III</th>
<th>DEVELOPING CONCEPT OF SCHOOL DRAMA IN THE TWENTIETH CENTURY</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A. EVOLUTION OF DRAMA AS METHODOLOGY IN U.S.A.</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>Drama in Education - Historical Outline</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Accelerated Growth of Creative Dramatics</td>
<td>43</td>
</tr>
</tbody>
</table>
## B. THE CHANGING CONCEPT OF SCHOOL DRAMA IN ENGLAND

- **Formal Drama** .......................................................... 49
- **Official Attitudes** .................................................... 50
- **Informal Drama** ....................................................... 53
- **Evaluation of Opinions Against Criteria Selected** .......... 73
- **Conclusion** ............................................................. 76

## IV DRAMA IN NEW SOUTH WALES SECONDARY SCHOOLS

### A. An Analysis of the Official Policy

- **Historical Background** ............................................. 77
- **E.M. Campbell's Study** ............................................ 79
- **Provision of Resources** ........................................... 87
- **Changing Emphasis since 1958** ................................ 93
- **A Comparison of Objectives** ..................................... 96
- **Chart of Summarised General Aims and Specific Objectives** .... 98
- **UNESCO Seminar on Drama in Education** .................... 107
- **Analysis of Syllabuses** ............................................ 119
- **Conclusions** .......................................................... 125

## V DRAMA IN NEW SOUTH WALES COMPREHENSIVE CO-EDUCATIONAL HIGH SCHOOLS

### B. An Analysis of Classroom Practices

- **Design of the Study**
  - Procedures used .................................................. 127
  - Sources of data .................................................... 129
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of the Questionnaire and Methods of gathering Data</td>
<td>131</td>
</tr>
<tr>
<td>Presentation and Analysis of Data</td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>144</td>
</tr>
<tr>
<td>Opinions of Subject Masters on the Value of Drama</td>
<td>149</td>
</tr>
<tr>
<td>Opinions on the Value of Drama in Other Subjects</td>
<td>156</td>
</tr>
<tr>
<td>Physical Facilities and Resources</td>
<td>162</td>
</tr>
<tr>
<td>Time Allocation</td>
<td>170</td>
</tr>
<tr>
<td>Classroom Activities in Form I and Form II</td>
<td>174</td>
</tr>
<tr>
<td>Metropolitan and Country Differences</td>
<td>177</td>
</tr>
<tr>
<td>Classroom Activities in Other Classes</td>
<td>186</td>
</tr>
<tr>
<td>Shakespeare and the School</td>
<td>190</td>
</tr>
<tr>
<td>Play Days</td>
<td>196</td>
</tr>
<tr>
<td>Drama as a Subject</td>
<td>210</td>
</tr>
<tr>
<td>Conclusions</td>
<td>220</td>
</tr>
</tbody>
</table>

**VI DEVELOPMENT OF CURRICULUM CONTENT AND METHOD**

**A. Theoretical Consideration of the Selected Method**

| Criteria | 222 |
| Nature of the Method | 226 |
| Curriculum Design and Content | 233 |

**B. Practical Application of the Theory in the Classroom Situation**

| Introduction: The Resource Unit | 239 |
Mastery of Physical Means of Expression ..... 242
Acquisition of Knowledge of What to Express ..... 245
Expressing Ideas in a Set Literary Form ..... 248
Play Writing and Improvisation ..................... 250
Appreciating Drama as Literature .................. 250
Producing a Scripted Play ............................ 253

Dramatic Work in Other Forms

Objectives of One Act Play Production in
Senior Forms ............................................ 254
Allocation of Time and Sequence ..................... 256
Problems of Stage Production ......................... 257
Conclusion ................................................ 285
C. Evaluation of the Unit ............................... 286

VII SUMMARY OF CONCLUSIONS AND SUGGESTIONS FOR FUTURE INVESTIGATIONS

Restatement of the Problem ............................ 288
Description of Procedures Used ....................... 288
Principal Findings and Conclusions .................. 291
Recommendations for further Investigations .......... 294

BIBLIOGRAPHY ............................................. 296

APPENDIX

A TABLES .................................................. 307
<table>
<thead>
<tr>
<th>APPENDIX</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B</strong></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>LIST OF SCHOOLS INCLUDED IN THE SAMPLE</td>
</tr>
<tr>
<td>2.</td>
<td>LETTERS FROM THE NEW SOUTH WALES DEPARTMENT OF EDUCATION</td>
</tr>
<tr>
<td>3.</td>
<td>LETTERS TO THE SCHOOLS</td>
</tr>
<tr>
<td>4.</td>
<td>FORM OF THE PILOT STUDY QUESTIONNAIRE</td>
</tr>
<tr>
<td>5.</td>
<td>FORM OF THE QUESTIONNAIRE PLACE OF DRAMA IN COMPREHENSIVE CO-EDUCATIONAL HIGH SCHOOLS</td>
</tr>
<tr>
<td>6.</td>
<td>SUMMARY OF RESULTS OF THE PILOT STUDY IN 1963</td>
</tr>
<tr>
<td>7.</td>
<td>SUMMARY OF THE INTERVIEW WITH THE SUPERVISOR OF SPEECH AND DRAMA (6th JANUARY, 1965)</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>TEACHERS' HANDBOOK - DRAMA IN ACTION</td>
</tr>
<tr>
<td>2.</td>
<td>SUPPLEMENTS TO DRAMA IN ACTION</td>
</tr>
<tr>
<td>TABLE</td>
<td>LIST OF TABLES AND ILLUSTRATIONS</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Distribution of Schools in the Pilot Questionnaire</td>
</tr>
<tr>
<td>2</td>
<td>Results of the Distribution and Follow-up Procedures</td>
</tr>
<tr>
<td>3</td>
<td>Values of Drama in Comprehensive Co-educational High Schools</td>
</tr>
<tr>
<td>4</td>
<td>Dramatisation in Other Subjects and Lessons</td>
</tr>
<tr>
<td>5</td>
<td>Positive/Negative Opinions in Metropolitan and Country Schools</td>
</tr>
<tr>
<td>6</td>
<td>Facilities - I</td>
</tr>
<tr>
<td>7</td>
<td>Facilities - II</td>
</tr>
<tr>
<td>8</td>
<td>Periods Allotted to Drama</td>
</tr>
<tr>
<td>9</td>
<td>Activities to be included in a Programme of a Drama Course in Form I and II</td>
</tr>
<tr>
<td>10</td>
<td>Ranked Order of Activities to be included in a Drama Course</td>
</tr>
<tr>
<td>11</td>
<td>Average Rankings for Desired Sequence of Activities</td>
</tr>
<tr>
<td>12</td>
<td>All Drama Time Allocation devoted to the Study of set Plays</td>
</tr>
<tr>
<td>13</td>
<td>Extracts of Plays Produced as a finished Production</td>
</tr>
<tr>
<td>14</td>
<td>Plays produced outside Classrooms</td>
</tr>
<tr>
<td>15</td>
<td>Increased Time Allocation for Drama</td>
</tr>
<tr>
<td>16</td>
<td>Study of Shakespeare's Plays by all Students in Form I and II</td>
</tr>
</tbody>
</table>
17 Extracts of Shakespeare's Plays to be Studied by all Students in Form I and II ........................ 192
18 Emphasis on Literary Treatment of Set Shakespearean Plays .................................................. 194
19 Schools which organise an Annual Play Day ............. 200
20 Distribution of Play Days/Nights through the year .. 203
21 Approximate Period Allocation for Play Preparation . 204
22 Regular participation of Classes in Play Days ........... 207
23 Provision for Time for extra-curricular dramatic Activities ..................................................... 208
24 Drama as a Separate Subject ............................. 215
25 Drama divorced from Speech ............................. 215
26 Specialist Drama Teachers ............................... 216
27 Special Training for all English Teachers ............... 217
28 Training as at present ...................................... 217
29 Need for more advisory service ........................... 218
30 Need for more In-service Training ........................ 218
31 Opinions in Respect of Time Allocation of Drama
   Periods ....................................................... 220

ILLUSTRATIONS

1 An Indication of Natural Drama Development ........... 64
2 Internal and External Processes involved in studying
   a Part ..................................................... 229
3 The Resource Unit ........................................ 240
CHAPTER I

NATURE AND PURPOSE OF THE INVESTIGATION

The Research Problem:

The present study attempts to assess the position of Drama Education in the comprehensive, co-educational high schools in New South Wales.

By examining the activities called Drama, by looking at the syllabuses as a whole in order to decide in what ways and to what extent they meet the requirements of the general aims, the study has intended to evaluate the methods used in schools, against the background of current knowledge in the two cognate fields of Education and Drama.

Further, an endeavour has been made to enunciate basic principles in order to formulate a methodology of a continuous, developing kind, which will enable the students in comprehensive, co-educational schools to receive the optimum benefit from Drama Education, under the conditions prevailing at the present time.

Specific Questions to be Answered:

The following questions have to be answered before any conclusions about the place of Drama Education can be formulated. They fall into four specific areas:-

A. Purposes:

(a) What is drama and to what degree is it considered an educational activity in the comprehensive, co-educational high schools in New South Wales; in
particular, what is the consensus of opinions of its values amongst the educational policy makers?

(b) To what purpose is drama put within the general framework of education and to what degree are its values realised in the present courses?

B. Resources:
(a) What are the resources necessary for drama education?
(b) What are the resources available?
(c) How is drama education organised?
(d) How does it function?
(e) Should specialists be teaching drama?

C. Curriculum and Methods:
(a) Has Drama, especially in regard to the developmental tasks theory, any special claim for inclusion in the curriculum?
(b) What are the courses, if any, provided in the schools?
(c) What are the methods of teaching drama at different class levels?
   (i) Are such courses designed mainly to study drama as literature?
   (ii) Is such study appropriate in Form I and Form II?
(iii) What provision is made for the more informal, creative drama, such as improvisation of incidents of life and literature or students' play writing and play making?

(d) Is drama as theatre art considered primarily a co-curricular or extracurricular activity?

(e) When is such activity most appropriate in the framework of the total school experience?

(f) Is the present approach to the study of Shakespeare educationally sound in all classes?

(g) To what extent is the dramatic method used in the teaching of other subjects?

D. Course Design - Criteria:

(a) What criteria exist for the construction, within the curriculum, of a syllabus that will take into account the need for a course conceived as a continuous, developing process and to what extent will such a course meet the requirements of the several developmental tasks? (1)

(b) What are the activities properly defined under drama?

(c) Can such activities be geared to the developmental characteristics of students in different grades?

(d) How can such activities contribute to more adequate creative expression?

(1) See: definitions at the end of the chapter.
Purpose of the Study:

The increasing use of drama as an art form and literary study reflects the awareness that what is called drama is a valid enrichment of the curriculum and "if properly handled, has a good deal to offer to the Secondary pupil, probably more than it has to offer the Primary or Infants' pupil." (125:19-22)

It can help to develop in the student a liking for and appreciation of theatre and dramatic literature, through which he can gain understanding and insight into the cultural heritage and the present position of Drama, which in its various forms occupies an increasingly significant place in our society.

There is also a growing solidification of agreement on the objectives of Drama Education both stated and implied, (116:105-108) which if pursued intelligently can help the adolescent to find himself and to find his place in the community more readily.

There is a developing cognizance of the importance of what is called Socio-Drama and Psychodrama as therapeutic tools, where Drama is used as a means of liberating personality. On the negative side, there is the realisation of an inherent danger in the patterns of conformity exercised by the popular means of communications, such as television and other agencies, and of their influence as a very effective method of teaching often undesirable attitudes. The present and past political systems and dictatorships of this century have realised the power of theatre as both a means of dissemination of propaganda and as a means of
indoctrination in youth and adult education.

Among teachers, opinions about the value of drama and about its place in the curriculum seem to show considerable variation. Although, as Robinson (199:18-21) has pointed out, Drama is recognised by many as a method of teaching that can help the teacher with his "major problems of motivation, attention, vitalisation of material, retention, utilisation and integration," and as such is used in the Primary and Infants' grades, there seems to exist at the Secondary level a dichotomy of opinions on this point. For reasons that will be fully discussed at a later stage, the place of Drama and of its teaching is considered a controversial issue.

Among teachers, Allen (2:53-57) has found for the most part uncertainty and sometimes anxiety, in respect to Drama teaching, (despite the fact that the Departments of Education display much good will towards the potential value of artistic activity in schools). He has noted too, several inhibiting factors that stem directly from the centralization of the system, the rigidity of the curriculum and the lack of flexibility of school timetables.

Present practices in classrooms may reflect this uncertainty and anxiety on the part of those charged with the responsibility of interpreting the syllabuses. There is evidence too that suggests a tendency on the part of teachers, in execution of the interpretation, to lean heavily towards the more formal study of Drama for its literary value only. Further, these practices may reflect
a lack of understanding of the general aims of education, wrong assumptions held as convictions and, probably, a reluctance to experiment within the provisions of syllabuses.

If, as Connell (21:104) asserts,

It cannot be contended that in the secondary school we have yet made use to any noticeable extent of a number of theories which have affected the more junior levels of education, such, for example, as play and activity methods. Nor have we incorporated into our thinking and practice several of the ideas which educational psychologists have produced in recent years, for example, on developmental tasks, and on the dynamics of classroom groups,

then the causes of the anxiety and uncertainty, expressed above, can be traced in part to the present practices, and to the thinking which underlies them. There is an acute need for clarification.

Two recent events in the cognate fields of education and drama have been significant in this connection, because they both provide stimuli to the rethinking of what is relevant in the education of the adolescent and how it can be presented more meaningfully through experience. The first is the recent reform in Secondary education in New South Wales, which implements most of the recommendations presented by what has become known as the Wyndham Report, (90:). The second is the convention of the Australian Unesco Seminar on Drama in Education held at Sydney Teachers' College in August, 1958 with its Report published in 1960 (116:). Both reports recommend measures of reform and
both make clear the unceasing concern of educationists and administrators to provide the most appropriate education for adolescents.

The reforms in the Secondary system of education have been designed to help young people progress as individuals and as members of society towards the generation and attainment of the many potentialities of a full and happy life. The essential feature of education is that it should be a living force, aiming towards complete living and therefore providing opportunities for the balanced and harmonious development of the individual, so that he may, during his working and leisure hours, make his particular contribution to the life of the society of which he is a member. With the greatly accelerated changes in patterns of life, he should understand the world in which he lives and learn to react with discernment to the society's past, present and possible future experiences of the cultural, technological and sociological kind.

The State educational system, as but one of several inter-related educative influences such as the home, the church and out-of-school community, makes a special contribution in the socialising process, by providing experiences in several fields. These aspects of a general education, incorporated into statements of aims and objectives, translated into the curriculum and presented as the subject matter, form a part of the social task of
secondary education.

Part of the problem posed in this study is the degree to which this task is being accomplished in the area of Drama Education.

The Unesco Seminar was an important event, for it enabled diverse views to be discussed and some general principles with regard to Drama in education to be formulated. These general principles, necessary to the realisation of aims and objectives, are based on the view that Drama has its place in the school curriculum.

The problem of personality development, an ever-present challenge for the educator, is readily solved by the latitude of the theatre where experimentation and experience are provided in a vicarious living situation which reveals the basic nature of varying types of people and illustrates the attendant rewards in a vital, pleasant, warm personality. Here is an opportunity to make a direct and frontal attack on the problems of the social growth of the individual because the theatre provides the means of establishing an immediate identity and of experiencing that identity while other forms of education are usually limited to an abstract discussion or detached analysis. The active -- the present tense -- the 'is' quality in theatre makes it direct rather than indirect, specific rather than general, immediate rather than potential. (100:18-19)

To find, to what extent this "direct and frontal attack on the problem of the social growth of the individual" is being made in the secondary school, is one of the purposes of this study.

To outline courses and describe methods, evolved as a result of classroom experimentation, as a basis for possible improvement of present practices, is yet another purpose.
Scope of the Study - Assumptions and Limitations:

The impetus as to the direction this investigation should take stems directly from the following statement:-

It would be worthwhile, in examining each school activity, and each teaching unit, to look at the programme as a whole to decide in what ways and to what extent it meets the requirements of the several developmental tasks. This would be a salutary exercise even within the framework of the traditional curriculum. It might let much new light into the accepted educational programme; and it would help to indicate the extent to which school work is taking account of the experiences of the pupils and our current knowledge of adolescent psychology. It may thus prove to be quite a significant evaluative tool. (21:48)

This statement has provided both the programme and delineation of the scope of the present study, and further, the basis for a tentative curriculum design and description of appropriate methods.

It has been assumed that the problem related to the values of drama may be investigated by finding out what are the contemporary views of such values in the United States and the United Kingdom and by drawing comparisons with the situation in New South Wales.

Further, it has been assumed, that the problems related to classroom practices of drama teaching may be investigated by employing several methods of collecting data around a sample consisting of comprehensive, co-educational high schools, the most prevalent type of secondary schools in New South Wales.
It has been assumed, that even under existing conditions, provisions are being made for drama to be utilised more fully than previously and, that the sources of possible inadequacies may be clarified by investigating the available resources, the tradition from which the present practice has grown and the different aspects of present practices evident in the classroom.

The study has been limited by several factors:-

(a) The scope has had to be restricted to what can readily be encompassed by one person.

(b) The writer has had to rely on the limited sources of literature obtainable in Australia and although several publications were imported from overseas, the survey of literature is obviously restricted to the sources finally available.

(c) Departmental regulations make difficult a detailed study of programmes designed by subject masters in English and the evaluation of questionnaire items has had to rely on statements of the respondents during an interview.

(d) The conditions, content and methods of teacher training, an important aspect of the investigation and originally included in its scope, cover such a range that they would warrant another investigation, and therefore have been omitted.
Statement of the Hypothesis:

Although the study has been designed as an exploratory investigation, rather than a conclusive proof of a hypothesis, its underlying idea is the thesis that,

A positive contribution will be made to the adolescent's accomplishment of the several developmental tasks if drama is regarded more completely as an important educational activity, and courses and methods organised with this in mind.

The study falls into three general areas of investigation:

(a) The establishment of the degree to which Drama is considered an important educational activity and to what extent it meets the requirements of the several developmental tasks.

(b) Study of the tradition and the current position of the place of Drama in the curriculum of the comprehensive, co-educational High Schools in New South Wales, in order to determine the extent to which it is defined in terms of the view that Drama is an important educational activity.

(c) Theoretical consideration of curriculum design and practical application of teaching methods to implement the viewpoint that drama is an important educational activity.

The following is an outline of techniques used during the investigation:
(a) Survey of the literature pertinent to the subject of drama as an art and a teaching method;

(b) Survey and analysis of New South Wales Department of Education policies, collected from statements of policy in the Education Gazette, Minister's Reports, Reports of the Supervisor of Speech and Drama to the Director General;

(c) Interview with the Supervisor of Speech and Drama to check and supplement statements of policy;

(d) Analysis and interpretation of a questionnaire sent to all Subject Masters in English in the comprehensive, co-educational high schools, situated in all seven educational areas, in order to ascertain the degree of consensus of opinion on the values held, and practices commonly applied by masters, who are charged with the responsibility of designing the programmes;

(e) Construction of a tentative curriculum design, suitable to the new conditions now existing in secondary schools and, applicable within the present administrative framework;

(f) Design of a resource unit based on classroom experimentation which will provide for the
teaching of drama as a continuous, developing course and help the non-specialist teacher by providing opportunities to involve students in more active and creative participation and the mastery of the learning process;

(g) Drawing of conclusions and suggestions for further investigations.

Significance of the Study:

This study represents the first attempt to investigate actual classroom practices in regard to drama. It extends in this direction and elaborates some of the conclusions reached by the first inquiry, conducted in 1959 by E.M. Campbell (15) who has outlined the growth of dramatic movement from 1900-1959. By its nature it is exploratory and may contribute to the systematisation of verified knowledge in a relatively new field.

By taking account of the present practices and by clarifying several aspects of the thinking in this area, it may properly become a starting point for further investigations and research projects in a field in which little experimental work has been done in New South Wales. The results of this study may be of value not only to the policy makers in the Department of Education, but to Society at large, especially in the area of education for leisure and recreation.

Finally, the construction of a continuous, developing
course of activities, may contribute to the better understanding of problems connected with Drama Education and fill the real need that exists in schools in connection with the practical implementations of Syllabuses.

The following are definitions of concepts used in later chapters:

Throughout this study the term Drama Education or Drama Training is used to denote all dramatic activities or experiences of the student, whether in formal or creative drama.

**Formal drama** - denotes all activities necessary for the preparation and the presentation of the performance of plays, written by persons, (usually adults) other than the students; activities concerned with the aim of performance and presentation before assembled audience, in conditions similar to the professional theatre. It is the most characteristic form of drama in secondary schools and tertiary institutions.

**Informal Drama** - denotes more informal activities, during which the students, guided by a teacher or peer group leader, create scenes or plays and perform them with improvised dialogue and action. The aim is personal development of the students involved, rather than the satisfaction of an audience.

As will be argued later these two definitions represent two different concepts but are correlative and complementary
Examples of Activities included in formal drama are:

1. Reading and study of plays;
2. Rehearsing, and directing;
3. Memorisation of parts;
4. Costuming;
5. Scenery Making;

Activities included in the informal drama are:

1. Dramatic Play of older children:
   a. Interpretation of musical moods
      (often referred to as Dance Drama);
   b. Characterisations based on suggestions;
   c. Original pantomimes;(2)
   d. Charades, defined by the Concise Oxford Dictionary as "game of guessing word from written or acted clue given for each syllable and for the whole."
   e. Improvised parts from literature and/or social studies

---

(1) Based on definitions as agreed by the Children's Theatre Conference Study on Definitions. (118:139-142)

(2) The term "pantomime" was used in preference to "mime". Mime, like ballet is a formalised art with clearly set canons of movement. Pantomime employs improvised movement free of prescription.
(2) **Story Dramatisation:**
The creating of an improvised play based upon a story whether original, or from literature, history, or other sources. Guided by a leader who tells the story and helps the children realise its dramatic possibilities, they play and act it with spontaneous dialogue and action. Only a small unit of the story is played at one time. The group evaluates the work after each playing and gradually develops a complete play.

(3) **Polished Improvisations:**
These are creative plays developed to the point where they approach formal plays.

**School Drama** (defined in 16:495)

(1) A play presented by pupils as a definite part of their school activity, either before audiences of their fellow-pupils or more rarely before general audiences.

(2) The systematic organisation of a dramatic presentation as a recognised part of school procedures.

**Dramatics:**

(1) The activities of any organization devoted primarily to the creation, preparation and production of plays.

(2) Activities in the creation, preparation and production of plays as a part of classroom work.
Dramatisation - strictly, the recasting into dramatic form of a story or other material not already in dramatic form; loosely and incorrectly used to designate the acting out of a story or any piece of literature or the acting out of an item to be learned.

Definitions of terms Adolescence and Developmental Task:

Adolescence - is defined (43:1959) as simply "the period in which the transition from childhood to adulthood occurs." In the following contents this means students from the time they begin their secondary education to the time they leave school, consequently, a period from about the age 12 to about 16 - 17.

Developmental Task - according to Havighurst (46:22-40) is a task that arises at or about a certain period in the life of the individual, successful achievement of which leads to his happiness and to success with later tasks, while failure leads to unhappiness in the individual, disapproval by society and difficulty with later tasks.

In defining terms concerned with the New South Wales Education Department system, close attention has been paid to definitions stated in the Report of the Committee Appointed to Survey Secondary Education in New South Wales, (90:29) thus:

(1) In selecting the working definitions of these terms, the investigator has taken into account the assertions and divergences of opinions, which reflect the variety of research approaches and reveal some inherent diversity of aspects which are observed in adolescence. Further, that there is no universally accepted definition of adolescence. Both definitions are accepted as broad definitions.
Secondary Education - means "the education of all boys and girls from about the age of 12 till the time when they leave school for work or for some form of tertiary education."

Comprehensive, Co-educational High School - means a secondary school, which provides complete education for boys and girls in mixed classes, who enter these classes without an examination, in a natural progression from the primary school, and are not separated on the basis of "any forecast of the standard or pattern of achievement of an individual pupil." (90:37).
CHAPTER II

PLACE OF DRAMA IN EDUCATION

The purpose of this chapter is to establish the degree to which drama can provide opportunities for fulfilling some of the needs of adolescents, using as criteria the concept of developmental tasks.

The Meaning of Drama:

Drama is an artistic expression of the imaginative, playful spirit of men through acting. This writer interprets drama in the sense of its original Greek meaning - dram - to do, to act, to perform, to struggle. The emphasis is on action. Such action requires an imaginary stimulus, a creative effort, acquired communicative skills and a group of people to share the expression.

This interpretation is frequently accepted by those who are concerned with the creative teaching of drama in the schools. In this sense, drama is a process of behaving imaginatively. It is agregarious activity to be exercised within a community. In this sense too, it becomes an inseparable part of life in society. It is present in any activity where representation of intellectual and emotional states is re-created in order to communicate ideas, feeling and attitudes to others. By its origin and by tradition, it is present in the ritual of Church services, in the communication of the other arts, such as music, dance, ballet, choral
speech, puppets and even in sport on the playing fields during competitive games. It is known as theatre in the progeny of the original Dithyramb, the Tragedy and the Comedy and all its other derivatives, such as radio and television. It is an integral part of an imaginative life.

There is no universally accepted definition of school drama. Different terminology is often applied to essentially similar concepts. The investigator feels that as a result of conflicting interpretations, the place of drama in education has been sometimes uncertain and on occasion heatedly debated.

The profusion of terms arises from the different uses to which drama has been put in schools since the time when Athenian boys were acting as chorus in the developing theatre of Greece. Since then, drama has played a varied part in the education of students. A succession of terms has arisen, such as "drama as theatre", "scripted or formal drama", "school play", terms often indiscriminately applied to that section of literature that is written in a particular form and with well defined structure. This form, however, is not a purely literary form, such as the novel or poetry. Most plays are written to be performed by actors, in front of audiences. Several correlated arts are at work and it is the fusion of the arts of writing, acting, directing, scenery design and others, which brings this form of literature to its ultimate fruition during the presentation of the play.

Drama has been often synonymous with the literary study of
plays, and as such has been for centuries the proper concern of education. The method most often associated with such a study, is one which implies appreciation of the play through a literary-aesthetic analysis and is conceived primarily as an intellectual activity.

Drama defined as theatre implies emphasis not solely on literary study, but also on activities and experiences involved in the process of preparation of plays, before audiences. This process, henceforth called the production of plays, has again a long tradition in schools. Such activity is based on the belief that understanding of drama comes more vividly through participation in the play. The process of production is in essence the dramatic method, used for a particular purpose. This dramatic method is designed to practise drama as a fine art and to emphasise the interpretation of the literary word. The process of interpretation involves a complex learning situation, primarily based on problem-solving and involving the whole personality, because the body as well as the mind is used as an instrument to interpret ideas and feelings. Solutions of problems may easily be evaluated immediately a piece of acting is completed. The errors in interpretation are usually due to some deficiency in the interaction of the individual's physical, mental, emotional or moral make-up. In order to correct the wrong and learn the right response, the individual is constantly, totally involved, during the learning process. This propensity of Drama for total
involvement of the individual in a learning situation leads to its further utilisation in the teaching of subject matter and as a means of developing particular personality traits.

The dramatic method in teaching subject matter uses drama as an aid. Essentially, the principles underlying the method are the same as in the dramatic method used for the practice of theatre, but the emphasis and the aims are different. Nevertheless the terms "dramatic method" and "dramatisation" are widely held to be synonymous.

Recently and concurrently with the growth of the dramatic method of teaching, emphasis has been given to more creative aspects of drama. Terms such as "creative drama", "free drama", "child drama", "classroom dramatics" are applied to dramatic activities, based largely on the creative efforts of a particular group and often used as a means to artistic expression per se. Informal drama defined in these terms is often synonymous with the dramatic method.

In the first instance, the dramatic method is used as a means to greater involvement of students in a selected topic of a subject matter. In the second case it is used as a means to practise an art, which ultimately will lead to better understanding of the means of expression the student has at his disposal and may lead to deeper appreciation of theatre art.

Dramatic method as a teaching technique then lies between the extremes of informal and formal drama practised as an Art,
for it utilises a number of activities, such as dramatisation and characterisation, which are based on the interpretation of literary models, a ballad or a novel, for example, re-created and re-interpreted in an improvised fashion through the dramatic convention.

The activities of formal and informal drama involve both creation and creation-interpretation and are increasingly recognised as a means of educational enrichment.

Whether the dramatic work in school is used to practise the art of expression, or as a teaching method applicable to many subjects, it should fit the student for a fuller life in the society into which he is growing.

In the literature surveyed for this study a dichotomy of views in respect of drama is clearly evident. Just as evident is the diversity of opinions on the value of formal and informal drama as an educative activity and on their respective place in the curriculum of secondary schools.

The definition of "school drama" implies:

(a) activities of a particular kind, namely, study, preparation and presentation of plays;

(b) a course of study, a curriculum during which drama is practised within its own right.

Presentation and preparation of plays, either formal or informal may be of frequent or infrequent occurrence in school and the importance of drama as an educational activity, namely
its impact on students, must depend on several variables, some of which are:

I. The Purpose of the Activity:

There is a need for clarification of the purpose for which drama should be included in the curriculum. If drama is used only as an aid to teaching subject matter and if its educational value is recognised by the authorities only as such, in a rather narrow sense, no provision will be made for special time allocation and additional facilities. Drama will not then be considered a special subject, such as music, visual arts or physical education, and no really valid claims can be made for the full utilisation of its educational potential.

One purpose of a play may be to teach facts, attitudes, skills, etc., using the play as a means to an end. If such is the case, at least two different kinds of drama immediately suggest themselves:

(1) **Dramatic method as a teaching technique**
which ranges over almost every aspect of the curriculum, and which is only partly concerned with the personal development, towards which in some degree every curriculum is geared;

(2) **Dramatic method implied in the practice of dramatic art**, either of the informal or formal kind and included in the curriculum in order to
provide educational experiences, deemed valuable for several reasons, but mainly concerned with the intellectual, emotional(1) and social development of students, an implication, inherent in the practice of an art.

The broad distinction between the meanings depends on the ultimate aim. The Report of the Central Advisory Council of Education (Wales) (69:23) has clarified the issue in the following way:

In the period in which dramatisation is used as a teaching method, the ultimate purpose is to present the matter in a vivid and interesting way so that the children (adolescents, p.5), will remember it, whether it be an incident in history, an account of a journey in geography, a group of syntactic uses in a second language or a story from the Bible. In the period devoted to drama proper, on the other hand, the intention is that the child, (adolescent) as he grows older, will learn to understand and to approach drama as art form, so that by the time he attains the age of fifteen or sixteen he will, through his own creative work in speech and movement, and through his acquaintances with the creative work of dramatists, begin to understand some of the conditions which determine the writing, presenting and acting of plays. The aim of one is primarily instructional, the acquiring of a body of knowledge attractively presented; with the other, the aim is primarily aesthetic.

This statement is important, because:

(a) it makes clear the position in the curriculum of formal and informal drama as an art form;

(1) "emotional" — meaning a generalised feeling that suffuses the whole of a vital experience. Vide, J. Dewey, Art as Experience, (29:41).
(b) it throws light on the second meaning of the
definition "school drama", which implies a
course of study within the curriculum;
(c) it sees both informal and formal drama in their
proper perspective as complementary parts of
one process;
(d) it emphasises the creative aspect and the slow
progression necessary in the approach to formal
drama;
(e) it has a bearing on the second variable, because
the degree to which creativity may be fostered
will depend on:

II. The Basic Principles Underlying the Purpose:

Taylor (114:42-44) has pointed out that in ensuring the
realisation of the purpose, where creativity is emphasised, basic
principles of learning must be kept in mind, regardless of the
objectives formulated, in order to realise a desired type of
behaviour.

These general principles are concerned with:

(1) The provision of opportunities for students to
practise what is implied in the objectives. If
the objective is "ability to 'try on' other types
of personality", the student must have opportunity
to participate in the study and acting of various
roles.
(2) The necessity of keeping the desired behaviour involved in the activity within the range of possibilities of the student. There is reasonably well-substantiated doubt as to whether students in First Form, especially the less academically gifted, are able to cope with the complexities of a formal drama (118:139-142). Elaboration of the problem of "readiness" must at this stage be left for later discussion.

(3) The need for the student to obtain satisfaction from the learning situations and the behaviour implied in the objectives. This will depend on the method used to develop content creativity, consequently a method which will take into account the reliance on the individual's need to explore, to express what he has found through experimentation and exploring, and to gain the needed cultural skills to help the exploration and expression to become more satisfying to him.

(4) The use of any particular experience to attain the same objectives, depending on the ingenuity of the teacher and the need to meet the various criteria for effective learning, (65:107-176).

III. The Role of the Teacher:

The third variable falls under this heading. The teacher must have sufficient philosophical and psychological background
and educational insight (vide; 123:41-65), to establish a relationship of trust and sincerity with his students and thus provide opportunities, in selecting and developing appropriate content, for satisfaction of some of their adolescent needs.

This requires that the teacher should know clearly the possibilities of a particular content and its development, (e.g. the production of a short play) and the framework within which to work. He will take into account, in selecting a particular activity or material, the fact that it must be meaningful to the student. For this he must understand the structure of the content, so that he may help the student deal with it. He must be aware of the complexity of the process and see the interrelatedness of knowledge and experience, the interdependence of means and ends and of the role which analysis, intuition, imagination and trial and error, play in problem solving. He will assess the length and the quality of experience in drama of the students and plan the way in which present activities are to be related to past experiences. In providing opportunities he will, together with the students, decide on procedures to be used in order to achieve the selected goal. He will be clear on the way in which the whole project should be evaluated in terms of the individual student progress (vide; 59:3-20).

It is within this concept of drama and within the frame-
work of the basic principles of teaching method that this
enquiry has been undertaken. It has been assumed that drama
is potentially an important educational activity and that its
practice will benefit those who have opportunity to be exposed
repeatedly to its methods. Further, it has been assumed that
it is the function of the school to provide these opportunities.
Campbell (15:7-8) for instance, justified the inclusion of
drama in the school curriculum on three grounds: tradition,
literary study and personality development.

The way in which such opportunities should be provided
and the amount of time that should be made available will
depend on the unique values that drama can offer and on the
criteria used in evaluating the opportunities.

Criteria: The developmental tasks:

If, as Robinson (100:16-21) says, drama can assist with
the development of personality, because "the experimentation
and experiences are provided in a vicarious living situation!
the developmental task concept may be useful as a criterion
against which the degree of the usefulness of Drama may be
evaluated.

The opportunities for fulfilment of these tasks will be
provided to the degree to which emphasis is given in any secon-
dary school to vocational learning which is materialistic and
functional, avocational learning which is non-functional and
non-utilitarian, or a combination of these two, in which that
which is avocational is used for vocational purposes and vice versa. In the schools under discussion the last alternative applies.

These tasks, formulated in a general way would not be altogether useful as a measure of evaluation, but they imply a certain fulfilment of needs which should be a proper concern of the school.

Fulfilment of needs:

It is beyond the scope of this study to evaluate the voluminous amount of theory on the adolescent and to attempt to give a summary of present knowledge. In this connection the writer has relied on a number of investigations and he considers that the basic feature of the adolescent, according to the Australian study, is his need to acquire the means of articulation, a task which gives "direction and coherence to all aspects of the adolescent's behaviour, (and) has to be undertaken satisfactorily if the adolescent is to grow successfully into society. This task involves trying to formulate the principles upon which future behaviour is based, and future judgments are to be made; developing, as it were, an adequate philosophy of life." (20:77)

Connell (21:45) in discussing the developmental tasks outlines the needs as follows:

I. Personality System:

(1) The need for security;
(2) The need for adventure;

(3) The need for responsibility.

and he quotes: (41:48)

These basic psychological needs of acceptance, of opportunities to show tenderness, of adventure, of responsible contributing to the group and of some understanding of the nature of the universe, are satisfied in different fashions at different ages in differing social groups; and many of the changes in wishes and in attitudes which puzzle young people and their parents are comprehensible only in the light of such variations."

Following is a consideration of the implications of statements Connell makes in describing each of the needs above:

(1) The need for security implies

(a) The desire for social acceptance by one's peers and approval by authority figures:

It is assumed that such desire is manifested in the opportunities provided by or sought for social interaction.

(b) Emotional stability based on understanding of others.

(2) The Need for Adventure implies

(a) The provision of opportunities to display initiative, courage and creativity, the desire to undertake new ventures and;

(b) A successful completion of such ventures primarily through self-direction.
(3) The Need for Responsibility implies

(a) The provision of opportunities for social cooperation in meaningful activities of the society (school) and within a peer group;
(b) The opportunity for not only long term, but also immediate, short-term application of these activities, if they are to be meaningful.

II. Social System:

Role Playing implies provision of opportunities for "trying on" life, so that the adolescent may gain understanding of the variety of parts which the members of society play in the social interaction of life.

The technique of role playing, if properly conducted by teachers, has much to offer. Linsey maintains that:

Through a sequence of (1) setting up a situation, (2) role playing it, (3) analysing the dynamics of the observed role playing, (4) replaying the situation, and (5) analysing it again, students can be helped to improve in scope and depth of perceptions and their responses and to begin to build bases for generalising." (55:200)

III. Culture System:

The need for articulation within this system implies:

(1) The provision of opportunities for aesthetic experiences and for critical judgment, so that the adolescent may acquire standards of taste, (aesthetic values), and criteria by which to judge the artistic contributions in the varied arts which surround him, and the conflicting
values and ideas they represent; and,

(2) the provision of opportunities through which he may reach a better understanding of these ideas and beliefs represented in his and other cultural systems.

To the degree to which drama may provide these opportunities and to the degree to which the needs may be satisfied by them within the particular social group in the classroom, to that degree should Drama be considered an important educational activity, besides all additional advantages it may have.

It is then, with these particular criteria in mind, that this survey has been undertaken.
CHAPTER III

DEVELOPING CONCEPT OF SCHOOL DRAMA IN THE TWENTIETH CENTURY

A. EVOLUTION OF DRAMA AS METHODOLOGY IN THE

UNITED STATES OF AMERICA

Introduction:-

Coochin (171) has outlined a comprehensive historical survey encompassing a wide diversity of opinions expressed on the value of drama in education at different times since Plato and Aristotle. This survey has served as a useful reference to discover the present day use of drama as a means of education, and its underlying values.

Using the term drama and education in their widest sense, Coochin's theory is that in the past, drama has been practised at school primarily for its own sake as a liberal and fine art, although it has been put to many other uses. He maintains, that art by developing the imagination helps towards the unfolding of our complete individuality, and thus allowing us to see life imaginatively, leads us beyond the mere practical and selfish to what is moral and truly social ... If art provides for the fullness of individual development the special claim of drama is that it joins all arts together in their fundamental forms and presents them as a social experience.

He summarises the main function of drama as being illuminative, initiatory and effective, terms with which every educator must be vitally concerned. In this respect his conclusion is very similar to Herbert Read's statement, (made in a letter to and quoted by Slade),
"Drama is absolutely essential in all stages of education. Indeed I regard it as that form of activity which best co-ordinates all other forms of education through art." (108:122)

Coggin supports his theory by a formidable body of evidence which, although occasionally cursory and diffused in its philosophical explanations and difficult in its organisation, (because of the nature of an unsystematised subject), suggests that Drama has been accepted now as an educational activity of importance. Although not readily obvious from the study, his theory may explain the most striking of all developments of the last forty years in this field, namely, the re-acceptance of drama in education and the conditions on which it has been accepted.

Following this survey, it is reasonable to state, that drama, in some form or other, has probably always been included in the activities of schools. If it has been rejected, it has crept back again soon enough. Generally it has been practised as a discipline in its own right as Theatre, but just as often it has found a place because of values it possesses and contributions it makes to the teaching process.

Since Plato and Aristotle, drama as a school activity has had its opponents and its advocates.

The opponents have argued against drama mainly on the grounds of educational efficacy.

The core of such arguments is that the values of drama are outweighed by the doubtful quality presented in teaching by imitation;
by the amount of time and energy it consumes; by the disruptive effect it has on academic studies.

During certain periods in the past, for example during the Puritan reaction, arguments have been based on moral grounds: the extroverted behaviour and vanity it encourages; the ease with which it may be misused, and the undue emotional and sensuous effect which it exercises.

Its advocates have regarded drama as a valid and useful teaching aid because it supplies intellectual and emotional stimulation in the study and appreciation of literature. It has proved a valuable aid in language study. It has provided the necessary balance between knowledge and practice and integrated and co-ordinated subject fields. In and out of school it caters for leisure and recreation and gives training in activities useful in social and communal life. It has elucidated moral teaching, provided supplementary activities and stimulated interest for less gifted or intellectually inferior students. It helps in developing personality traits, especially in the area of self-assurance, self-knowledge, self-realisation and self-expression.

Any attempt to analyse the reasons why Drama should be included in the school curriculum proves a difficult undertaking. Recourse to history and tradition, although valid, provides only a partial answer, in so far as aims of education, formulated for any particular period in the past, differ significantly from the aims formulated today. Opinions expressed on any activity included in the curriculum, will depend on the different philosophical approaches to
education and on the criteria formulated.

Renewed Interest in Drama in the Twentieth Century:

The potentialities of drama as a teaching method, rather than as an entertainment, become obvious as the new approach to education through "experience" has emerged and gathered momentum during the present century.

Rousseau, who gave the impetus to the growth of the naturalistic movement in philosophy, art and education, emphasised experience and activity, which until then played a comparatively minor part in the speculative philosophies. In his path came Kant, Pestalozzi, Froebel, Elyot and Dewey, and by the end of the nineteenth century the philosophies and the teaching methods which evolved from them prepared the way for the vast changes in education that we are witnessing to-day.

The controversy about the place of drama in education reflects the wider educational controversy of this century. The methods based on the naturalistic philosophies are only slowly finding their way into the secondary school classrooms and with them comes a new re-acceptance of Drama.

Two distinct points of view in respect of Drama have emerged. One is concerned with formal drama and its educational values as practice and appreciation of theatre; the other with informal drama and its value as a method of teaching a new approach to personality development.

Now, more than ever before, attention is being paid to the subject
of Drama in Education. Books, (1) periodicals and popular articles appear in profusion, conferences are held and resolutions formulated, with official policies expressed in reports that are published with growing regularity. It is the centre of interest of various specialists who study, write and speculate about it. Yet it is a field notoriously void of objective research and in this direction relies heavily on empirical evidence and deductive reasoning.

Drama in Education - Historical Outline:

For a later purpose of this thesis, a very general and selective account is given of the trends which have established drama as an important educational activity in some secondary schools in the United States.

J. E. Popovich (97) points out the difficulty of outlining a historical development of this kind, because of the variety of practices and dissimilarity of experiments, which relatively recently led to the development of creative dramatics. He makes clear that the practice of creative dramatics means practice of an art, requiring techniques which result in highly individualistic teaching methods. The different approaches to the dramatic teaching method and the dearth of publications describing these methods make an accurate historical survey very difficult.

He traces the first consistent, although crude efforts in dramatics at the elementary level in American classrooms, to experiments of

(1) Classified list of selected important books and periodicals is enclosed in the bibliography, part B.
Edward Sheldon, the originator of the "object lesson" at Oswego, New York, whose contribution to education has been evaluated by Hollis. (47:)

Deeply influenced by the theories of Pestalozzi, Sheldon saw the value of dramatics, in the spontaneous activities it provided when children discussed, then enacted and performed their ideas. Despite the serious objections to the "object lesson" in some of its aspects, (particularly with regard to imitation,) Sheldon exercised a great influence on F. W. Parker, W. Wirt and John Dewey.

Colonel Francis W. Parker founded in 1901 a school based on the philosophy advanced by Pestalozzi and Sheldon, which contributed significantly to the development of dramatics during the first half of the 20th century. In teaching, he stressed the importance of oral expression through improvisations, but did not see the value of dramatics, for instance, in the teaching of literature.

John Merrill, (64:), a collaborator of Parker and a specialist in speech and drama, emphasised the value of dramatics in the teaching of literature as well as language and its effect on the socialising process of the student. In 1930 Merrill in collaboration with M. Fleming published Play-Making and Plays, a systematic course of activities ranging from single improvisations to short formal plays, where only a small portion of the book is really concerned with the creative technique.

Dewey and the Progressive Education Movement:

The story of the laboratory school at the University of Chicago, founded by J. Dewey in 1896, and the experimental work undertaken there
under his leadership, by a number of his associates, is too well known to be discussed here. The activities of the school and its learning processes were centred around the child. The value of dramatics within such a framework became obvious. Dewey (30:143) believed that

The primary root of all educative activity is in the instinctive, impulsive attitudes and activities of the child, and not in the presentation and application of external material, whether through the ideas of others or through the senses ... (then) ... numberless spontaneous activities of children: plays, games, mimic efforts ... are capable of educational use, nay, are the foundation-stones of educational method.

Such activities are creative and lead to better appreciation of art generally. The traditional problem stemming from the apparent difference between creation and appreciation can be explained by experience gained from such spontaneous activities. Appreciation of a scripted play, for instance, through acting is, in fact, the recreating of a work of art.

There are numerous references to the use of dramatics in teaching throughout the reports of the Laboratory School. Since 1919 the followers of Dewey have frequently expressed their views on the values of dramatics as a group activity and as an activity which nurtures creative development of the individual. These views were published in the journal "Progressive Education" and the complete issue of January, 1931, was devoted to the place of dramatics in progressive education. Here, views representative of a national association of education formally declared that dramatics as an educational tool and as an art is recognised as an important force in education.
During the first quarter of the 20th century, William Wirt (1874-1938) organised the schools of Gary, Indiana, on the principles that they should provide opportunities for work, study, and supervised play for children in urban areas, that school facilities should be fully utilised, and that curricula should provide varied and enriching activities. Special auditorium periods, devoted to oral communication, became a feature that influenced other experimental schools. Dramatics played an important part in the Platoon school, as an excellent method of correlating and systematising school work.

Dalton School:

In the Dalton School founded by Helen Parkhurst, the originator of the Dalton Plan in 1916, the activities and the curriculum were designed to foster self-reliance and provided for the individual differences of students. In the lower school, in the final summary of learning experience, the form was one of dramatic presentation. At the high school, the formal drama was preferred, according to Mallinson (57:121-123) because of the following reasons:

1. These experiences in dramatic form serve to make more real and vivid to the children the facts, ideas and feelings involved.

2. Drama affords the experience of working in a group for a common purpose. The students begin to realise that the success or failure of each individual has a direct effect on the accomplishment in which all are concerned.

3. The student becomes more and more aware of problems and personalities outside herself. She begins to discover talents in others. By projecting herself into the characters of others, she
Must not only know how a character behaves, but why he acts and speaks as he does. Her attention is directed towards real people who are in some way like the characters in the play, so that her understanding gradually widens to include a larger circle.

(4) The play instills certain habits of working. There must be accurate timing. No matter what happens everything must be ready by a certain date. The girl who fails to do this is very conscious that she has failed in her responsibility to the group. A play also entails a considerable amount of uninteresting work, but because the total experience is so valuable in their eyes, they willingly undertake such drudgery. Further they also have an experience in looking at their work as it really is, and not as 'wishful thinking' might imagine it to be. Good intentions are not good enough on the stage. It is not until they have been translated into something concrete in the hard and impartial light of the stage that they will win a real appreciation.

(5) The final advantage of the dramatic experience is that it is not preponderantly intellectual. It includes a large amount of physical activity, not only in the acting, but in the construction of the stage set, and in the making of costumes and properties. It involves an understanding of, and participation in, an experience where the emotions play an important part, and tends to discourage a frequent adolescent attitude that emotions are dangerous. The physical, and intellectual elements are blended into a whole which is typical of the experiences of life.

At Evanston schools, Illinois, Winifred Ward experimented from 1920 on and presented results of these experiments in `Creative Dramatics' (119) published in 1930. Her book is almost equally divided between informal and formal drama practices and techniques. The term "creative dramatics" appears for the first time. By 1947, Ward had evolved a theory and published it in Playmaking with Children, (121) extensively revised since. The concept of creative
dramatics as an art in its own right, rather than as a teaching method of subject matter, marks the emergence of dramatics as a subject, primarily concerned with the aesthetic development of the student. Ward extended the range of creative dramatics to all grades of the high school and to the College and University levels of education.

Summarising the emergence of dramatics as an educational force in America, Popovich comes to the conclusion that the creative dramatic trend owes its heritage to educators, but owes its principles, techniques and popularity to Winifred Ward.

Accelerated Growth of Creative Dramatics:

Despite these developments, the spread of informal drama in primary and secondary schools has been slow.

Winifred Ward (120:135-151) maintains that the present status of Informal Drama in American schools is not very high, and, in general, informal drama is not recognised as a subject in the public school curriculum, as music and graphic arts are recognised. She offers two reasons by way of explanation:

(1) Informal drama is relatively a new field and a latecomer in education. While there are supervisors and specialist teachers in the other arts, there are seldom any in drama.

(2) The present trend away from specialisation and towards the "self-contained" class, where practically all subjects are taught by one teacher,
mitigates against a wider recognition of drama as a subject. However, teachers who have taken courses in informal drama at the college or university level or attended courses and demonstrations provided by several agencies, are making constant use of informal drama methods in classrooms.

Sike (106:106-111), expressed an opposing point of view to this. Discussing the development of creative dramatics, she points out the rather rapid growth of the movement, considering that prior to 1932 none of the universities, (except the Northwestern University where W. Ward conducted her own courses), offered such programmes. She quotes "American Theatre Association's 1957 survey, which indicated that more than 200 colleges and universities throughout the country were by then offering courses in children's drama and that more than 4,000 future leaders and teachers were being trained each year.

Only three years earlier, in 1954, Mounson Law (52:40-46) had also reported that at least 92 colleges and universities were offering courses in creative dramatics and an additional 72 offered courses in which creative dramatics were included as a portion of study.

Ward goes on to speak about the sudden break which occurs in the development of informal drama with the beginning of High School
When a school is so organised that seventh, eighth and ninth grades constitute a junior high school, there is a definite break from the sixth to seventh grade. Departmental organisation usually takes the place of the self-contained classroom, and unless the school has a special dramatics teacher, there is little chance that students will have any experience in informal drama. Even in schools where the break comes at the end of eighth grade, opportunities for informal drama are few. Pressure to complete requirements for senior high school, lack of preparation on the part of the teacher, and self-consciousness which affects boys and girls of thirteen and fourteen years cause a great falling off in this creative work at a time when it is so badly needed.

And discussing the uses to which drama is put in making factual material more interesting, she points to the shortcomings of such practices:

Historical and geographical facts are put in to dialogue form without regard for human dimensions, with the result that though dramatisation may make clear whether or not children have understood subject matter, the art itself will lose interest to them.

The growing need for better training is reflected in this expression of the official attitude:

As administrative or curriculum heads have to come to realise the potentialities of creative drama, many local, country state and national meetings are giving it a place on their programmes and encouraging the use of it in their schools. Though few supervisors are provided as yet, many teachers' colleges offer a course in the subject, and in some universities it is required of all students majoring in elementary education. (120:137)

Many private schools employ specialists trained in formal and informal drama, who teach at the elementary level. Practices at
the primary level differ. Ward describes as an example the public school system in Evanston, Illinois, a city of 75,000 people, where, since 1924, the schools have had regular dramatic departments with a supervisor and trained dramatic teachers. Children of the seventh and eighth grades are able to take (as one of their electives), Informal Drama, the classes meeting either two or three times weekly during the regular elective periods of forty-five minutes. In the seventh and eighth grades, which are organised into "intermediate schools", students may take Dramatics as one of their electives, some taking it for two forty-five minute periods per week, some for three. These courses are not correlated with other subjects.

Practices vary from one State to another. In Cosmopolis, Washington, informal drama is used extensively in correlated subjects. The theory underlying its use is a firm belief that through Informal Drama the younger teenager may be guided to understand himself better through this transition period.

In other schools, e.g. Allen Junior High School, informal drama is used as a "loosening up" device in the preparation for formal drama, especially in the introduction to the study of Shakespeare.

Any attempt at generalisation proves difficult, for policy in regard to drama teaching in high schools is left to the individual initiative of teachers or school boards.

The other use to which drama is put in the high school is in
presentation of plays for public exhibition. The educational utilisation of formal drama in Platoon and Dalton Schools has already been mentioned. But in many other schools, this usually means a formal production, directed by the teacher, where a few selected children perform in front of an audience. This is the most common form of drama in the high school grades and is one which often leaves much to be desired, mainly because of the lack of knowledge of production techniques on the part of teachers.

Workshops, in-service courses and university extension courses provide only a partial solution to the problem, because of their short duration and limited scope.

Some indication of the extent of educational drama may be gathered from magazines devoted to the subject. The American Educational Association publishes a quarterly "Education Theatre Journal", arranges conferences, and gives other services. The Thespians Society, besides providing comprehensive services, publishes a magazine Dramatics, with a special direction towards High Schools. The "National Association of Secondary-School Principals' Bulletin" devotes its pages to contributions in drama and speech. There are also publications by the National Collegiate Players, The National Theatre Conference, and The Speech Association.

About 10,000 professional educators, according to Professor Robinson (100:18) were engaged as instructors in teaching Drama in the schools of America in 1958.
The conclusions which may be drawn from the discussion so far and which have bearing on the situation in New South Wales are these:

1. Both informal and formal drama are established as special subjects in schools where the administration has accepted the philosophy which underlies its practice.

2. Resources are available to offer teachers specialized training, or courses concerned to a degree with drama teaching.

3. Time allocation for an elective course in drama varies between 3–4 periods per week.

4. There is a definite tendency to provide opportunities in informal drama up to 12 years exclusively. After the twelfth year the student is gradually introduced to formal drama.
B. THE CHANGING CONCEPT OF SCHOOL

DRAMA IN ENGLAND

Formal Drama

In examining the chequered development of drama, Coggin came to the conclusion that the new acceptance of drama in the school in England began about 1800, and until the end of the century its values in schools had been recognised in three main areas:

1. As an entertainment, serving to relieve the more serious routine of school life, drama was often practised in close connection with music. (Comic operas, especially Gilbert and Sullivan.) Such undertakings of individual enthusiasts, who selected the most talented students and prepared the performance out of school hours, relied on drilling and coaching of actors in elocution, movements, groupings and singing. The aim was a performance in front of student and adult audiences. Drama in schools still abounds in this kind of theatre even today. Mostly the process of producing is only the necessary means to an end, squeezed into as short a time as possible, and closely following professional practices. In the absence of the long and necessary training needed by the professional actor, techniques and methods are used which often run contrary to modern educational practices; ideas of the teacher-producer are often imposed onto student-actors who, lacking deeper understanding based on inner motivation, learn their parts by rote-memorising, by the imitation
of "tricks of the trade" and by the insincere pretending of emotional states. There are exceptions, but these are by no means representative of the prevalent practices.

(2) With the new approach to the subject of literature, drama has been recognised as one of the means to better appreciation, especially of Shakespeare. The "bookish" approach has gradually begun to be relieved by the acting of plays, plays which in some cases are produced yearly for the benefit of student and adult audiences. Some excellent methods have been developed but they remain restricted to a few schools.

(3) Drama has been utilised in the teaching of languages as a linguistic training. Greek, Latin, German and French plays are occasionally produced, in some cases once a year and as an extra-curricular activity.

This trend has gained momentum through the first half of the 20th century, where it has been characterised by a greater variety. Modern plays, as well as classics ranging from Sophocles to Obey are being produced.

Coggin (17:197-205) has outlined this development in some detail and discusses the work of teachers like M. Redgrave at Cranleigh, J. Garrett at Raynes Park and later at Bristol Grammar School, Gus Boas at Sloane School and Ronald Watkins at Harrow.

Official Attitudes

Following the success of this type of school drama, official policies began to be formulated. Coggin lists several Reports
expressing the attitude of authorities and justifying the inclusion of Drama in the school curriculum.

One of the first, and one significantly concerned with Drama as a means to linguistic training, was the Special Report on Educational Subjects, (1898) which reflected the position of school drama at the end of the nineteenth century. Drama was utilised in a strictly academic sense but the growing insight of the possibilities that drama could offer was unmistakably present. Vitalisation of the language, leading to improvement of scholarship, transfer of skills and knowledge into other subjects, were the directly and indirectly felt results of play production. As an ideal, it suggested the role of the teacher as one of a guide who selects the various suggestions of the students and gives them proper harmony and proportion. (66-334)

A typical example of the English views on the value of Drama in the more enlightened schools is reflected in The Report of the Teaching of English in England. (67:) The production of plays is justified firstly on the ground that the sooner the student is introduced to the best in theatre art, the less likely he is to be attracted by the worst. Drama in school is a preparation for the leisure hours of later life.

On pages 316-317, the Report lists additional values: drama training is a useful aid to speech and movement, and to the appreciation of human behaviour, which in turn has a bearing on personality development, in so far as it requires emotional con-
trol, self-discipline and resourcefulness. It helps to develop unsuspected abilities in students who are not considered academically gifted, and enables them to gain new interest in themselves and their possibilities, consequently, helping them to gain self-respect. This conception of drama is much closer to the American point of view, where the psychological rather than the purely aesthetic process is emphasised.

In schools which have implemented this Report, Drama has found its rightful place alongside other "art" subjects in the curriculum.

The Report on Curriculum and Examination in Secondary Schools, (1941) represents a point of view, which is significant because, like the New South Wales system discussed in Chapter 4, it denies the claim of Drama to inclusion in the school curriculum in its own right. It sees Drama and its use as a part of the subject of English and recommends it as a means to speech training, but the unique values of drama as a "psychologising" agent (1) are not fully recognised.

In schools where this point of view is prevalent, drama is practised by only a few enthusiastic teachers as a club or extra-curricular activity.

Probably the most enlightened of all these documents is the Report to the Ministry of Education on Drama in the Schools of Wales

(1) J. Dewey, (31:17-47) "He (the teacher) is not concerned with the subject as such, but with the subject matter as a related factor in a total and growing experience. Thus to see it is to psychologise it." (P.38)
which advocates dramatic method as an effective means of teaching many subjects in the curriculum, and is close to the Deweyan idea of "psychologising" knowledge and in addition recommends the study of drama, both informal and formal, as an art.

The Report on Secondary Education of the Scottish Advisory Council, in a similar vein, maintains that:

... in no single activity are all values of the new education so finely embodied as in the production and acting of a play. It integrates, as nothing else does, almost every department of the school; for literature, the social studies, art, music and the dance, electrical science, the workshop and the sewing room are all mobilised to one end.

These views are partly the result of another development closely allied with the growth of dramatic method in teaching, the emergence of the informal drama, a concept to which we must now turn.

Informal Drama

It has been pointed out that the new educational philosophies of the late nineteenth and twentieth centuries directly influenced the development and facilitated the later general acceptance, of informal dramatics. As the new methods of Sheldon, Parker, Dewey and Wirt were applied and refined and as the dramatic method of teaching brought new insights into the psychological and aesthetic nature of "doing" processes, an entirely new concept of informal drama began to emerge. With the relatively recent trend towards a more creative teaching, "creative dramatics" as an art, has come
into an existence of its own. Its gradual extension upward from the early grades through to the secondary and tertiary institutions has been evident over the last three decades.

Similar developments, if one thinks in terms of a general outline, have occurred elsewhere. (107:303-314)

In England, during the first decade of this century, dramatic method experiments began almost simultaneously and were conducted independently by several pioneers in different schools.

Edmond Holmes, (48:) a Chief inspector for elementary education, stressed the importance of dramatic visualisation and the vital part of "acting" in every class, as well as the necessity for continuing the activity throughout the student's school life. In the school he called Utopia, the method recommended extended beyond the teaching of English, particularly into the teaching of History, Geography, Nature Study and even Arithmetic. He maintained that the dramatic method goes beyond the learning of a particular subject matter. "By teaching them (the students) to identify themselves, if only for a moment, with other human beings, they (teachers) are leading them into the path of tolerance, of compassion, of charity, of sympathy." (48:176) Similar ideas are expressed in some of the handbooks that began to appear about the same time.

Henrietta Finlay-Johnston's The Dramatic Method of Teaching (39:256) was a practical account of the way she taught in her school at Sompling, in Sussex. Her approach and the activities
of the students involved in "adapted plays" from History and Literature, in original plays written by the students themselves, and in Shakespearean Plays, which the students "discovered" for themselves, resemble to a remarkable degree the philosophy and the practices outlined in H. C. Cook's *The Play Way* published much later.

An interesting point in her work was to observe how attitudes to drama cultivated in the school were carried over into after school life. The work of the school stimulated the interest of adults in theatre generally, and led to the establishment of an amateur society.

F. E. Melton (63:) found that the dramatic method, apart from stimulating interest in History, contributed to a natural development of clear and expressive speech and to character formation.

If we make use of drama for historical purposes, it is possible to exert a direct influence upon the characters of our pupils. Only by dramatic presentation can the children be brought into intimate relations with the great personages of history, and, by projecting themselves into the personalities of the people to be considered, feel as they felt, sacrifice as they sacrificed, live as they lived, and die, per chance, as they died. Undoubtedly, it is more important that we, as teachers should do our utmost to mould character, and make use of any subject which will help us to gain our goals, for many of the scholars get but indifferent training in their homes. (63:29)

The cultivation of imagination and the avoidance of self-consciousness were other by-products of his method, which included painting, modelling, drawing, acting Shakespeare, play making and language teaching.
About the same time similar experiments began in the grammar schools. Dr. W. H. Rouse, at the Perse School, Cambridge, extended dramatic method to several curriculum fields. The methods used at the school are outlined in the series called "The Perse Playbooks", (102:1) in the foreword to one of which (the first book, 1911), Dr. Rouse writes:

Acting is one of the most potent means of learning. Thought, word, and act linked together makes an impression such as nothing else can make. In this direction lies the salvation of our schools. We all know how dull a text-book is; a history of English, a manual of grammar, even chemistry books are sometimes dull. But if the teacher uses his book as suggestion, makes his history a story, sets his pupils to act it, in make-believe, before they know what they are doing, they are practising English composition and English grammar and learning English history.

The most comprehensive statement about the application of dramatic method to teaching was published by H. Caldwell Cook in The Play Way, (22:1), dedicated to Dr. Rouse, with whom he worked at the Perse School. Compared with Melton's Handbook, the Play Way is a monumental work, expounding in a practical way the naturalistic philosophy of education.

The basic thesis of Cook's work is that:

(1) "The natural means of study in youth is play ... (and) ... the natural education is by practice, by doing things and not by instruction." (22:1)

(2) "Interest must be the starting point in all we do, or we shall not do well ... The operation of interest is Play. To do anything with interest, to get
at the heart of the matter and to live there --- that is play." (22:9) Good work, generated by interest is often the result of spontaneous effort and freedom rather than of compulsion or forced application.

(3) The teacher's role is one of a guide, who exists solely for the learner. The Play Way is not an easy method. "You just cannot throw a few materials to the boys and leave them to amuse themselves ... There is more hard work, even actual labour, attached to the Play Way schemes than there is in the classroom "work". (22:181) Interest, dedication and "a special knack of casting stories into dramatic form" (22:183) are the prerequisites of the teacher, apart from a thorough knowledge of the subject. "Play ... goes deeper than study; it passes beyond reasoning, and lighting up the chambers of the imagination, quickens the body of thought, and proves all things in action." (22:16-17)

(4) Method: Almost everything was dramatised. In the introduction to each activity, Cook insisted on giving a demonstration himself, and on a trial and error period, during which students through acting and discussing came nearer to acquiring the required skills. The end products, the play or lecture, were important because the students themselves required
and received satisfaction out of their achievement, but the process of making the play, the "journey" to the culmination, Cook deemed far more important. Teaching the value of action, rather than teaching the students how to act, was his professed aim.

Once the necessary basic skills were discussed, demonstrated and tried, the students were completely self-reliant. Miming of ballads, acting of Shakespeare's plays and play-writing were the pillars on which the method rested.

If this contribution is measured against the criteria of present day adolescent needs, the Play Way is seen to contain the seeds of most of the ideas on which the modern approach to drama is built.

M. L. Hourd (49) who, in Chapter 9, "Some Effects of Imitation and Suggestion in Adolescent Expression" analyses the literary work of Cook's boys, comes to the conclusion, supported by irrefutable evidence, that Cook began to realise only very late in his career how much pure imitation of literary models his Play Way method encouraged. Hourd's conclusion can be applied equally well to the other writers who make use of dramatic method.

It would be difficult to overestimate the emancipating work, which Mr. Cook did in the Perse School, Cambridge, but a great deal has taken place since 1917 when the Play Way was published; and especially through the findings of the psychologists we have come to understand more about child nature and expression. But the constant recurrence in schools and, I regret to add, college magazines of these mistaken imitations ... is proof enough that many teachers are following in a tradition from which Mr. Cook himself was escaping at the end of his career. (49:92)
If the Play Way and other experiments conducted at the time did not always result in the kind of creativity which is emphasised at the present time, they did at least show clearly the influence such methods can have on the emotional development of the students, and that the practice of Drama as an art form is a means to achieving this development.

This recognition was clearly expressed in the 1929 edition of the Handbook for Teachers in Elementary Schools. [70:] Its 1937 edition and the 1942 reprint strongly emphasised the teaching of drama not only as a method of teaching, but as the practice of an art. It acknowledged the recent notable growth of interest in dramatic activity in the school and the effectiveness of the dramatic method of teaching, especially for improving the clarity and fluency of speech. But it emphasised drama teaching as a process, as a study and as an art which can provide remarkable opportunities for natural and effective modes of artistic expression in students. The fostering of creative activities, rather than learning was the goal of A. S. Neil's School, Summerhill, where it was considered that drama, out of all art and manual activities, provided the finest medium for the creative impulse.

Cook's method was refined and adapted during the thirties by a number of teachers and the results appeared in a form of practical classroom handbooks. Rodney Bennett's Classroom Dramatics, [6:] which made some impact in Australian primary schools, described methods and experiments in informal drama. He based this
theory on the assumption that, if classroom dramatics is to justify its existence, teachers must recognise that it should express, in terms of the students, ideas which, (whether they are Shakespeare's or the teachers'), are appreciated by the students. The work should be done by the students themselves, as far as possible, and every member of the class should have equal opportunity to contribute. Here he echoes values already recognised by Cook.

Interest, self-assurance, purposeful action, vigorous, expressive speech, self-discipline, initiative and more adequate attitudes are the values on the ground of which he recommends more allocation of time in the senior years. John Hampden, (44:1), Eric Newton, (94:1) and E. J. Burton (13:14) all have developed methods based on that philosophy of education that takes into account the full and healthy development of personality within a community.

Common to all these writers is the growing awareness of students' needs, based on the better knowledge of student psychology and deeper understanding of the intrinsic values of the subject matter to be taught. Although they are all concerned with the teaching of English, they see in the dramatic method and informal drama an integrating force for many subject fields.

With more experimentation, special methods have been developed, and then applied to different aspects of drama practised as an art.

Movement, evident in creative expression of all arts, is the basic factor of action. It can express ideas and emotions as in
dance-drama; it can communicate a story of human relationships without words as in a pantomime, or in its more stylised version --- mime.

Irene Mawer's *The Art of Mime* (61:), and *Twelve Mime Plays* (62:), is representative of this specialised approach to drama teaching:

Education is not merely accumulation of facts nor the conforming of mind and body to certain formulas. Education is the gaining of spiritual and physical poise whereby at every age from childhood to maturity we may be ready to learn the wisdom which is Experience. (61:201)

Mawer sees mime as the means sought by educationists to unify physical education with mental development. To practise the art requires mental control, alertness, sensitivity and imagination as well as physical fitness and muscular control. Practice of mime is an excellent intellectual as well as physical training. It facilitates communication. Evidence of students' written expression work suggests that "far from finding that the mime deadens the appreciation of words, it makes words far more alive."(205).

"To live fully with every muscle of our bodies, to make alive every thought of our minds," (61:207), is the expressed aim of mime education. Mime, as acting, is a direct expression of the personal thought through the medium of the body. It is the connecting link between the arts of drama and dancing, between the rhythm of music, speech and movement, "the link between historical knowledge and vital understanding of humanity." (61:209). As
such, it is the connection between mental and physical development and the power of personality in expression.

Mime practised to music is another specialised approach to drama, which is beginning to be explored nowadays in secondary schools.

Wiles (124+) has described experiments in dance-drama, conducted over nine years, by a Secondary Modern School teacher, Alan Garrard at Fairmead, Essex. The method was developed, while working with all types of adolescents, including the illiterate and the scholastically retarded. It was designed to help the adolescent fulfil his need to understand himself and others. Movement uncomplicated by speech helped the students to articulate their ideas and feelings. The results suggested that the method helped the adolescents to discover themselves, to become sensitive to music and graphic arts, to communicate ideas and feelings fluently and with ease and to become aware of the needs of others.

Probably the most important contribution to serious considerations of the place of drama in education was the appearance in 1954 of P. Slade's Child Drama (108:).

This work is comparable to that done in children's art by Cizek and Viola who have discovered the existence of the child's art of painting based on the creative behaviour of children, rather than on imitation of adult models. From over twenty years of experimenting, Slade evolved a theory that child drama exists as
an art form in its own right, and that it is an extension of child's play.

By Child Drama is meant everything from the baby's first exploration of movement to adolescent improvised plays, through the practice of which children, if unhampered by ideas imposed by adults, can become independent and self-reliant and so reach towards the full development of their personality. Drama is conceived as a method of planned emotional training available to every child and adolescent. The method is based on psychologically sound knowledge of young people and is formulated from the viewpoint of the one to be educated, rather than the educator. It relies entirely on the creative energy and sincerity, defined as a "complete form of honesty, bringing with it an intense feeling of reality and experience" (108:14), and absorption — "a strong form of concentration" (108:12).

In this analytical study, Slade has shown that child drama has its own form and shape and is based on play. Like McDougall, (73:91-103), he insists that the tendency to play rests upon an instinctive basis and assumes different forms with development. It is an activity undertaken for its own sake and akin to work that is enjoyed.

It is not an activity of idleness, but rather the child's way of thinking, proving, relaxing, working, remembering, daring, testing, creating and absorbing. It is life itself. (109:1)

This is Dewey's doctrine of play as life itself in the process of
Fig. 1. AN INDICATION OF NATURAL DRAMA DEVELOPMENT (after P. SLADE: CHILD AND DRAMA, 128.)
becoming socialized. Most present-day views concerning play(1) are founded upon the knowledge that the child is an active, dynamic being whose fundamental physical and psychological needs can be met, in part, through the medium of play. Play, being life itself, is self-absorbing and serious, and one of the means through which mastery of developmental tasks is achieved.

Slade distinguishes two main forms of play — projected play and personal play. This is an advance on the traditional distinction between imaginative and realistic play, which he claims is a process, rather than a distinction.

Projected Play is drama in which the mind rather than the body is used fully. Objects (e.g., toys) take on characters of mind or become part of the place ("stage" in the theatre sense) where drama happens and the action takes place outside the body. This kind of play is characterised by strong mental projection and absorption. From it develop later artistic activities, proficiency with musical instruments, non-violent games, reading and writing.

From Projected Play the person gains, to an extent, emotional and physical control, confidence, ability to observe, tolerate and consider others. There is also a process of blowing off steam, and a great realm of adventure and discovery is encountered. (108:106)

Personal Play is obvious drama, during which the whole person is involved through movement and characterisation. From such play develop later competitive sporting games, athletics, and so on, which are a form of acting and, acting in the true sense.

These two main forms of play are complementary.

Throughout the whole life man is happy or unhappy in so far as he discovers for himself the right admixture of these distinct manners of using energy.

(109:5)

The accepted aim of drama, defined as the "doing of life" is the full and healthy development of personality within the community, not the training of actors, or providing entertainment. The emphasis has shifted to a point, where, as in Ward's concept of "creative dramatics", there has emerged an entirely new point of view of Drama and its educational possibilities.

Slade's views are shared by many others. In another recent contribution, A. F. Allington says: "Drama is one of the arts through the practice of which children (adolescents) may grow and mature as human beings". (4:1)

The re-recurring theme in these works is that the aim is not to train actors, just as the object of a music lesson is not to train concert pianists. Besides imitation these arts provide opportunity for creativity. Slade maintains that Drama, especially of the informal type, is a recognised means of preserving in the individual the creative element which is his natural endowment. Drama is needed by the young child, who is normally imagi-
native, creative and filled with an inborn desire to express himself. It is needed by the young adolescent, who is often shy, self-conscious and uncertain of his role in different groups. These characteristics are quite often revealed in one of two ways: withdrawal or exhibitionism.

The adolescent of either sex who has had a sensitive emotional experience, and because drama is, in its authentic experience, a means of expressing the transfer of the unconscious to the conscious mind, and to exercise control over things with them, and to make oneself safe and secure himself, the adolescent of either sex who has had a sensitive emotional experience, and because drama is, in its authentic experience, a means of expressing the transfer of the unconscious to the conscious mind, and to exercise control over things with them, and to make oneself safe and secure himself, can, in moving from one group to another, easily reveal the constellations of his personality and role in different groups. Thesecharacteristics are quite often revealed in one of two ways: withdrawal or exhibitionism.

It is the task of the school to help the adolescent with the adjustment to be made, but often the theories of how this should be done are based on wrong assumptions. Slade has suggested a method whereby every student can receive the benefits of drama training.

Such a method solves the problem often present in formal drama productions where, because only a few can be selected for parts, the project is considered uneconomical of effort and time. Often even with the best intentions, we are unduly emphasising conformity. Slade's method answers another problem that has worried educators since the time of Plato, namely, the process of "blowing off steam" within the legal framework of the school (108:73).

Coggin sums up succinctly Slade's contribution when he says:

Child Drama has rendered another great service by laying a bogey which has hampered the spread of many enlightened movements in education during the last fifty years. Rightly or wrongly many recent experiments have appeared to be based on the principles of 'free-expression' or 'self-expression', ambiguous terms which can easily be interpreted as an invitation to anarchy. And in the popular mind the 'Do-as-you-like' schools were breeding-grounds of bad manners, untidiness, and sloth, if not worse evils. In true creative drama, however, the adult's task is of supreme importance. In providing the right sort of conditions and in giving guidance, the adult has a far subtler and more responsible role to play than in the traditional disciplinary method. The recognition of Child Drama (and consequently,
the informal drama), as an art form establishes it as an aesthetic experience. And because drama is, in itself, all-embracing, it is a most effective medium for procuring the transfer of the aesthetic outlook into all that it touches, not only the other arts and intellectual subjects, but life itself. (17:241-242)

And Slade himself says:

The adolescent of either sex who has had a sensible training in Drama at school can be recognised almost at once. In watching thousands of young people in different parts of the country, and in being privileged to create things with them, and to share confidence about their earlier years, I would say without hesitation that cleanliness, tidiness, gracefulness, politeness, cheerfulness, confidence, ability to mix, thoughtfulness for others, discrimination, moral discernment, honesty and loyalty, ability to lead companions, reliability and readiness to remain steadfast under difficulties, appear to be the result of correct and prolonged Drama training. (108:125)

Yet, on the whole, children and adolescents are denied this kind of drama training. Support for Slade's assumption is found readily amongst other American and English educators:

In our desire to educate children to live comfortably within the rigid patterns of our culture, to make them 'well adjusted', somehow we rob them of their freedom to create. We emphasise conformity rather than individuality; we direct rather than stimulate; and too eagerly we supply the patterns to be copied.

Ruth Sawyer comments further:

Midway in childhood something begins to happen. There must be adjustment to a factual, material world. Children begin to conform. Adults help the process along, that adjustment may be made as swift and resistless as possible. Children's minds are railroaded from this station to that, all plainly marked on the map called Education. That space so boundless in babyhood, that heavenly pasture for play and joy unbounded, becomes narrower down with each year, each grade, until it becomes no wider than your thumb. (103:117)
This constant stressing of creativity in personal development runs like a "motif" through the works surveyed. Geraldine Siks asserts that creative dramatics "develops confidence and creative expression." (106:23)

Allington describes the act of creation:

The art of creation is to make something new (to the maker) out of that which is old ... The amount of creation comes with the sudden fusing of two (or more) elements to make something new, the combining of two or more patterns of ideas to make a fresh pattern of ideas. It is usually accompanied by intense happiness and arrives unexpectedly ... It is important then to promote in children the formation consciously realised (sometimes), steadily growing and widely embracing patterns of ideas, which will consist of thoughts, emotions, sensations and images. These patterns of ideas will be the raw material of their creative thought and their creative acts. (4:1-6)

Winifred Ward, (121:7) says, "There is no school activity which gives better opportunity for creativity than play-making," and Peter Slade, (108:69-83) has shown that there is a drama for every age and every individual, and that serious damage can result from providing a kind for which in any developmental stage the individual is not ready.

York (126:124-131), who supports her findings by objective evidence provided by experiments by Lowenfeld and Gilford, discusses the implications of their research to dramatics. Allington in discussing the values of drama in education brings out yet another attribute:

Human life is being organised and regimented continuously in ever larger and larger syntheses and
the individual is in danger of becoming less and less significant. 'We are members one of another,' it is true, and we develop mainly through contact with others, but we are also always ourselves and we need time occasionally to be intensely ourselves as only the practice of an art or some other creative work can assure. Drama may be a co-operative affair, but it is also an extremely individual affair. (4:6)

Drake (34:125- ) says that the high school student, being neither child nor yet adult, presents his teacher with the difficulty of personality adjustment. The adolescent struggles to assume adult independence and while he is likely to reject as childish some methods, he is still unable to cope with the adult approach to learning. Pointing out the shortcomings of even well planned "activity" programmes in student government, which sometimes misfire because some rank-and-file members within the group think them childish and as a result do not co-operate, he says:

If we realise the hazards of providing experiences which will not be rejected as childish, how can we help our pupils to meet and solve major problems of personal and group relationships? How can we provide a sense of responsibility, a feeling of confidence and respect for others? Dramatic participation is one activity on the high school level which can fulfil these objectives and will be accepted seriously by adolescents. (34:125)

He adds that although nearly every high school in America has a senior class play, few schools yet recognise the force of dramatics as an experience for personality development. In seeking worth-while experiences in human relations, educators should turn to dramatics because here is an activity in which the child world and the adult world merge naturally. Acting is play
activity of the make believe child type. But adolescents do not reject play acting as childish because they know it is a popular adult diversion. Here is an ideal activity for personality development because it answers the problems of transition from child to adult life. (34:125)

It offers realistic training in getting along with people because it provides innumerable situations for co-operative group action. This is obvious to anyone who has participated in or produced a well-planned play. The merging of the activities of acting, construction of scenery, costuming, lighting and house management is a salutary experience in patience, self-discipline and understanding from everyone involved.

In addition to providing opportunity for group participation and for individual personality development, acting in formal drama can also help in preparing pupils to undertake the responsibilities of their approaching adult life.

Play acting allows the pupil to assume a closer identification with the adult-centred problems. When pupils act in adult plays, they must struggle to view life as an adult, exploring the psychological backgrounds of the characters. "When they dramatise the relationships involved in plays, they may realise that adult life is at least as complicated as the life of the adolescent." (34:126)

The formal play often restricts the opportunity to only a few students, often the most talented, for a relatively short time. The advantage of the informal drama is that it provides constant opportunities to involve all the students in the class.
The relative values of the formal and informal drama came under discussion for the first time in 1948 during a conference in London\(^{(1)}\).

The shortcomings of the formal type of drama, especially, for young students are obvious. Younger students find difficulty with the text, which is in no sense a product of their way of thinking; frequently they are over-stimulated; and because of the lack of plays which will give equal opportunity to all students in the class, they are driven into unhealthy competition. The method of production often contributes to artificiality of line and gesture.

On the other hand, the informal drama provides opportunities for the participation of every member of the class and generates the students' dramatic feeling and creative expression. Informal drama, as an expression of the newer educational ideas, is now very slowly gaining ground in primary and secondary schools.

Its two serious handicaps, (which become obvious from a survey of the related literature) are:

(a) Confusion, even among presumed authorities, as to what constitutes creativity and the lack of understanding of the possibilities of creative effort.

(b) The lack of training in the knowledge of how to

---

\(^{(1)}\) Coggin (17:238-239), describes the differences of opinion between the advocates of "Theatre" in education, who saw their task as educating audiences, and the exponents of the informal, creative drama, who maintained, that for the young actor, audience-centred methods are unnecessary and often harmful.
effect the desired results.

Both of these are largely the result of deficiencies in teacher training. The great difficulty lies not in the lack of recognition of the value of drama, but in the vagueness in regard to aims, criteria and the method of work, that exists in the minds of teachers not trained in dramatics.

Drama is receiving increasing attention in most Training Colleges and University Training Departments, (9:170-176), some of which provide drama courses, but mostly Drama is still practised by various dramatic societies outside the curriculum. Bristol University is the only one which has a drama department and an experimental theatre, and its purpose is to provide academic study of all aspects of theatre.

Of the several professional publications devoted to drama in education, probably the most important is "Theatre in Education", in which since 1947 serious articles about the study of drama as a subject in the school curriculum, and about its educational value, have been published. In 1960 the Education Drama Association began to publish a journal "Creative Drama" entirely devoted to informal drama.

Evaluation of Opinions against Criteria selected:-

It is assumed that sufficient evidence has been presented to enable evaluation of the values and opportunities provided by well conducted drama training, and to summarise these views against the criteria of adolescent needs.
Personal Systems:

The Criterion of the Need for Security:

From what has been said, it becomes clear that opportunities provided by Drama can satisfy this need in several ways: drama, by nature, being an experience, helps the adolescent to learn to know himself through knowing others; it helps him to deal with inner experiences and while achieving independence from the adult, it provides him with opportunities, not only to accept adult points of view but also to gain acceptance and approval by authority; if properly administered, it leads to the establishment of relationships between teacher and student, and between peer group and student, which are based on affection and appreciation, while working together in a friendly, democratic way.

The Criterion of the Need for Adventure:

By providing opportunities for the display of initiative in activities, where in the legal framework the student can "try on life" and explore new ventures, by the nature of drama, where every new undertaking is a new adventure, the teacher can help to satisfy this need, and the degree of success may be readily observed by anyone who works with students in Drama.

The Criterion of Need for Responsibility:

Drama imposes a discipline of physical, emotional, mental and moral nature. Discipline imposed by the practice of drama as an art necessary for the successful accomplishment of the task decided upon by the group brings the satisfaction of responsibility, which
stems from self-discipline. In movement, in speech, in punctuality, in concentration of attention, in adaptation to others, in memorizing, in subjecting one's point of view and accepting another point of view, in carrying out tasks necessary for the successful completion of the project, in the obedience to laws of the dramatic construction, in the discipline of selecting appropriate ideas, which must be expressed clearly, within a stated time limit, one is reacting responsibly to an ideal, to a community. Drama can provide for this kind of responsibility, which comes from positive, freedom-giving self-discipline.

Social System:
The Criterion of Role Playing:
The opportunities here are obvious. By playing the role of another, by trying to solve different human problems, in different situations, the student, consciously and unconsciously can gain insight into appropriate roles likely to be met in life itself.

Cultural System:
Opportunities for acquiring taste and critical judgment through the practice and study of drama have long been recognised and because of this propensity, drama is included in the curriculum, with other fields of Literature. Again by its nature it provides a meaningful way for the transfer of ideas and beliefs inherent in the tradition and in the present structure of the cultural system.

Further, drama can provide opportunities, where the personal, social and cultural systems interact and merge together in a way which
closely approximates their operation in real life.

Conclusion:

Outlined against the selected criteria, the values of drama and the opportunities it can provide in the region of personal, social and cultural development, if practised as an art within the school curriculum are such as to lead one to the conclusion that drama, both informal and formal, is potentially an important educational activity.
CHAPTER IV

DRAMA IN NEW SOUTH WALES SECONDARY SCHOOLS

A. An Analysis of Official Policy

Historical Background:

The development of drama teaching and its place in the curriculum of secondary schools in New South Wales resemble in many ways the English patterns. Their origins can be traced to the emergence of the more progressive philosophies and to the methods evolved from these, which took into account not only the intrinsic values of the material to be taught but also the expanding knowledge of the student's psychology. They place the emphasis on student growth and development in relationship to learning experiences.

An indication of the official attitude to values it places on any particular field of study is usually reflected in the curriculum. From a wide range of study fields, only a relative few are included in the curriculum. In New South Wales, the acceptance of drama in the curriculum dates back to the beginning of this century. (87:21)

There is evidence (115:) that plays were being occasionally produced at schools before 1911. By 1919, the first consistent experiments laid a foundation, from which a Play Day Movement began to grow.

In 1945, administrative provisions were made by the Department of Education to include a Play Day in the yearly programme of every secondary school. The growth of the movement has been hindered by
several factors, which will be discussed at a later stage.

During the last ten years, the heavy emphasis on formal drama has lessened, partly as the result of developments overseas and of a greater understanding of the purposes of school drama, and a more informal approach to drama has been fostered by the Department. As will be seen the impact of this emphasis is only just beginning to be felt in schools.

Despite the general similarities of development, there are important differences observable between overseas and New South Wales practices:

1. The responsibility for drama education in the secondary schools of New South Wales rests with the State Department of Education. The official attitude to drama and its place in the curriculum must be seen within the framework of the general education which the Department provides.

A relatively recent survey concerned with drama education in all Australian states, concludes that

The concept of drama as an educational and cultural force of the first magnitude has led in America, and to a lesser degree in other countries, to the incorporation of drama as an integral part of the school curriculum. The dramatic method of teaching, the play-way method of teaching and learning, the utilisation of the "by-products" of drama and of drama as an art in education, are not universally accepted in Australia.

2. Drama teaching at the secondary level appears to be determined by the individual teacher and/or by the school administrators. (117:34)

3. The Department does not make provision for drama to be taught as a special subject, as is often the case in American
and English schools. Drama is included in the teaching of English, as a part of literature and speech education courses.

4. There are trained specialists, neither on the Department of Speech and Drama advisory staff, nor in the schools.

5. Universities and Teachers' Colleges do not offer courses in methods of drama teaching, along the lines of overseas patterns.

6. There seems to be comparatively little integration between schools, Teachers' Colleges and Universities in this area. As a result almost no provision exists for badly needed objective research programmes.

E.M. Campbell's Study:

The most comprehensive study of the way drama has come gradually to play a minor part in the curriculum of the New South Wales Secondary Schools has been E.M. Campbell's historical survey (15:1) which traces the policies of the Department of Education from 1900 to 1959.

Her study is based on the results of research into certain policies formulated by the administration in the Education Gazette, supplemented by interviews with the Departmental officer in charge of drama, and has utilised the results of the 1954 Questionnaire, sent to all State Education Departments by the Working Party, originally set up at the instigation of the UNESCO Committee for Education and for Drama in 1949.

The contribution of the study as a systematisation of information in a new field has been undoubtedly significant, yet the methods used for gathering data have quite unintentionally slanted the study in one direction. As a result the survey presents a somewhat optimistic picture of the state of drama teaching in schools to
anyone who has had an opportunity to observe the day to day practices at different classrooms and in several different secondary and primary schools.

Campbell's study fulfills its aims, despite occasional inaccuracies and lack of understanding of such an educationally significant contribution as Slade's Child Drama, (106:186). However, it leaves the picture incomplete, omitting as it does consideration of the discrepancies between stated policies and actual classroom practice. It is the aim of this study to fill the gap.

It is certainly true that for many decades before G. Mackaness published Inspirational Teaching in 1928, drama meant simply the literary-aesthetic study of one or two Shakespearean plays. Even after the establishment, in 1911, of new High Schools, when drama as a literary study gained a permanent place in the curriculum, the reading of plays by the teacher and by the students, in order to analyse the play, was the extent of what was meant by drama. What is not readily obvious from the study, is the fact that similar practices are still prevalent in many schools at present and only very slowly and often reluctantly are the more creative practices taking place. Even today teachers and school administrators are not really enthusiastic about drama and its possibilities and seem to be anxious to maintain the status quo, where drama in a very limited way is used for literary study and speech training. (Chap.5.)

There is no doubt that the great impetus to a new approach to drama teaching in New South Wales began with the experiments conducted
by G. Mackaness and his assistants at Fort Street High School.

Directly inspired by C. Cook's work, Mackaness experimented with the dramatic approach, both formal and informal. He believed that by using the dramatic method, students were compelled by interest to study the texts more closely. Although the study and production of Shakespearean plays were to him the core of the English text work, he constantly sought an extension of study to modern dramatists.

Like C. Cook in England, he encouraged students to dramatise novels, poems and short stories and then to produce their best efforts.

Dramatic representation was not associated only with the English lesson, but was employed in connection with other subjects. He recognised miming as "a fundamental psychological process of emotional release and self-expression", (74:149) and urged that teachers be taught to recognise its values as such and utilise it in their teaching. The main purpose of informal drama exercises was to provide an outlet for instinctive activity, to illustrate meaning, and to provide an incentive to good work.

To restrict dramatic activity to the production of formal plays, produced once a year for public exhibition, chiefly as entertainment, was to him a completely wrong conception of the aim and value of school drama.

School dramatic work from the Infant to the Leaving Certificate classes is, or should be, a definite and regular feature of all modern syllabuses where the study of the mother tongue is pursued upon the basis of the best inspirational methods. (74:151)

Only then, he thought, could the aim of dramatic work be fully implemented. The benefits to students in such activity he saw in as
wide as possible an acquaintance with the best dramatic literature and in the provision of liberal opportunities for realizing their own innate desire for self-activity by themselves interpreting the great plays of old and modern times." (74:151)

These aims could only be realised, he maintained, if syllabuses and time-tables were re-organised in such a way that more time might be provided for dramatic work in literature and history, and if teachers were more intensively trained in the principles, methods and techniques of teaching.

Such training ought to produce a new type of teacher, who would be fully aware that dramatic work is essentially a process of teacher-pupil co-operation, in which neither the teacher nor the pupil takes on a dominant position, but in which personality interaction must take place if a satisfactory result is to be produced.

In the role of guide, such a teacher would be willing to experiment with plays, play-making and organisation of play days and would be able to lead the students in the great co-operative effort implied in dramatic work and help them successfully to achieve their goals.

In the enthusiasm of the teacher of English, I repeat, lie all the law and the prophets of modern educational method ... Unless the teacher is prepared to make the attempt himself he can hardly venture to impose the task on his students." (74:65)

A third operative condition he saw in the provision of suitable literary material, and he compiled lists of suitable plays, extracts of plays and adaptations from novels, poetry and history to fill this need.
At the same time, Mackaness realised that acting in plays can be largely an interpretative, imitative process. Despite its obvious values, from the adult point of view, as a means to a deeper appreciation of literature, he perceived that, from the students' point of view, understanding which comes from acting is to a great extent unconscious.

No boy really appreciates the artistic beauty of a piece of stage setting, the subtle skill of dialogue, the careful working out of the intricacies of plot and sub-plot, or the employment of wit and humour in a great play, until he has attempted to construct a drama for himself. Then, and often for the first time, does the architectonic idea in literature begin to assert itself. (74:161)

Thus, he considered the play-writing and play-making, educationally more important, especially from the constructional and creative point of view. Yet even this process, particularly at the beginning was of necessity largely imitative.

Play making, to be a real educational success, must be a community, or, at any rate, a group effort, with intimate study of the models, with frequent readings and class discussions of the group versions, with actual performance of scenes that are acclaimed worthy of that honour. (74:162)

Only after such experiences were students encouraged to write their own plays, either beginning with a given circumstance, around which a plot was developed, or alternatively, with a list of characters and skeleton plot, drawn by individuals and groups. Such exercises, even in the second year classes, led to original writing, at first of single scenes and later of whole acts.

The culmination of such organised class-room work, both in formal and informal drama, was "Play Day," a first of which was held at Fort
Street High School in 1921.

Campbell (15:30-34) traced the spread of the Play Day Movement from Fort Street to the Maitland and Newcastle districts where, largely through the encouragement of Inspector L.F. Keller, Play Days were first established in several schools.

During the next fifteen years dramatic performances of scenes and plays began to be presented by many secondary schools, but, on the whole, these experiments remained rather isolated and were left to the initiative of classroom teachers.

There is no necessity to recapitulate this development. What follows is a critical appraisal of the policies which underlined it. Officially, very little attention was paid to drama and no encouragement was given in the Gazette until 1944 when, for the first time, a Catalogue of plays suitable for primary and secondary classes was published, following the establishment of a Council of Drama, at the instigation of the Director of Education. This Council, consisting of departmental officers and persons interested in professional theatre, was set up in order to organise teachers' education in the use of drama.

Twenty-three years after Mackaness' pioneering work had been published, the first official statement about the place of drama in schools appeared in February, 1945, issued by J. G. McKenzie, Director General of Education.

In this statement drama was recognised as "the greatest expression of the nation's intellectual and moral quality" (81:24), and an important part of Australian culture. The obligation on
the part of schools to utilise drama more completely, both as an educational experience for students and their preparation as theatre-going audiences, without which Australian drama would not develop, was clearly stated. Drama was seen mainly as theatre, although the dramatic method of teaching, especially at the Infants' and Primary levels was acknowledged as educationally sound. The work at the secondary level, where the practice of Play Days in certain Junior Technical and High Schools had shown its worth, was to be consolidated and put on a sound administrative basis.

It was proposed to pay more attention in future to connecting school drama with outside theatre agencies, for example by visits of the students to professionally produced plays. By creating interest in all aspects of stage craft and dramatic techniques as a means to wider acquaintance with theatre, the school hoped to fulfil the task of fostering the wider development of the Australian theatre.

"It is desired, that all schools will inaugurate, during this term, activities which by generally normal school progress will lead to a Play Day or a Play Festival with allied arts at some period of this year." (81:28)

The directive foresaw considerable difficulties in many schools, where drama as theatre was not included in the curriculum, and to overcome some of these, special machinery was set in motion.

A Conference, arranged in September, 1945 and attended by delegates from Infants', Primary and Secondary schools in the Metropolitan Area dealt with many problems associated with the dramatic
work envisaged by the administration. At the secondary level, the emphasis was on technical aspects, such as Voice Production, Gesture and Movement, Grouping, Setting and Properties, Costumes, Make-up and Lighting. It was hoped that the stress on these aspects would make the teachers more aware of the dramatic and artistic requirements of the school play.

Articles, dealing with several aspects of play production and suitable dramatic activities began to appear reasonably regularly in the Gazette and have continued over the years till the present time.

Interestingly, many of the activities of the more informal drama, which are being stressed at present, appeared in a survey conducted at schools in 1945 and were recognised as having a bearing upon play production. (81:72)

Mime, Puppetry, Choral Speaking, Dramatisation of Ballads, Story poems and episodes from prose, Play Reading, Class acting of scenes and One-act Play Productions, all were to be found by now in the programmes at different schools, but, from the beginning, the emphasis was on formal play production rather than on informal drama and teachers, who, on the whole, did not have deep convictions about the values of drama as an educational activity and who had to produce a play with classes, found it easier and more expedient to turn to scripted, one-act plays.

In many schools practices developed, whereby production of a play for "play day" consisted of hurriedly prepared memorisation of
lines delivered from the stage under the direction of the teacher with little understanding of the fact, that both educational and dramatic values grow in proportion to the work done by the students themselves and as a result of prolonged opportunities.

Provision of Resources:

In 1946 a special department of Speech and Drama was established, headed by Mr. D. Dempsey, whose duty was to assist teachers in carrying out Departmental policy in the Infants', Primary and Secondary Schools. The practice developed of seconding another teacher, who had proved himself a good practitioner in the field, to assist with the various duties, with which this branch of the service was charged.

The task given to this small department was immense. (84:173) Demonstrations in all aspects of speech and drama work, and advice and assistance with programme construction at Infants', Primary and Secondary levels, have been given each year since, within the human limitations of the two officers. Spread over all levels of education, the overall impact has been gradual and of necessity, often superficial, despite the capacities and enthusiasm of the officers.

The services to be provided by the small department were and still are far too numerous to be discharged satisfactorily with the available staff.

The provision of suitable play lists for different grades and the inauguration in 1948 of "Drama and the School" (37:) and the writing of articles appearing since 1945 in the Education Gazette
in the section "School and Drama", have been some of the many services provided. The assumption underlying the provision of these services was that the competence of teacher - producers was of utmost importance, if the student's taste and appreciation were to be challenged in the right direction.

From the beginning, the difficult task of the Speech and Drama Department has been two fold. Firstly, against a rather complacent climate prevailing in the schools, it had to persuade many uncommitted teachers and heads of departments of the educational value of drama, by now fairly widely recognised overseas.

Secondly, the Speech and Drama Department had to introduce many different dramatic approaches to teachers, who often with no previous experience of any "activity" dramatic work.

In-service work began early with the arrangement of Conferences, during which the values and objectives of dramatic work were discussed and various aspects of dramatic methods demonstrated.

During the conferences between 1945-1957 heavy emphasis was given to technical aspects of productions at the secondary level.

As the need for organised speech education became more apparent, a special Advisory Committee on Speech and Drama was established and more consistent attention given to informal dramatic activities with the objective of stimulating and encouraging fluent, pleasant and more expressive speech.

Another type of in-service training, in addition to the advisory school visits, was the organisation of Vacation Speech and Drama Camps, offering courses in all aspects of school drama and speech. Such residential courses, of five days' duration, began in 1956.
Because of limited accommodation only between 30 and 40 teachers are able to take this opportunity each year. This means that in the most optimistic estimate, less than 300 teachers have attended up to 1964, taking into account the fact that three tutors live in, no Summer School was held in 1962, and some teachers have attended more than once.

During the expansion of the building programme of new secondary schools in the post-war years, many new stages were built. The Speech and Drama Department provided advice on the design of the model stage, and on requirements for stage equipment. The standard equipment provided by the Department consists of: front curtains, dimmer, E. O. H. spots and two battens of lights. New stages are of standard size; average width 25' and depth 24'.

Since 1951, the Speech and Drama Department has maintained a close liaison with the Elizabethan Theatre Trust, the Arts Council and the British Drama League and a deliberate attempt has been made to bring professional theatre to the schools as part of the programme of educating future theatre audiences.

In order to encourage and raise further the standards of school productions, the Speech and Drama Department, in close cooperation with the Drama Advisory Committee has organised yearly metropolitan and country festivals. This work often involves not only the organisation of up to three festivals per year, in the Metropolitan Area alone, but also considerable expenditure of time in supervising the progress of selected productions.
Such policy is in line with the explicit provisions made by the Administration to encourage the production of plays at schools, with the expressed aim of introducing students to dramatic literature and of educating future Australian audiences. The consequent emphasis on formal drama seems inevitable. The organisation of drama festivals is one of the means of implementing this policy. Its distinct Australian characteristic is the fact, that students play to students' audiences. In the senior school, this is unquestionably an admirable and rewarding undertaking for those who are involved, either as audience or actors. In the primary school, some doubts exist whether young children should be performing in this way.

Campbell has traced the impressive record of these festivals, which are conducted on several levels. The Department of Speech and Drama is responsible for their organisation and preparation. With a small staff heavily burdened by their many duties, the problem of balancing the personnel resources becomes evident.

After analysing the manifold functions of this small department and the role it has played in the development of school drama at all levels, one cannot help suggesting that probably too much of the energy so badly needed in so many directions has been expended in the past in organising and presenting festivals, and that the end product, a polished production for public exhibition has been yearly Sydney event since 1954 represent an example of this emphasis. Valuable as they are both in respect to public relations and in demonstrating standards that can be achieved with senior students under expert direction, their significance should be assessed against the expenditure of energy and time by the officers of the department, at the expense of other types of field work, so urgently needed in schools.
stressed far too much. (1)

This statement is not meant to detract from the valuable work and expenditure of energy of the present Supervisor, Mr. D. Dempsey. It is mainly due to his efforts and leadership, that there now exist in New South Wales Secondary Schools conditions under which drama is beginning to be accepted more readily as a "doing" process, especially in the junior forms.

Over the years since the establishment of this department, it has become obvious that the chronic shortage of personnel and clerical assistance has been one of the many obstacles to satisfactory progress in the field of drama, and this has prevented the full realisation of the aims outlined in 1945 in departmental policy.

Here is a very clear example of an enlightened and progressive policy decision having its full implementation stifled by the inadequate provision of resources.

A second and even more serious obstacle is inherent in the system itself. The pressure of Intermediate and Leaving Certificate examinations; the reluctance of teachers to depart from traditional methods in order to experiment with the more time-consuming activities implied in dramatic methods; the lack of

(1) The presentations of Shakespeare's plays in Hyde Park, a yearly Sydney event since 1954 represent one example of this emphasis. Valuable as they are both in respect to public relations and in demonstrating standards that can be achieved with senior students under expert direction, their significance should be measured against the expenditure of energy and time by the officers of the department, at the expense of other types of field work, so urgently needed in schools.
deeper understanding of the educational values of such methods; the tightly constructed time-tables and the strict division of learning into subject matter; all these have been among the obstacles proving insidious to the spread of dramatic movement, especially in the area of the more informal dramatic methods.

The contributing factor may have been the survey conducted by 1957. Another, the influence of the UNESCO Drama Seminar, held in Sydney in 1958.

The survey conducted between 1947 - 1957 shed considerable light on the policies which had developed in the past and afforded a means of comparison between the different Australian states.

The general policy of linking drama with the curriculum in English has already been mentioned. Emphasis on the early introduction of scripted plays ceased, with the exception of Tasmania, prevalent. The unsatisfactory results of such practices were noted by the survey.

Although considerable dramatic activity occurs in Primary Schools, the work appears to lack direction. In upper Primary classes, dramatic activity is hampered by an acute shortage of good play material. The powerful, natural forces of make-believe and playmaking are not fully exploited. (92:26)

Changing emphasis since 1958:

Although attention to classroom procedures has always been evident, (1) more deliberate attempts have been made since 1958 to improve methods of speech and drama teaching.

One contributing factor may have been the survey concluded by 1957, (1171) another, the influence of the UNESCO Drama Seminar, held in Sydney in 1958.

The survey conducted between 1949 - 1957 shed considerable light on the policies which had developed in the past and afforded a means of comparison between the different Australian states.

The general policy of linking drama with the curriculum in English has already been mentioned. Emphasis on the early introduction of scripted plays seemed, with the exception of Tasmania, prevalent. The unsatisfactory results of such practices were noted by the survey.

Although considerable dramatic activity occurs in Primary Schools, the work appears to lack direction. In upper Primary classes dramatic activity is hampered by an acute shortage of good play material. The powerful, natural forces of make-belief and playmaking are not fully exploited. (92:26)

(1) Reports of the Minister of Public Instruction for 1952,7.
    " 1953.7.
    " 1954,7-10.
    " 1956,15-16.
Practices at the secondary level were seen to differ considerably from school to school. In the non-departmental schools specialists were sometimes employed. In the State schools, drama was the responsibility of English teachers. Dramatic literature formed a part of examination courses and, whilst the study of plays was being mostly approached as a literary-aesthetic analysis of written work, there was a growing appreciation of the acted play.

Overall, different emphasis was being given to the various aspects of drama in different states. The most progressive practices appeared to be followed in Tasmania, where the emphasis was on informal drama as a part of classroom activity, rather than on formal production. In Queensland, (where the production of plays was rare,) drama was used mainly as therapy associated with the correction of speech defects. In South Australia and Victoria emphasis was on classroom work, the results of which were rarely produced as public performances. When plays were produced, they fell into two categories: rather elaborate productions of plays or operas, similar in pattern to the practices in some American High Schools and Colleges, or less formal productions, mainly intended for students' audiences. In New South Wales, the tradition of Play Days and public performances during festivals was being fostered.

Most of the material for such productions was being obtained from established play lists. Comparatively little original
playwriting was done, although playwriting competitions were being held in New South Wales.

Little work was developed from classroom activities because the main emphasis was given to productions of plays especially rehearsed out of school hours.

This comparison of the different policies prevalent in the Australian states leads to the conclusion that the attitude of the New South Wales Education Department to drama in school is more liberal than in all other states, except Tasmania. Especially during the last twenty years has dramatic movement in schools been encouraged, and sincere attempts have been made to implement the programme outlined by the Director-General of Education in 1945. (82:52; 83:114)

Despite this, limited progress had been made up to 1958. The causes limiting the spread of drama teaching in the secondary schools seem to be twofold:

(a) Lack of a complete commitment of administrators to utilise the potentials of drama more fully in the secondary schools, accompanied by an inadequate provision of the resources needed to accomplish the stated aims.

(b) Lack of conviction about the values of drama in the secondary schools and a rather conservative attitude on the part
of teachers, who are either reluctant or insufficiently equipped to experiment and to use dramatic methods adequately.

A Comparison of Objectives:

The educative potential of formal and informal drama as a method and art should become obvious if its objectives are compared with the general aims underlying the philosophy of education prevalent in New South Wales.

The Committee appointed to survey secondary education in New South Wales represented a group of educators of different points of view and, thus, the subsequent Report submitted by them to the Minister for Education in October, 1957, can be taken as a well considered compromise, - a consensus of opinion - on what educational opportunities should be offered by the secondary schools in this state.

The general aims were based on the sound educational postulate that the educative process should take into account:

(a) individual differences in mental ability, aptitudes and interests within a group,

(b) diverse patterns of activities, interests and needs within each individual,

(c) growth as a dynamic process, and

(d) education as a social process based on experience and trial and error exploration.(90:56)
The general aims formulated and validated by the Report fall into seven areas: Health, Mental Skills and Knowledge, Capacity for Critical Thought, Readiness for Group Membership, Arts of Communication, Vocation and Leisure. The validity of these aims and objectives is assumed in this study.

In a paper, subsequently published by the New South Wales English Teachers' Association, (38:1-21) the investigator used objectives stated in several randomly selected dramatic courses for American high schools, (24:23;25:26:27) and compared them with the objectives of the Report. The comparison revealed that the aims of courses in dramatics were identical with the aims expressed in the Report, as shown in the following summary:—
### Chart of Summarized General Aims and Specific Objectives

#### 1) Health and Physical Fitness

**Objectives:**

- a) to provide physical conditions conducive to healthy development;
- b) to provide a measure of organised training;
- c) to offer information, which will enable pupils to appreciate the significance of health and understand the basic means of achieving it.

**Health and Physical Fitness Objectives:**

<table>
<thead>
<tr>
<th>Health and Physical Fitness Objectives</th>
<th>Health and Physical Fitness Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) to provide physical conditions conducive to healthy development;</td>
<td>a) to develop understanding and efficiency of movement, grace and poise; to gain self-confidence;</td>
</tr>
<tr>
<td>b) to provide a measure of organised training;</td>
<td>b) to learn skills to control one's body and emotions;</td>
</tr>
<tr>
<td>c) to offer information, which will enable pupils to appreciate the significance of health and understand the basic means of achieving it.</td>
<td>c) to ameliorate and correct physical and mental defects; to remedy social mal-adjustments.</td>
</tr>
</tbody>
</table>

#### 2) Mental Skills and Knowledge

**Objectives:**

- a) to pass on cultural heritage;
- b) to consolidate and extend the training in basic skills;
- c) to impart knowledge and to provide experiences in the major fields of world knowledge. (Lit-

**Mental Skills and Knowledge Objectives:**

<table>
<thead>
<tr>
<th>Mental Skills and Knowledge Objectives</th>
<th>Mental Skills and Knowledge Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) to pass on cultural heritage;</td>
<td>a) to increase further the appreciation and understanding of dramatic literature which is a significant part of his or her cultural heritage;</td>
</tr>
<tr>
<td>b) to consolidate and extend the training in basic skills;</td>
<td>b) to improve his bodily and vocal responsiveness to intellectual and emotional stimuli.</td>
</tr>
<tr>
<td>c) to impart knowledge and to provide experiences in the major fields of world knowledge. (Lit-</td>
<td>c) to help adolescents to deal through experience with outward reality, to</td>
</tr>
</tbody>
</table>

---

(1) The application of drama to personal problems of adjustment for therapeutic purposes as in Socio-drama and Psycho-drama. J. L. Moreno defines Psycho-drama as "a science which explores the "truth" by dramatic methods. Psychodrama deals with inter-personal relations and private worlds; Socio-drama with inter-group relations and collective worlds." (71:388-398)
c) (cont.) explore the world, to discover new things and make them part of their life;
d) to further appreciation of the produced play on stage, screen and television by increasing the knowledge of what goes into an appropriate, interesting production;
to provide standards of judgment for evaluating the presentation of plays and the use of artistic principles in everyday life;
e) to aid the development of the student's personality through the kind of acting experience, which may improve his concentration, imagination, creative ability, problem solving, tolerance, etc.;
to let him become acquainted with the techniques of good acting, both for his own possible use and for evaluation of the acting he sees on the stage, television, cinema and, hears on the air.

e) to instill appreciation of a particular scale of values, contributing both to knowledge and character building.

c) (cont.) erature; History; Geography and Science);
d) to encourage development and cultivation of taste and critical perception;
e) to encourage self-reliant, critical thinking;
a) to cultivate habits of thought which will enable the pupil to develop into a self-reliant individual, ready to form his own judgment.

3) Capacity for Critical Thought

Objectives:-
a) to encourage self-reliant, critical thinking;
to exercise discrimination in choosing "right" or "wrong" and give opportunity for first-hand experience;
a)(cont.) to analyze all factors of the given circumstances of the play and thus provide the necessary historical, social and artistic justification for a part;

to exercise overall control and judgment of all factors involved in production or acting;

to deal with inner experiences and to externalize them through playing a part.

4) Readiness for Group Membership

Objectives:

a) to help adolescents to discover themselves and to find their place as stable and effective members of a larger society.

a) to facilitate the ability to live and cooperate with others in society;

to learn social skills;

to give opportunity to express various phases of his/her own nature and to "try on" other types of personality;

to provide opportunity for self-discipline;

to foster understanding between heterogeneous groups and between adults and adolescents;

to participate fully in the entertainment and interest of the adult world in a permissive atmosphere within the legal framework.
a) to train in observation, noticing how others move and behave; to train as member of an audience.

5) The Arts of Communication

Objectives:

a) to cultivate the arts of both spoken and written communication; a) to communicate effectively;

b) to comprehend the thoughts and feelings of his fellows and, above all to convey his own thoughts and feelings with clarity and precision.

b) to strive for effective self-expression and maximum social activities in the theatre, on the radio and T.V.;

to become an intelligent and discriminating listener.

6) Vocation

Objectives:

a) to encourage the adolescent to plan for a vocation;

b) to offer pre-vocational training;

c) to provide guidance;

d) to teach the dignity of labour.

No explicitly stated objectives, but by acquiring insight into the complicated machinery and organisation of theatre and learning different skills, students learn the dignity of labour.
Leisure

Objectives:

a) to prepare for leisure, enjoyment and personal culture;

b) to use their leisure with real satisfaction to themselves;

c) to provide means by which young people may build up reserves of interest and competence of mind and body upon which they may draw in hours, that will otherwise be barren.

a) to foster new interests;

b) to provide a worthwhile activity, which can fill the hours of leisure time of the adolescent, when he becomes adult.

c) to provide some elementary instruction and practice in theatre craft for the student's use in community activities.

This comparison of the objectives of the Wyndham Report with the objectives of dramatic work reveals that drama can be one of the few activities in the curriculum to contribute to the realisation of every one of the selected aims by facilitating the personal and social growth of the adolescent.

Fortunately this propensity of drama was being increasingly realised by the Administration, even if it was not by all rank and file teachers. H.L. Yelland, (125:14-22) the Deputy Director of Secondary Education, drew attention to some of the problems associated with drama teaching under prevailing conditions in secondary schools.

He recognised the fact that there is a clash of opinions among secondary teachers about the value of drama. "At one extreme are
those who regard it as a panacea, the answer to all educational problems from moral delinquency to inability to spell. At the other are those who condemn it not only as a useless frill on the hem of education but of all school activities best calculated to produce utter bedlam."(125:19) It is clear, he maintains, that in handling an extremely subtle and difficult educational technique, many teachers lack understanding of objectives of drama teaching and knowledge of methods to implement them.

He went on to discuss drama in terms of adolescent needs and to point out how, if properly understood, it could help the adolescent to overcome some of the problems arising from the ambivalence of feelings and attitudes so pronounced at this stage of development.

Yelland recognises three major areas of such difficulties:

i) **self-consciousness**, arising out of difficulties of personal and social adjustment,

ii) balancing the **pressures imposed by examinations**, in order to "get a good job", with the greater awareness of pleasures which life begins to offer,

iii) **achieving independence** from adults.

Participation in drama, either as an actor or as a spectator, can give much help at this stage. It can release feelings that might otherwise explode and fill the school with actively mischievous particles. It can turn self-consciousness into self-confidence. It can bring fun to learning. It combines the pleasure of personal triumph with the pleasure of co-operation with others. (125:19)
He recognises that other school activities, including sport and social functions contribute to the fulfilment of these needs, but makes a plea for the balanced use of all educational resources available.

There is the type of school in which salvation is regarded as resting squarely on faith in examination results and football. And there is the type of person who scorns such mundane things and rolls his eyes in fine frenzy at what is vaguely known as culture, with art, music and drama its main elements.

A balanced policy he describes as one where "due regard is being given to the need to pass examinations and get on in the world, the need for healthy physical recreation, and the need to enrich the mental and emotional life through arts. And, of the arts,......it is reasonable to claim that drama, by virtue of its association with the growth of civilisation, its universal appeal, and its ability to integrate a number of activities, holds first place.(125:20)

Even within the provisions of time given to drama in the English time allocation, he affirms "if the principals of our secondary schools adopted the policy of balance....there would be more rather than less drama."

Drama in the Secondary School is considered in all its ramifications.

Preparation of play days and play nights, school visits to the theatre; the study of prescribed texts for examination, club activities, dramatic readings in class, all these aspects of drama claim a place in the secondary curriculum. Although he intends that
most of the activities mentioned should ultimately be concerned with the appreciation of dramatic literature and educating intelligent audiences, his plea is for balance between drama as literature and drama as activity.

The secondary school should embrace all of these; it should in fact be quite promiscuous; it becomes dangerous only when it starts "going steady" with any one of them. *And the one with which it is most likely to effect a respectable but uneasy and fruitless union is drama as a literary study.* (125:20)

He notes that in the schools, drama is approached mostly as a piece of writing.

It is no exaggeration to say, that, in examination classes at least, the bulk of time spent in the study of drama is devoted to its literary qualities.

Yelland draws attention to the fact that examination requirements and the type of questions asked in Intermediate and Leaving Certificate examinations have shifted the emphasis from detailed textual language study to the more emotional and artistic content.

He recalls the aims of drama in the secondary school expressed in the 1953 syllabus:

(1) To develop a vital interest in drama for its stage and literary value.

(2) To expand this interest into some understanding of its emotional, intellectual and artistic content.

(3) To raise the general level of appreciation of dramatic art on stage, radio and screen.

(4) To increase the pupils' self-confidence and social poise and to improve their speech.
Despite these provisions and despite the definite change in emphasis to poetic qualities, characterisation and dramatic situation, he finds that the general approach to drama in the classroom is still characterised by a rather narrow linguistic approach and preoccupation with the written word.

Teachers for various reasons are still far from utilising to the full the limited time allowed for drama by the use of the dramatic method, where study is accompanied by the acting of plays, by listening to recordings and by constant encouragement to read texts dramatically.

A simple and natural approach to drama through "spoken word rather than the written, "through action rather than pedantry" - this is what he recommends.

The philosophy underlying the above statements, is in line with the contemporary educational thinking on drama and one that is reinforced by the views expressed during the UNESCO Seminar on Drama in Education.
UNESCO SEMINAR ON DRAMA IN EDUCATION.

In the history of the development of school drama the Australian UNESCO Seminar on Drama in Education has proved a significant event. After several years of planning by a working party, appointed by the Australian Unesco Committee for Drama, Theatre and Literature, the Seminar was held at Sydney Teachers' College in August, 1958, with the purpose of facilitating the exchange of ideas and increasing activities in the field.

The Seminar attracted three hundred delegates from Australia and New Zealand who had an unprecedented opportunity to discuss problems of drama at the primary, secondary and tertiary, as well as, adult levels.

Two overseas drama specialists, Professor Horace Robinson of the University of Oregon and Mr. John Allen of the British Broadcasting Corporation represented the contemporary overseas views, which provided a useful basis for the comparison of practices in Australia with those of United States of America and United Kingdom.

The subsequently published report furnished evidence of the variety of views held by experts in this field. For the purpose of this thesis, views pertinent to drama in secondary schools have been summarised and are discussed in the following pages.
Results of a questionnaire (117:1-36) sent to all State Education Departments in Australia prior to the seminar, suggested that in New South Wales, the policy of the Department of Education, in comparison with other states, had been more liberal and more positive. This policy manifested itself by the encouragement of dramatic appreciation on the part of students and by increasing the recognition of the psychological importance of self-expression through drama.

However, the quantitative and qualitative shortcomings outlined and discussed during the various plenary and sectional seminar sessions were applicable to all states, including New South Wales. Comparison with American and British practices revealed that certain basic conditions essential for really effective work in drama did not exist in Australia.

Several speakers pointed out the need for more effective integration of the various States' approaches to drama work and of the various fields of drama in primary, secondary, tertiary and adult education respectively. Such integration could be realised on the administrative level between the state departments and the various agencies concerned with drama in education and by the establishment of a professional organisation on the lines of the American Educational Theatre Association or the English Educational Drama Association and closely allied with U.N.E.S.C.O. International Theatre Institute.
While interesting experiments were taking place in different states and many countries, the most evident shortcoming was the lack of teachers qualified to undertake the work so that there was an urgent need for training facilities at the Teachers' College and University levels.

If the aim of school drama is to give students a love for and an appreciation of theatre, a much closer link between professional theatre and school is needed. But exposure to theatre is not enough.

Robinson pointed out, that

Those who feel that students can learn all they need to know about theatre from public performances fail to realize that quality education does not content itself with merely exposing the student to quality. Mere observation of a phenomenon does not usually answer the question of "why" or "how". Education must dissect, analyse and attribute reason to values and then offer the opportunity to create based on these standards and under competent supervision. Good theatre presented to students by the Arts Council or Elizabethan Theatre Trust exposes students to quality. The two remaining processes - analysis and creation - are a function of the school room. (100:20)

To administer and discharge this function properly, in a society in which the present student population will in their adulthood spend increasingly more time as members of an audience watching theatre-based type activities (television, cinema, religious services, political rallies, patriotic parades) Robinson felt that theatre should be taught by fully qualified specialist teachers. "It is not an extra-curricular activity to be
administered in spare time by the untrained and insensitive...

Theatre should be taught by trained personnel....It is the duty of the state and the universities to provide training for this development."(100:21)

The need for training of teachers, in order to utilise the potentials of drama as methodology for education is a constantly recurring theme of the seminar's report.

Robinson's view is representative of the American experience with formal drama, where Theatre as an art is taught in Secondary Schools and at the Universities as a subject in its own right. This view carries to its logical conclusion the implication of the aim of "educating future audiences" and is especially relevant in connection with drama teaching in senior forms.

Ideally, this should be preceded by a prolonged experience in the activities of the informal, creative type.

The problems of informal drama are discussed from the point of view of the developing personality, rather than from the more limited point of view of literary study, and the educational implications of dramatic teaching are clarified by Allen in the following way:--

It seems to be necessary not so much to stimulate the imagination of the child as to supply him with material on which his imagination can feed and give him resources for creativeness at his own level. (117:22)
Allen is here stating a case for more creative, informal drama of the type envisaged by Slade. The success of drama teaching in secondary school is dependent on the experiences the students have had in the Primary school.

Even if such experiences are based on sound educational principles, (and observations in several schools, made by the present writer, and the reports of the Supervisor of Speech and Drama to the Director General suggest that they are not,) there are several difficulties which must be faced at the beginning of the secondary school.

The problem of transition from the primary to the secondary school with increasing emphasis on academic achievement mitigates against the natural, evolving creative potentialities of many students but the continuing practice of informal drama may help to smooth out some of the student's difficulties in this regard.

Allen suggests there is a need to dispel the misconception that natural "drying up" of creativity and imagination occurs during the pubertal changes and to remedy the consequent lack of provision of imaginative experiences.

In these circumstances it is not very difficult to understand why it is that a large amount of drama that is practised in the senior school is sterile, formal, unimaginative and uncreative. Neither the children's dramatic expression nor their imaginative life have been fed by a joyous love of words in the language classes, or of physical movement in their Physical Education classes, or of sound on the few occasions when they are offered music. Drama is therefore robbed of the ingredients on which it lives. Drama specialists in England are therefore deeply concerned about the manner in which drama of a recognisable dramatic kind can and should be introduced into secondary schools; whether it should have place in the curriculum, what sort of plays should be done by the children and at what age, and staged under what conditions. (117:23)
If one of the tasks of the secondary schools is the provision of opportunities for students' continual, imaginative enrichment commensurate with their needs, drama seems to offer, along with other arts, an important opportunity for this enrichment.

This opportunity, provided by adequately trained teachers, needs to be understood in terms of both informal and formal drama, which are distinct but correlative and complementary developmental concepts.

There is a need to recognise these two approaches and plan the teaching in primary and secondary schools in a developmental way.

While the approach during the primary years should be one of informal drama activities, at some time about the end of primary and the beginning of secondary education, a gradual transition to formal drama should occur.

These assumptions are based on the opinions of practitioners who have experimented with drama in the classroom. There is a need for objective research into the type of drama that students enjoy at their various stages of development. Naturally their aptitudes and abilities must be considered in selecting the form drama should take but this problem of timing, in the matter of introducing students to formal drama, is one that has not been conclusively solved, though much serious thought has been given to it.

At this point, the writer intends to point out the results of objective experiments conducted in an allied field. Though the
limited applicability of such evidence is fully recognised, the nature of any art is such, that basic research conducted in one field may have general implications in another.

Lowenfeld (56:216-217), experimenting in the visual arts field, concludes that as a person develops and matures, a shift occurs in the emphasis which he attaches to different aspects of the constructive working process.

Earlier in life, the expression of thoughts and feelings, in a simple way and with little regard for the finished product, is of primary importance. As the child matures growing importance is attached by him to the quality of the finished product. According to Lowenfeld's analysis, the dividing line is around thirteen years. Until then the working process itself is more important than the final product. Gradually, with the growth of critical attitude, concern for the quality of the final product becomes predominant.

Applied to drama teaching, such a finding may reinforce the theory that children on the whole are not ready for formal drama until about the end of Form I. Informal drama consists of constructive activities concerned with the process itself, rather than the end product. Formal drama production implies emphasis on the final presentation. Further, the theory behind the developmental concept of school drama is reinforced. The nature of the two approaches makes them complementary, developmental processes, which are able to provide opportunities for the fulfilment of some of the students' needs concerned with expression.
In the course of forty sessions at the UNESCO Seminar the problems connected with drama in Australia were thoroughly discussed and the many different points of view were finally formulated into a number of resolutions and recommendations (117:105-108)

Contrary to Robinson's point of view that drama, especially at the secondary level should be taught by specially trained teachers, dramatic method was recognised as an educational technique which should be mastered by all teachers and not only by specialists.

Teachers should consider drama both as an activity in its own right and as a teaching method of other subjects. Informal drama, because of its close connection with the child's expression and with the natural growth of his personality, should form the basis of dramatic work in the primary school. Formal drama should not be introduced until students are ready for the necessary discipline required in characterisation, handling of scripts, and memorising of parts. Only gradually should students be introduced to an audience, sharing at first the results of classroom work with their peers. Such work should be conducted in the classroom, on the floor of the hall or in the grounds of the school and should take precedence over the formal play produced on the stage.

The resolutions directly concerned with secondary teaching are here quoted in full:
There should be no break in artistic and dramatic development between primary and secondary school, as creative drama should continue throughout a child's school career.

Plays in the secondary school should be studied as drama to be acted as well as literature to be read, on the basis of a lively approach towards the spoken word and in combination with artistic activities throughout the school.

More attention should be paid by education authorities and head teachers to the provision of adequate time-allotment, acting space and equipment for school drama.

These general principles must be implemented if the aims and objectives, based on the view that drama has its place in the curriculum are to be realised.

In brief the Seminar recommended:-

1. That State Education Departments should make adequate provisions during teacher training for courses in drama in education
   a) for all teachers;
   b) for specialist teachers of English;
   c) for specialists in drama in education;
2. More provision for in-service training;
3. Appointment of sufficient advisers to make regular visits to schools;
4. Formation of an Educational Drama Association, eventually organised on a Federal basis;
5. More time-allocation to drama and other aspects of the spoken word;
6. Provisions of adequate space and equipment for school drama,
including activity rooms;

7. Uniformity between the States in the setting of Shakespearean plays for schools;

8. Consideration by the governing bodies of Australian universities to the establishment of departments of drama taking advantage of the relevant experience of American and British universities;

9. If full university courses in drama were established by the universities, that consideration be given to the following:
   a) The need for complete academic control, both of the courses and of the building and equipment that will be needed for the courses.
   b) the eventual need for fully equipped modern university theatres.
   c) the need for courses in all theatre disciplines - e.g. in stage lighting, design, scenery, construction, etc., as well as acting, production, theatre history, etc.
   d) the necessity for university departments of drama not merely to be schools of acting and production but also to satisfy the usual university requirements of matriculation, etc., for degree courses; and for complementary subjects in the course (e.g. languages, literature, history) to be taken in the appropriate university departments.

These recommendations, reflecting directly on secondary drama teaching were the muscle tissue which would make the bone structure of the basic principles move.
They were not necessarily binding on the New South Wales Education Department, a fact pointed out by the spokesman of the Department in his review of the Seminar. In this article the author assumed a cautious attitude:

The undoubted need, stressed throughout the Seminar, for a freer and more creative approach to school drama, should not be interpreted as a complete denial of values of conventional play production or of classroom work with scripted plays. There is no doubt that a good deal of the formal work done in schools has little value, when it is based on mere memorisation without preparation in mime or movement, and when it is allowed to degenerate into false recitation which touches neither the personality of the child nor the heart of the material that he is working with. On the other hand free drama does not become creative merely by being called creative. "Creativeness" can hide as many cliches as the most stringent formalism....As school drama people, our aims are to touch the person, to fire the imagination, to illuminate the material and most methods will yield to the integrity of our approach. (85:106)

And in another article, the departmental policy of the early introduction of formal drama in fifth and sixth grades was defended by the same writer. In his review of the Fourteenth Annual Primary Festival the author pointed to the popularity of the festivals as evidence in support of the argument "child actors for child audiences". The original heavy emphasis on the production of scripted plays, "bending to the winds of change," has shifted towards more use of mime and movement, and scripted plays have been reduced in number. The reasons given for this echoed some of the shortcomings outlined during the seminar.
It is true that traditionally we have done, and are still doing, too much memorised work, a large amount of it sterile and without value. Too often there is no involvement of the child. He is not touched and produces only false and empty expression. We do need to use movement and mime, discussion and improvisation. These elements should not need the help of formal scripts in the third and fourth, perhaps even in the fifth class except as accompanying narrative. These materials properly applied, can animate and enrich the young personalities of these groups in a way that formal play production usually fails to do. However there is no need to neglect the script play in the senior primary class, if it is approached properly and always preceded by free work in movement and improvisation. In short, bring the child to script work when he is ready for it, that is, when he is able, using someone else's words, to evoke feeling and meaning truly and to project them sincerely.

The primary school festivals have succeeded, perhaps, because the chosen sixth class groups have been able to communicate their material, play, mime, or dance - in such a way as to hold, touch and delight their young audience and so long as they can continue to do that the festival remains a valid part of the school drama programme. (86:155)

The investigator feels that the statement needs careful consideration. The key words are chosen sixth class groups and material, play, mime or dance. The chosen classes are not representative of those found in the average classroom. They are specially tutored by the members of the Speech and Drama Department. The informal activities mentioned have been a late addition to the programmes. Some educational and psychological evidence (vide supra), and the extensive experience behind practitioners such as Slade, Garrard, Burton and Ward strongly suggest that students are not ready for a scripted play till about 12-13 years, although this assertion should be understood in the light of the varied and widely spread individual differences during the years of puberty both in the intellectual and psychological make-up.
Analysis of Syllabuses:-

In 1962, new Syllabuses in English were issued by the Department for Forms I - IV, and in 1964, the Syllabus for Forms I - III of the Activity Course was published. (1) They reflect the official policy and provide a guide for its implementation at the different class levels.

These syllabuses have a general two-fold aim, despite their emphasis on different levels of achievement:-

(a) to enable the student to develop certain skills deemed essential for effective spoken and written communication;

(b) to lead him to appreciate the appeal of literature, these both being tasks which the adolescent is expected to accomplish if he is to grow up as an effective, cooperative member of the community in which he lives.

---

(1) Issued by the Department of Education for Secondary School Board:

(a) English Syllabus for Form I; (Revised and Approved by the Secondary Schools Board on 14th December, 1962);

(b) Syllabus in English. Ordinary and Advanced Level Courses for Forms II, III and IV. (Approved by the Secondary Schools Board on 14th December, 1962).

(c) The Activity Course. Syllabus in English Forms I, II and III. (Approved by the Secondary Schools Board on 12th February, 1964).
Underlying the Syllabuses is the assumption, that through experiences in the use of the language, students will be assisted to develop a well-integrated personality.

A characteristic of the Syllabuses is the dual stress on spoken and written expression, and their recognition of the essential unity of language and literature. (1)

Although, for convenience they are divided into seven strands, integration of the spoken and written activities is intended, and constant cross-reference to different sections should enable individual planning to fit in with the needs of particular classes, without neglecting any one strand.

The section on drama reflects the overall aims of the syllabuses in several ways.

For the first time, there is a definite emphasis on active participation through acting.

The wording of the first of the four aims, especially in the Form I Syllabus and the commentary is significant:

"1. To encourage participation in drama as a means of liberating personality and of developing clear and confident expression.

2. To arouse an interest in the theatre and in related forms of drama.

3. To raise the general level of appreciation of the various forms of drama.

4. To develop an interest in drama for its literary value.

(1) Civilisation is based on people's awareness of human qualities, problems and values; and there is no better way of gaining this knowledge than through the reading of literature." (77:1)
Commentary:
By taking part in dramatic activities, pupils will develop confidence, social poise and general powers of self-expression. They will also acquire a knowledge of plays and the theatre, and an appreciation of the popular forms of drama as presented on screen, radio and television. In this course all pupils should undertake some study of the literary quality of plays." (77:36)

The aims as expressed above also have a two-fold application. The first aim is concerned with the development of personality traits and implies the provision of opportunities, which may develop efficiency of movement and speech, necessary for later stages of the course.

Mime and movement, improved drama, dramatisation and the writing of plays are the sources of opportunities, during which students can experience steadily growing control of bodily movement and vocal expression. The way in which the student expresses himself provides a gauge of his development and reveals his needs.

The other three aims are directly concerned with stimulating interest and deepening appreciation of drama as literature. The material may be selected from shorter modern plays, one-act plays, or suitable plays from records, radio, screen and television.

Shakespearean plays may be introduced in Form II at the discretion of the teacher and by the end of Form IV at least two types (tragedy, comedy, history) of Shakespearean plays are to be treated. At the Credit Level the study of suitable longer plays is recommended, in addition to the activities for ordinary level.

At the Advanced level, treatment of plays of greater complexity, wider reading of Shakespearean plays, and encouragement of play writing are to form the content of courses.
A broad treatment of the development of drama through the ages and development of stagecraft, related to the plays studied and utilising project method activities should be attempted at all levels, beginning with Form II. More detailed study is recommended for the advanced level.

Treatment:

The general principle is to proceed from simple mime, improvisation and dramatisation to scripted drama of increasingly greater length and complexity.

The first term in Form I should be given to motivating activities which will give opportunity to all students to acquire the elementary skills of acting needed in miming and improvisation, and will provide the foundation for techniques of acting.

Reading of plays, using the book-in-hand method with movement and creative improvisations based on texts; acting of plays that have caught students' interest; elementary study of play structure; and play writing, are to be studied for the rest of the year.

The recommended treatment falls into two types of activities:

1. Informal activities of the creative kind, such as improvisation and play writing and re-creative activities related to the study of scripted plays. Although listed under four headings: Reading of plays as an individual or group activity; Play reading with movement; Acting of plays; Study of the play; the activities may be taken to represent a progression towards the production of plays. For instance, in selecting a play for production, several plays should be read either individually or in group. Once a play is selected, reading with movement is the
pattern of first rehearsals, before memorisation is achieved. In the study of the play, discussion of plot, character, and dramatic structure, is necessary for meaningful acting.

Forms II, III and IV.

Aims:

While active participation in drama is still encouraged as the first aim and, while continued use of elementary, improvised acting is recommended as a necessary prerequisite, the study of scripted plays forms the main content of the course.

Beginning with shorter plays in Form II, a gradual progression to longer plays in Forms III and IV is recommended.

Treatment:

The suggested treatment for both the ordinary and credit levels clearly shows this trend.

"(1) Reading and discussion of plays, with emphasis on plot, setting, character and dramatic qualities;
(2) Acting of plays;
(3) Writing of plays;
(4) Listening to, or attending plays," (77:41)

are recommended, and for advanced levels more intensified treatment of the above topics is envisaged.

The approach to the study of Shakespearean plays is to include informal acting of some scenes from the plays.

The syllabus makes provision for active interpretation of dramatic literature, rather than a textual treatment of the plays studied.

"Activity," rather than "instructional" methods may make such courses a better means to appreciation and deeper understanding of drama as
literature on the part of students.

The Activity Course:

The Activity course for Forms I, II and II (794) relies still more heavily on informal activities. The main approach is through the method of improvisation and socio-drama activities in all three years and the method is explicitly described. (794:44-45).

Correlation with other aspects of the English work, such as Oral Expression, Written Expression, Language, Prose and Poetry, and Social Studies is constantly emphasised.

The use of puppetry as a means of gaining fluency of ideas and expression plays an important part, especially in Form I.

The section on drama may implement well the general two-fold aim of the syllabus, of helping students to achieve full potential in communicative skills, such as speaking, reading and writing, and introducing them to "the pleasures stored in literature."

The content is to a large degree determined by the needs and interests of the pupils. Drama is used deliberately as a means of assisting the pupil to develop a well-integrated personality and as a means of integrating most of the work in English.

In this sense, the Syllabus implements adequately the modern point of view, embodied in the concept of "creative dramatics" or "child drama", (1) which sees the main aim of drama as an experience that fosters the student's growth and development.

The description of methods applicable to the different activities is to be found in the section on drama in *Speech Education*, (80:52-68) and in several mimeographed pamphlets issued from time to time by the Department of Speech and Drama. Although a helpful and a necessary measure to fill the gap resulting from the absence of adequate teacher training, the section on drama in *Speech Education* came under valid criticism during the UNESCO Seminar, because it "falls far short of the standards expected in an authoritative work of this kind and one that is likely to be taken seriously in the schools". (2:53).

After a brief discussion of values, the section gives rather generalised advice on the beginning of work in mime and improvisation, followed by a list of suggested themes for informal drama activities.

The section on Socio-drama is restricted to the definition and cursory description of the dramatisation of every day situations. It continues by pointing out the dangers of the socio-drama technique in the hands of untrained persons.

The suggested book-in-hand method as a means of treating scripted plays is adequately described.

The last section is concerned with an outline of suggestions about the production of plays, but the whole issue of progression, programming and graded content of courses has been omitted.

**Conclusions:**

The analysis of the policies and the official attitude, leads to the following conclusions:
1. Although, since 1945, administrative policy in respect to drama has been liberal, in the sense that it has acknowledged the importance of drama teaching in the secondary schools, and provided to some extent resources for the dissemination of the knowledge of aims and methods of drama teaching, it has not succeeded in inspiring the general body of the teaching profession to implement the professed aims within the provision of the syllabuses.

2. The recent changing emphasis, most clearly evident in the provisions of the new syllabuses should give a new lease of life to the teaching of drama in secondary schools, if, in the light of the resolutions and recommendations of the UNESCO Seminar, and available research, measures are taken to rectify some of the shortcomings of the past.

3. The success of policies embodied in the syllabuses will depend on far more adequate provision for teacher training, and much more extensive and intensive in-service training.
CHAPTER V

DRAMA IN NEW SOUTH WALES COMPREHENSIVE, CO-EDUCATIONAL HIGH SCHOOLS

E. An Analysis of Classroom Practices

Procedures Used:

In order to examine the teaching of drama in the secondary schools of New South Wales and in order to determine the present status of drama and the opinions of teachers regarding its value as an educational activity, the investigator prepared a pilot study in July, 1963. The aims of this study were twofold.

1. Aims Concerned with the Class Practices:

(a) to establish the consensus of opinion on the value of drama as seen by practising classroom teachers;

(b) to determine the difficulties arising from the suggestion in the syllabus for the First Form in respect to informal activities, such as improvisation, mime and classroom play writing, due to lack of time, no special preparation of teachers during training, etc;

(c) to establish a basis for further discussion, by finding out how much of the actual time (supposedly reserved for drama) was utilised for that activity;

(d) to find out what facilities existed in the different types of secondary schools to carry through such activity.
11. Aims Concerned with the Research Method:—

(i) to find out whether an adequate and manageable sample could be obtained;

(ii) to test the questionnaire for validity and to alter any ambiguous or otherwise defective questions, and eliminate them from the final form of the questionnaire.

Assumptions Underlying the Pilot Study:—

As a result of three years' continuous observation at several different high schools and of a number of discussions with teachers during in-service courses, conferences and summer camp tutorials, the following assumptions were made:

(a) Many teachers are inadequately equipped for drama work and thus are not confident in teaching drama;

(b) Resources such as facilities and time allocation, differ from school to school;

(c) Often no special provisions are made for drama work and with the pressures of more formal work constantly present, little or no drama is being attempted;

(d) Time, when allocated, is often used for other activities of English teaching.

Form of the Pilot Study:—

The questionnaire consisted of one foolscap sheet typed on both sides and the information sought fell into three sections:

(a) Resources and Organisation:—

(i) existence of halls, stage and their utilisation;

(ii) time allocation in different years.
(b) Types of Activities:—

(i) classroom methods and practices;
(ii) play day and its organisation;
(iii) club activities.

(c) Opinionnaire:—

(i) on the value of drama;
(ii) on controversial questions pertinent to drama teaching.

Source of Data:—

With the assistance of the English Teachers' Association through the E.T.A. Bulletin in July, 1963, 200 pilot questionnaires were distributed amongst teachers and subject masters (in state and independent schools) who were members of the association in that year.

Preliminary Results of the Pilot Study: (Appendix B.)

The response to this study was not satisfactory. 60 replies represented only 30% of the population in the sample.

Table 1

Distribution of Schools in the Pilot Questionnaire

<table>
<thead>
<tr>
<th>Type</th>
<th>Number of Replies</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>State Co-ed. H.S.</td>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td>State Girls H.S.</td>
<td>9</td>
<td>4.5</td>
</tr>
<tr>
<td>State Boys H.S.</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>Independent Girls H.S.</td>
<td>10</td>
<td>5.0</td>
</tr>
<tr>
<td>Independent Boys H.S.</td>
<td>10</td>
<td>5.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>60/200</strong></td>
<td><strong>30/100</strong></td>
</tr>
</tbody>
</table>
Although the sample obtained would be considered a biased sample, if the questionnaire were to be used for the proper study, it achieved what it set out to achieve and no follow-up was considered necessary. The Pilot Study was intended as a try-out of the final form and analysis of the results obtained enabled the refinement of the final instrument. Some ambiguous questions were eliminated or changed in wording, and a new form, which enabled better recording and tabulating of results, was given to the final improved tool. Items in the questionnaire were crosschecked for consistency of responses and were found satisfactory.

Information obtained from the preliminary tabulating and summarizing of the data gave a basis for tentative conclusions expected from the proposed study.

Selection of the Final Sample:

It was decided to send the final form to all one hundred and fifteen co-educational metropolitan and country high schools listed by the Department of Education in the List of Schools Following Courses of Secondary Instruction to Intermediate Certificate or Leaving Stages.

Criteria:

The following criteria governed the selection of the sample:

(a) the sample should comprise all state comprehensive, co-educational schools, located in the seven educational areas of New South Wales;

(b) the sample should include all schools which reached the status of a full High School by 1963, that is, followed courses of secondary instruction to Leaving Certificate stage.
Out of a total of 214 Secondary Schools and High Schools in New South Wales, 115 schools fell into this category.

Further, it was decided to send the questionnaire only to the Subject Masters in English.

Assumption Underlying the Selection of the Sample:

(a) an adequate and manageable sample could be obtained;
(b) the sample was not too big and would not prove burdensome in schools;
(c) results of the Pilot Study suggested 0.9 correlation between the replies of masters and teachers under their supervision; it seemed to be a fair assumption, that under the present system the amount of drama and the emphasis given to the dramatic activities depended on the English Master's opinions about the relative value of drama and his attitude was a decisive factor in the provisions within the English time-allocation for the amount of drama to be taught in schools. Observation over two years during supervisory duties concerned with practice teaching in three country high schools and interviews with four Subject Masters in the Metropolitan Area, as well as discussions with about 150 teachers reinforced this assumption.

Description of the Questionnaire and Methods of Gathering Data:

Title: Place of Drama in Comprehensive, Co-Educational High Schools Questionnaire.


The questionnaire was divided into six sections. After the questionnaire was received and checked, it was cut into sections
and used for filing purposes, thus eliminating the duplication of transfer of information.

The first section consisted of a short statement noting the purpose of the study, directions for completion, the date of the anticipated return of the questionnaire by the investigator, and a statement that its distribution was endorsed by the Director of Secondary Education, subject to the approval and co-operation of the Principal of the school.

Other sections contained information about the areas to be investigated.

Facilities and Time Allocation:

It was found that these differ from school to school and there were no other ready means available to obtain this information.

It was pertinent to ascertain whether schools had an assembly hall or a stage, the basic requirements for both the informal drama activities, (during which the whole class is involved in movement) and play production, which should be considered a whole class project. A regular use of the body of the hall or stage would suggest a proper utilisation of facilities available for the kind of drama envisaged in the curriculum (in chapter V).

Question 3 was concerned with the adequacy of stages for play production. If in the opinions of the Masters, the stages were not adequately equipped, this could influence the amount of drama attempted. A cross-check question 6, "Is all drama work regularly conducted in the classroom?" should have been in inverted relationship to questions 4 and 5.
A deliberate attempt was made in question 7 to obtain information about drama allocation. The Pilot Study and personal observation, supported by discussion, suggested that in many schools speech and drama activities tended to be considered together, and because speech activities do not usually require the movement of a group of people and can mostly be done by students sitting or standing at their desks, teachers often preferred such activities. The section on Class Activities was posed to illuminate this tendency further.

Questions 1-6 were Yes/No answers, demanding actual information. A personal check, made six months later in four country and three metropolitan schools revealed 100% correct reporting of facts.

Question 7 required the respondents to state the allocation of periods given to drama (not speech), in two separate streams. Although there was evidence that most respondents understood the wording of the instructions, (meaning Advanced and Credit Streams and B, meaning ordinary streams) analysis revealed, that the wording as it appeared (viz. A, B, denotes A or B stream under the new system) might have been ambiguous and therefore the "B" section of this question was not statistically utilised.

Provision for further comments on this section proved valuable and many teachers added comments, which contributed to a more precise processing of the questions.
Play Day - Extra Curricular Activities:

The information sought concerned the different and varied practices in schools. The directive of 1945 (81-72) would suggest that every school organises an Annual Play Day/Night. Observation in schools and interviews with teachers supported the assumption that this does not apply in all cases.

The second part of this question was posed in order to find out to what degree schools participated in community activities, such as amateur competitions, festivals, etc. Observation led to the assumption, that not a great number of schools were involved.

Question 2 was concerned with planning of the actual Play Day/Night during the year. Practices tend to differ considerably and may throw light on the value given to Play Days/Nights by school administrators. If, for instance, the activity were considered an important contribution to the life of the schools, provisions for the Play Day/Night would be made in such a way, that maximum benefit to students concerned would be ensured. Further, if the hypothesis that Play Day/Night should be the result of classroom work and of a year's work, were maintained, it would appear, that the most propitious time for staging, say, a junior school Play Day could be during the last ten weeks of the school year. If, however, administrative exigency was to be of primary importance, planning of a Play Day might be a matter of so placing it that it would not interfere with other activities, regardless of the benefit derived by students.
Question 3 was designed to produce crucial evidence for the hypothesis that drama is not fully regarded as an important educational activity.

From the investigator's personal experience in professional theatre, where in order to achieve an acceptable standard of performance even with trained actors, a minimum of twenty-eight rehearsals of six hours' duration is considered necessary to produce a three-act play with a relatively small cast (10-15), and after observing a number of Play Days over a period of three years in schools, - he has formed the opinion that the generally inferior quality of acting in school plays is, apart from all other variables, to a great degree the result of insufficient time allocation, given to what is a very complex and time demanding activity. Unless the adequate provision of time is recognised as a fundamental condition, the whole project is jeopardised from the beginning. The allocation of time within the school time-table by the school administrators for Play Day preparation should provide evidence to test the above hypothesis, apart from any other information given in the questionnaire.

Question 4 sought to find out which classes participated regularly in annual Play Days. It seemed, that examination classes were often denied the opportunity. From observation it appeared, that in some schools, time-table provisions were not made for the preparation of Play Day/Nights. Such activities were considered to be extra-curricular. Question 5 was posed to find out what was the
prevail practice. Apart from requiring the respondent to give a Yes/No answer, it asked for a brief outline of extra-curricular dramatic activities.

Class Activities:

This question was designed to ascertain the different opinions held by the Subject Masters, as to what constitutes drama activity. In order to test the hypothesis, that speech and drama activities are often considered synonymous, pure speech and pure drama activities were listed mixed together. They comprised all activities suggested by the Department of Education: Speech Education; A Handbook for Secondary Teachers and the respondents were asked to select those activities which they would include in the programme of a drama course in Form I and Form II. Their interpretation of this question could throw light on the attitude of Subject Masters to informal drama in Form I and Form II, and indirectly give an indication of their opinions of the value of such activities recommended by the new syllabus.

In order to clarify this kind of interpretation and in order to crosscheck responses made to this question, directly opposite, at the bottom of the other side of the questionnaire, another list of activities was presented. These were drama activities which should constitute the basis of a drama course and should be practised in the periods allotted to drama on the part of Subject Masters, and to illuminate further comments on the value of drama, the question was formulated in the following way:—

"If you were to plan a well developed course of drama in Form I
and Form 11, which of these activities would you select and in what sequence?"

Responses to this question did not necessarily represent the actual situation in the school, but rather an "ideal" situation and were expected to give some insight into the degree of understanding of basic principles involved in constructing a continuous drama course.

Class Activities - Other Classes:-

It was assumed that drama in the Third Form and in the senior classes in high schools consisted mostly of reading and the study of plays, as a means of introducing students to the vast field of dramatic literature. There were two basic approaches evident in the practices prevalent in schools:-

(a) Discussion of the play, accompanied by reading and a close study of text.

(b) Discussion of the play, arising out of actual experience of the students, reading or performing part or the whole play.

Observation of school practices led to the assumption that the more formalised approach was prevalent.

In order to establish what the practices were, questions pertinent to time allocation, to the degree of emphasis on study of set text as literature or theatre, and to the study of Shakespeare's plays were asked. Space for open comments was provided to lessen some of the limitations of Yes/No answers.
Shakespeare in Form 1 and Form 11:—

One of the problems in providing dramatic activities for students is the problem of the introduction and approach to the study of Shakespearean plays. Opinions of specialists differ widely on how and at what stage to introduce the plays of Shakespeare into the English syllabus. There are those who recommend early introduction, possibly at the later part of the First Form, especially with more gifted students. There are others who maintain that the reading and study of Shakespeare's plays before the age of fourteen or fifteen is, on the whole, educationally unsound. In order to ascertain the opinions of the Subject Masters, three questions related to the study of Shakespearean plays by all students in First and Second Forms were asked.

Unfortunately, the grid for the last question in this section of the questionnaire proved unsatisfactory and as a result the question was omitted from processing. Ample provision for further comments was provided, and brought a helpful response.

Dramatisation in Other Subjects and Lessons:—

Respondents were asked to select one response on a scale provided, consisting of positive and negative comments in regard to the value of dramatic method in teaching. Space for open comments proved valuable as the respondents were allowed only one answer.

Value of Educational Drama:—

Space for open answers was provided to assess the consensus of opinions amongst the Subject Masters.
Anticipated Limitations of the Questionnaire:—

(1) The opinions of only the Subject Masters in English were sought. Despite the possible influence which the masters exercise over other teachers of English in comprehensive, co-educational schools, the validity of any generalisations resulting from the investigation must be restricted to this group of senior teachers.

(11) Only State, comprehensive, co-educational high schools were selected and, although the nature of the rather centralised New South Wales Department of Education system may suggest some fundamental uniformity with a relatively small range of variation in respect of the implementation of syllabuses in all State high schools, no attempt will be made to offer any generalisations beyond the limits of the sample.

(111) Most of the Yes/No questions required direct, factual answers and despite the care taken in precise wording and phrasing, in order to meet the standards of objectivity, the limited applicability and validity of items expressing opinions other than factual information, must be acknowledged.

(IV) Questions on "Class Activities" and "Development of the Course" were difficult questions demanding careful consideration. However, it was hoped that their interpretative value would be high.

(V) Free responses might provide information, which would prove difficult to tabulate. Actually they did provide additional information of some limited use and served to clarify ambiguities often unavoidable in Yes/No type of answer.
(V1) The questionnaire was designed to collect information about drama teaching as a whole and to determine the status and opinions regarding its value. It was intended as a broad survey instrument, and it was anticipated that the interpretation of data would suggest broad trends only.

General Characteristics of the Questionnaire:

In order to ensure an optimum return the following criteria were kept in mind during the construction of the final form of the questionnaire:

(1) Only information which could not be obtained from other available sources such as Supervisors' of Speech and Drama Reports to the Minister, Education Gazette, etc., was sought.

(2) The length of the questionnaire was confined to one foolscap page which contained just enough space to gather essential data.

(3) The questionnaire was attractively printed and neatly arranged.

(4) Clear directions were given and questions were worded as simply and clearly as possible.

(5) Questions were formulated in an objective way and no leading suggestions were made.

(6) Questions were presented in batteries related to clearly marked topics and proceeded from factual questions relating to facilities, and time allocation, to more subjective specific responses.

(6) Embarrassing questions were avoided.

(7) Attempts were made to anticipate tabulation of data and interpretation during the processing of the Pilot Study.
Preparation and Administration of the Questionnaire:

Departmental permission to distribute the questionnaire was obtained on 18th February, 1964 (vide: Appendix B) and a covering letter approved by the Director of Secondary Education, and seeking the co-operation of the Principals and English Subject Masters in providing the information requested was prepared (vide: Appendix B).

The questionnaire was submitted to the scrutiny of the supervising research branch officer and final adjustments were made to wording and presentation of questions.

On 2nd March, 115 letters containing covering letters and stamped questionnaires, were sent to all co-educational high schools in the state. Although the anonymity of respondents was safeguarded, as far as possible, for the purpose of a follow-up, the name of the school was written in invisible ink above the self-address and alongside the postage stamp.

By the closing date (15th March, 1964) 54% of replies were received. The first follow-up letter, approved by the Director of Secondary Education was despatched on 19th March, 1964, (Appendix B) to schools from which no replies were received. This resulted in a further 20% increase in the number of replies. A second approved follow-up letter (Appendix B) was sent on 22nd April to 32 remaining high schools, after the following encouraging letter was received from the Director of Secondary Education:
20th April, 1964.

Dear Mr. Fiala,

Thank you for the information about the response to your questionnaire. The increased percentage of replies indicates the value of your first follow-up letter and the level of 72% reflects sufficient interest in the study. Your target of 80-85% may be rather ambitious and you should start processing when you consider the returns from your proposed second follow-up letter are over due. Please amend the first sentence to read - "It is possible that the recent strike of postal workers may have affected receipt of my follow-up letter and copy of the Drama Questionnaire."

Yours faithfully,

A.W. Stephens,

Director of Secondary Education.

Per: CVS

By 23rd May, 1964 the investigator had received 84% replies and acting on the advice given in the above letter began processing.

Table 2

Results of the Distribution and Follow-up Procedures

<table>
<thead>
<tr>
<th>Procedure</th>
<th>Date</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>First letter</td>
<td>2nd March, 1964</td>
<td>54%</td>
</tr>
<tr>
<td>First follow-up</td>
<td>19th March, 1964</td>
<td>20%</td>
</tr>
<tr>
<td>Second follow-up</td>
<td>22nd April, 1964</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>84%</td>
</tr>
</tbody>
</table>
Although the relatively high percentage of returns for this type of investigation may be considered very satisfactory, (1) and the percentage of returns assures a good representation of the group sampled, the generalisations obtained can still be considered somewhat biased and it probably represents a slightly better picture than the actual state of drama in the schools justifies, for amongst the non-respondents there may have been masters simply not interested in drama, apart from those not interested in the study.

(1) According to Shannon (104:138-141) about 72% returns is considered satisfactory in master theses completed.
Presentation and Analysis of Data:

Introduction:

Evidence presented in chapters 2 and 3 supports the hypothesis that when drama is regarded as educationally important, and provisions are made for its proper practice, greater benefits to students occur during the educative process.

Such benefits depend on the adequate provision of opportunities for dramatic activities, provision of facilities and the utilisation of available resources. Further, they depend on the availability of courses of study and employment of methods which are educationally sound. These methods may be acquired during a particular training of teachers in a student-centred approach, at the core of which lies the acceptance of the axiom that experience and active participation are the primary basis of all learning. That experiences acquired in this way have more lasting and cogent effect upon the development and growth of students than do verbalised experiences, is a widely accepted, and experimentally well-documented theory.

Further, evidence has been presented that the aims of New South Wales secondary education are based on the belief that the development of competence for living, attitudes compatible with the ideals of a social group, desirable character traits and acceptable behaviour patterns should be the goals of teaching and that the adjustment of an individual student to his group and to a particular teacher, as well as the quality of the overall "social climate" of the group, may contribute much and perhaps more, to the success or failure of teaching.
It is the belief of many experts that such an adjustment and "social climate" of the group can be achieved by the involvement of students in dramatics, which is conducive to the establishment of a wholesome teacher-pupil relationship, based on a high degree of mutual acceptance between them. Dramatic activities, properly conducted, demand a high degree of co-operation on the part of all members of the group, where each person contributes to the choice, planning, execution and evaluation of selected tasks.

Mutual co-operation is an outlet for the inherent need of all students to be accepted by their peer group, as well as by the teacher. The quality of existing relationships between the teacher and students represents a crucial factor in determining the effectiveness of teaching.

It has been pointed out that dramatic activities provide vital opportunities for democratic living and that such opportunities are conducive to the development of knowledge, attitudes and skills necessary in a co-operative society.

Dramatic activities take into account students' interest in educative problems, and it has been shown that drama conducted under the right conditions and with proper practices may make teaching more interesting and meaningful to students. Such beliefs are shared by experts, professional groups and scholarly bodies. There is evidence that such agencies consider the pupil-centred pattern of teaching, implied in the dramatic method, together with the Laboratory and Project Methods, beneficial to students. Although
there is so far a dearth of objective evidence in the field, reports of specialists, teachers, professional groups and commissions support the hypothesis, that the dramatic method is conducive to deeper emotional involvement and greater understanding, both of which are important attributes in personal development.

Where the method has been tried overseas, especially in the United States of America, in connection with the activity programmes, the results have been encouraging. This statement must be understood in the following context. Although a careful examination of research of teaching methods does not reveal evidence that there is any one best method of instruction for every teacher in every situation, and, while it is true that no method alone insures good teaching, the consistency with which the pupil-centred methods have been shown superior to other methods that rely primarily on verbalisation suggest this conclusion: a method provides for adaptation to individual differences, encourages initiative, plans for balance between "knowing" and "doing" and provides participation in a social climate which is characteristically democratic, is likely to be more effective than a method which does not.

It is the contention of this thesis that dramatic method, properly applied, fulfills such conditions, and further, that dramatic activities, both of the formal and informal kind will contribute to the accomplishment of all the aims specified in the new educational secondary system of New South Wales.
Evidence of the official attitude to drama and its place in the secondary education of New South Wales has been presented. Such evidence supports the hypothesis that so far, drama is not regarded as a truly important educational activity, but that it is considered to have some potential value, so that the attitude towards drama in schools is one of limited encouragement.

After 1945 some provisions were made enabling teachers to practise drama in secondary schools. A small Department of Speech and Drama was established for the purpose of encouraging the practice of drama by teachers. Limited in-service training, such as demonstrations, advisory services, means for co-operation with professional theatre, organisation of summer and week-end camps were provided by this department. There is some, but not definite provision made in time allocation and facilities in the schools.

Despite these provisions, the status of drama remains relatively low and its position in the curriculum precarious. There is evidence that because of inadequate implementation of stated policies and lack of resources, especially in regard to teacher training, students are not receiving the full benefits of this important activity. The standards of drama teaching are not very high. The actual implementation of policies formulated by the Department, such as are in existence, is the responsibility of Principals. The Principals in this state enjoy a growing degree of autonomy and individual independence within the range of regulations and directives of the centralised system. They are responsible for managing the school and mostly delegate some of the
responsibility to their Subject Masters. Full utilisation of existing resources and facilities, time allocation with subjects, implementation of suggestions contained in syllabuses, emphasis given to the various aspects of subjects taught and methods employed by teachers, are some of the responsibilities of the Subject Masters, within their subject; they are to a significant degree the policy makers at the school organisational level.

Their views and attitudes are therefore very important and they may reflect the prevailing point of view on particular educational issues, if a consensus of their opinions can be gathered.

Interpretation of the data, obtained from the questionnaire, enabled further testing of the hypothesis, that drama in comprehensive, co-educational schools of New South Wales is not regarded completely as an important educational activity.
Opinions of Subject Masters on the Value of Drama:-

The following table represents a summary of values which respondents gave to the request: "Briefly state what you think are some of the values of educational drama.

Table 3
Values of Drama in Comprehensive, Co-Educational High Schools.

<table>
<thead>
<tr>
<th>Values</th>
<th>Metropolitan (N=24)</th>
<th>Country (N=73)</th>
<th>Total (N=97)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deepens the appreciation/critical sense towards literature/drama</td>
<td>25</td>
<td>47</td>
<td>41</td>
</tr>
<tr>
<td>Develops skills in: - characterisation/movement, speech/voice, knowledge and use of language</td>
<td>17</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>Develops individual personality traits such as: confidence/poise, ability/freedom to express oneself</td>
<td>30</td>
<td>41</td>
<td>38</td>
</tr>
<tr>
<td>Provides an opportunity for participation in an enriching/creative/enjoyable/entertaining experience</td>
<td>17</td>
<td>37</td>
<td>32</td>
</tr>
<tr>
<td>Deepens the understanding of human character and motivation of other cultures</td>
<td>13</td>
<td>33</td>
<td>28</td>
</tr>
<tr>
<td>Develops ability to participate as a group member</td>
<td>17</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>Demands active participation</td>
<td>9</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Provides tasks/achievements for pupils of varying capacity</td>
<td>4</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Promotes mental health</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Has general value</td>
<td>9</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Has doubtful/little value/is useful only as an aid in formal education</td>
<td>13</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>No Information</td>
<td>25</td>
<td>15</td>
<td>18</td>
</tr>
<tr>
<td>TOTAL</td>
<td>237*</td>
<td>315*</td>
<td>295*</td>
</tr>
</tbody>
</table>
Procedures Used in Sorting and Tabulating Data:

Responses were classified into metropolitan and country groups. All responses were analysed and sorted into categories, such as:

- **Literary attitudes**: appreciation, critical sense towards literature;
- **Skills**: of acting, characterisation, movement, speech and voice;
- **Knowledge and use of language**;
- **Individual personality traits**: confidence, poise, ability or freedom of self-expression;
- **Experience**: opportunity for participation in an enriching or creative or entertaining experience;
- **Understanding**: of human character and motivation;
- **Group membership**;
- **Active participation**;
- **Provision of individual differences**: tasks and achievements for pupils of varying capacity;
- **Health**;
- **General comments**: such as "inestimable value", and comments which mentioned values expressed in official departmental publications, such as the syllabus or the speech handbook were listed under "General Value" heading.

**Negative Comments**: raw scores in each category were changed into percentages out of (N=24) and (N=73) respectively. Percentages of
the total number of responses (N=97) were calculated. No responses were entered as No Information.

**Interpretation of Results:**

The development of individual personality traits seemed to be the most important value assigned to drama. Almost as many respondents (38%) and (33%) respectively mentioned traits of poise, confidence and the development of self-expression, as mentioned any other single trait. As a group, the development of dramatic and acting skills was mentioned by just over half the sample, with emphasis heavily placed on the development of clarity of speech. Acting, such as characterisation and movement did not seem to be considered important values and the value of drama in the development of the knowledge and use of language was considered negligible.

A possible explanation for the heavy emphasis given to drama as a means of speech training could be found in the present organisation and in the suggested use of drama in speech education. While there is available a handbook on speech training, a small part of which makes reference to the opportunities provided by drama for speech development, there is not, at present, an official handbook on drama teaching.

The value of dramatics as a means to the appreciation of literature and understanding of plays was clearly felt (41%), although the emphasis was not as heavy as might have been expected as a result of observations. It is possible, that there is a growing
acceptance of a larger point of view of drama, beyond the narrow limits of literary study. The large percentage of No Information made reliable analysis difficult.

Drama as a means to enrich personal experience, of learning to understand human motivation in our and other cultures was considered important. (28%)

Still more important values were the opportunities drama provides for enriching, creative and/or entertaining experience. Such experiences imply the enjoyment of the activities, a significant value, which was mentioned often.

The value of drama as a group activity and as a vehicle for social development and co-operation was considered relatively unimportant, although drama was mentioned, e.g. as an ideal pastoral group activity, valuable in co-educational schools, because it gave a glimpse of maturity.

Only 7% of the sample considered active participation, which should be inherent in drama, valuable. The low rating could suggest, that probably little acting of plays was being done in schools.

The value of drama as an activity which could provide tasks and sense of achievement for pupils of varying capacity was mentioned by 6% of respondents. Only 2% of the sample saw value of drama in relation to health.

On the whole the majority of comments were positive. Only 5% of respondents expressed a clearly negative view. (Comparison with other sections of the questionnaire revealed that these were
schools where little drama was being done.) However, the No Information category was significantly large and could probably be counted as detracting from an otherwise positive picture.

As will be seen from Table 3, respondents' answers were classified according to whether they worked in metropolitan or country areas.

It was assumed that there might be significant differences in views, because in-service training and advisory services and provisions of certain facilities, such as lighting equipment, hire of costumes and scenery were more readily available in metropolitan areas. Analysis of lists of demonstrations and advisory services given by the Supervisor of Speech and Drama and his assistant showed that advisory visits were made more frequently to schools in the metropolitan area. At present there are no advisors attached to the country area directorates.

While it was found that none of the individual differences was statistically significant, it is worth noting, that country respondents as a whole gave answers more readily and presented a richer picture of the values of drama than did the metropolitan respondents; further, that metropolitan respondents predominated in that group that expressed either negative, or no attitudes towards drama.

Taking the picture, which emerged from the answers, as a whole, it would seem that there existed a greater complacency about the value and practice of drama in metropolitan than in the country schools, (TABLE 7; 4-9) despite the fact that more advisory services
were available in the metropolitan areas.

A possible inference was, that there might be generally less drama done in metropolitan schools.

Tentative explanation of this trend might be gathered from the comments which accompanied individual responses. Individually, the respondents mentioned every one of the values of drama discussed elsewhere in this study, but often qualified their statements by pointing to the existing situation in schools.

A representative example was the case of a master, who after stating that he was in full agreement with the views contained in the UNESCO Seminar resolutions, pointed out, that in order to realise fully the potential values of drama, several radical changes would be necessary in the system of English teaching. Other teachers expressed similar views.

The most frequently mentioned problems involved in teaching drama more effectively were:

(1) Lack of physical facilities, such as halls, stages and activity rooms, especially in the schools in the metropolitan area, a fact which discouraged production of plays and practice of drama generally.

(2) The prevalent practice of rehearsing before and after school or during lunch time. This imposed additional burden on teachers, who often travel to and from school relatively long distances and in congested traffic. There seemed to be a greater mutual availability of teacher-pupil relationships in country schools.

(3) Present allocation of time for English other than First Form was such, that drama, as a non-examinable section of the work
was less important than language and literary study.

(4) Present advisory services were considered inadequate. The lack of resources, such as availability of appropriate plays for adolescents and lack of equipment at schools discouraged teachers from pursuing more fully what was considered by many the most difficult aspect of English teaching. Comparison was made with the resources and equipment available to teachers of Music and Physical Education. It was felt, that drama, if it were considered more fully, (at least as important an educational activity as Music and Physical Education), would require more adequate resources than those provided at present by the Department.

The large number of "No Information" in this section, could be partially explained by a degree of frustration of teachers, who tried to work in unfavorable conditions and gave up. It did not necessarily mean, that little or no value was attached to drama, although other sections of the questionnaire, completed by the same respondents revealed that little or no drama, besides study of set plays and selected plays, was done in such schools.

**Conclusions:**

Although the opinions expressed in the sample suggested on the whole a positive attitude to drama and, although a majority of Subject Masters considered drama educationally important, especially in the area of personality traits, such as development of self-confidence, only a relative few considered drama as a truly important educational activity. It seemed that the value of drama was seen
primarily in its usefulness, as a means of developing appreciation and a critical attitude to literature and as an aid to speech training.

Drama as a means of social development and its value as a group activity was only partially recognised. Several mentioned its value as a source of enjoyment to students and teachers and in creating a better teacher-pupil relationship.

The relatively low value given to acting skills, movement and characterisation could partially account for the low standard of acting achieved in school productions.

The emphasis on certain values could mean that in the schools of the sample, a great deal of drama consisted of play reading and that stress was given to literary analysis and responses rather than acting.

Opinions on the Value of Drama in Other Subjects:

Procedures Used in Sorting and Tabulating Data:

The question consisted of a five item opinionnaire ranking scale and the processed responses were expressed in percentages.

(1) It was found that in four cases two responses were given by respondents, despite explicit instructions to give only the most applicable. As these responses appeared in close proximity on the

(1) Evidence of validity of the questionnaire — internal consistency of answers: — Values: negative 5%; Dramatisation in other subject: negative 9%).
rating scale, they were assigned half value each. The question was broken into positive and negative opinions and classified under metropolitan and country headings.

A statistical test was applied to find whether there was a significant difference between metropolitan and country percentages. The difference between the opinions was found to be highly significant. \( (\chi^2 = 9.01) \) (0.01 level of probability.)

Dramatisation in Other Subjects and Lessons:

Question: Do you consider dramatisation in other subjects, and lessons; excellent as a method; effective as a teaching aid; effective but time consuming; wasteful activity; useless as a method?

Table 4

Dramatisation in Other Subjects and Lessons

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Metropolitan</th>
<th>Country</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent as a method</td>
<td>8</td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>Effective as a teaching aid</td>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Effective but time consuming</td>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wasteful activity</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Useless as a method</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No Information</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong> ((N = 97))</td>
<td><strong>100</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5

Positive / Negative Opinions in Metropolitan and Country Schools

<table>
<thead>
<tr>
<th>Opinions</th>
<th>Metropolitan</th>
<th>Country</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No</td>
<td>%</td>
<td>No</td>
</tr>
<tr>
<td>Positive</td>
<td>18</td>
<td>75</td>
<td>68</td>
</tr>
<tr>
<td>Negative</td>
<td>6</td>
<td>25</td>
<td>3</td>
</tr>
<tr>
<td>No Information</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>24</td>
<td>100</td>
<td>73</td>
</tr>
</tbody>
</table>
Significance of the difference between metropolitan and country percentages:—

\[ \chi^2 = 9. \]  

(.01 level of probability)

Interpretation of Data:—

Comments on general values of drama indicated that drama should be utilised in other subjects and lessons. Because it is enjoyable and generates interest, it helps to create enthusiasm for other aspects of English, such as Poetry and Prose. It encourages interest in History and Social Studies, because it makes certain events and characters more vivid and more lasting in children's minds and adds variety to teaching techniques that foster active participation.

Although the dramatic method has had a long tradition in the modern educational movement, observation of school practices has led to the assumption that very few teachers make any substantial use of the method even occasionally in secondary schools, for the teaching of other subjects.

It could be assumed from the responses that teachers were aware of the potentialities of the method but they did not use it, for two reasons:

(a) they lacked the knowledge of how to dramatise or improvise effectively, and consequently found the activities too time-consuming.

(b) pressure of other formal work made the use of written history plays for example, (5.1 - 96) uneconomical.

If the qualified response "effective but time-consuming" was taken as a positive response, the majority (88%) of respondents
considered dramatisation in other subjects valuable.

If it could be assumed, that where respondents, by considering the method effective but time-consuming, did not use it very often, (and this could be reasonably assumed from the frequency of qualifying comments made on this item) a far more negative picture emerged. (54%)

The inference one could make is, that only in the minority of schools in the sample did masters recommend unequivocally the use of the dramatic method in the teaching of other subjects.

Comments which qualified positive responses could be classified in following categories: -

1. Excellent as a method, to be used occasionally for particular purposes and in moderation with;

   - junior classes;
   - less able classes;
   - advanced level classes for extra work. (1)

(1) Such views, based on experience, could be supported by the following study: (75:165 - 168). T.R. McKenzie found in this study, called "Caldwell Cook's Play Way in its Australian Setting", that "on the whole the best and the poorest pupils had learnt more proportionally by the experimental methods, but the great majority gained little by it. It could be used profitably after the first six months of a secondary course, if a suitable teacher were available."

N.B. The study was concerned only with dramatisation.
2. **Effective as a teaching aid:**
   (a) generally (1) applicable;
   (b) effectiveness depended on the individual teacher's ability. The problem of present teacher training was raised;
   (c) effectiveness negated by lack of resources (material costumes, etc.) and lack of facilities (classes were too big and classrooms too small, thus only a few students had the opportunity to participate);
   (d) more appropriate method for junior classes.

3. **Effective but time-consuming:**
   (a) generally (1) and (2) applicable;
   (b) Contents of syllabuses too comprehensive; all available time needed to cover courses;
   (c) time consuming with advanced classes, who were able to approach subject matter on more abstract level.

Comments which qualified negative responses (9%) represented a minority of Subject Masters, who believed that drama and "play way" methods had no place in the secondary school. (1) Others believed that such a method was useless under the present system, where time could not be devoted to the necessary preparation to make dramatisation worthwhile. It was suggested that a more purposeful way of utilising the little time available would be; library research; note making; and lecturettes.

(1) "Dramatic approach blurs the scientific accuracy of historical developments." "Drama is Drama. History is History. Teachers need all the time they can get for their individual subjects. The "play way" can even be damaging, as we so sadly find, when Primary Pupils arrive in High School knowing nothing."
The significant differences in the opinions of metropolitan and country masters, reinforced further the argument, well supported throughout the questionnaire, that country masters accept drama and the full implication of drama teaching more readily than metropolitan masters, although the majority in both groups have favourable attitudes.

Respondents answered this part of the questionnaire freely and only 2% offered no information.

Conclusions:—

Although the potentialities of dramatic method in the teaching of other subjects and lessons were on the whole, realised, the lack of time seemed to be, in the opinions of the respondents, a major obstacle to its effective use.

By implication, their general lack of drive to learn how to utilise the available time more effectively, and their lukewarm acceptance of the value of "activity" methods of teaching at this level were also reasons for their limited use.
Physical Facilities and Resources:

Introduction:

A school activity requires for its effective realisation some basic facilities. Because of the nature of drama and acting, provision of space is a necessity.

If participation by most members of the class, for most of the allotted time, is one of the aims, it becomes obvious that the space in front of the desks in the classrooms is normally inadequate for employment of large groups. A compromise solution such as moving desks to walls, proves useful, but requires a certain amount of organisation before and after the lessons. It still does not overcome the problem of possible distraction to adjoining classes. Production of plays for Play Days ought to be the results of ordinary classroom work. If preparation of plays were to be done during the time allotted to drama and not as an extra-curricular activity, or a hurried, intensified project of about a fortnight's duration, effective and complete rehearsals of movement and acting expressions, even if desks are removed, prove unsatisfactory in the classroom.

The problem of noise, often necessary in the rehearsing of particular scenes, fast movements by groups, clatter accompanying crowd scenes, sound effects important for the creating of atmosphere may disturb the progress of teaching in adjoining classes. On the other hand, imposition of artificial semi-silence and pretended, subdued actions, both vocal and physical (movement), may defeat the
whole purpose of the activity by affecting the degree of creativity, sincerity and absorption necessary for truthful and effective portrayal of characters.

The existence of similar problems is widely recognised in other fields and special rooms and other facilities are provided for the teaching of science, manual arts, music and physical education.

Educators in the field of drama maintain, that if drama is regarded as an important educational activity, with all its implications, provision of special rooms, big enough for the participation of all members of the class is a basic necessity.

Informal drama can be more purposefully and effectively conducted in a large room, such as an Assembly Hall. Formal drama in more senior classes is, especially with the limited time available, best conducted on the stage where the finished performance will take place.

Since 1945, New South Wales Department of Education, with its liberal attitude to drama, has provided an increasing number of halls and stages in the newly built schools and has progressively altered a number of halls in older schools, so that plays may be produced.

Provision of acting space is only one of the requirements for the practice of drama and, for unsophisticated dramatic activities, a basic one. More sophisticated experiences will necessitate additional equipment, which may be in constant use. Sets of drama rostra, for elevation of parts of stage, material for simple drama sets, tape recorder and tapes for recording of speech and sounds,
duplicating machine and typewriters for copies of scripts, lighting equipment, such as floodlights and spots, switches to operate the lights, simple collection of costumes or a dressing-up box, theatrical make-up, library references and classroom set of plays are all considered necessary resources for the production of plays.

The Department supplies a standard stage, 25' opening and 24' depth in newly built schools, provided finance is available. It also supplies the following additional equipment:—front curtain, back tabs, dimmer, F.O.H. spots and two battens of lights. (1)

Further, schools receive up to 80 copies of sets of plays contained in the publication Drama and the School.

The strong tradition of supplying money for additional school equipment by P. & C. Associations, makes it possible for the managements of schools to divert money for purposes, which they consider educationally desirable and indispensable. In fact there is, observable in schools, a great deal of equipment obtained in this way. There are stages equipped with additional side curtains, lights, etc., which have been supplied from funds provided by the P. & C. Associations, or from funds raised by the schools themselves.

Provision of facilities, no matter how excellent, is warranted only if they are likely to be permanently used. Considerable expenditure of public money is required to provide a standard stage

---

(1) Letter from the Supervisor, 2nd November, 1964
for new schools. Such stages are not likely to be used fully, if the teachers concerned consider them inadequately equipped, or if the administration considers drama of such small importance educationally, that organisational provisions are not made for teachers to use the stages during drama periods.

From discussions with teachers during the last six years, the investigator has formed the opinion, that the non-existence of stages or halls in some schools, inadequate facilities of existing stages, and reluctance, on the part of school administrators to allow stages and halls to be used for teaching, are the main reasons for teachers failing to exploit to the full the potentialities of informal and formal drama teaching.

The lack of knowledge and experience of theatre crafts, on the part of teachers, although an important factor, seems to be of secondary significance. Knowledge of play production can be acquired by reading and by opportunities for practical experience. For those interested, additional though limited opportunities exist in the various in-service training courses.

In order to provide further evidence for the hypothesis, that drama is not regarded by most teachers as an important educational activity and that as a result available facilities are not utilised fully, several questions in regard to facilities were posed.

Procedures used:

Responses were classified again into metropolitan and country categories in order to ascertain whether significant differences existed in the provision of facilities and in their use. Raw scores
in each sample were converted into percentages out of \( N=24 \) (metropolitan) and \( N=73 \) (country) and tabulated into Yes/No No Information/grid.

To test the validity of the questionnaire, responses from seven randomly selected high schools were compared with responses the masters made in the pilot study in 1963. Further, the investigator visited four country and three metropolitan schools. The factual information supplied by the masters included in the sample was found correct in every case.

The following tables show how both groups answered questions 1-6.

Table 6

Facilities - 1

Q1. Does the School have an Assembly Hall?

<table>
<thead>
<tr>
<th></th>
<th>Metropolitan (( N=24 ))</th>
<th>Country (( N=73 ))</th>
<th>Total (( N=97 ))</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>50</td>
<td>66</td>
<td>62</td>
</tr>
<tr>
<td>No</td>
<td>46</td>
<td>33</td>
<td>36</td>
</tr>
<tr>
<td>N1</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Q2. Does the School have a stage?

<table>
<thead>
<tr>
<th></th>
<th>Metropolitan (( N=24 ))</th>
<th>Country (( N=73 ))</th>
<th>Total (( N=97 ))</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>54</td>
<td>76</td>
<td>70</td>
</tr>
<tr>
<td>No</td>
<td>42</td>
<td>23</td>
<td>28</td>
</tr>
<tr>
<td>N1</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Only about half, 50\%, of metropolitan schools in the sample were by 1963, provided with assembly halls. Slightly more (54\%) were equipped with stages. The apparent discrepancy might be explained by the fact, that stages were not always attached to
assembly halls and also some masters might have included stages
attached to activity rooms built for General Activities classes.
These would account for about 4% of the sample. Slightly more
country schools had assembly halls (66%) and over two thirds of
all schools in the sample possessed stages.

All stages, attached to assembly halls, (this would include
most of the schools built since 1945) were considered, in the
opinion of the respondents, adequately equipped for play productions,
while some country stages seemed to be less suitably equipped for
the purpose. (18%) However, on the whole, there seemed to be a
greater number of stages equipped for play production in country
schools.

Utilisation of Facilities:

The concept of using available halls regularly for class work,
such as for activities of informal drama in junior years, has not
been well established. In the majority of cases, in both groups, halls
were not utilised for drama work. It would seem that more use of such
facilities was made in country schools, (16% as against 4%). In some
cases, halls were used daily for assemblies and the shifting of
hundreds of chairs proved cumbersome. In other cases the halls were
used for the teaching of Physical Education and Music and other
subjects. At least twice a year halls were used in many cases for
examination purposes.

Only slightly more effective use was made of the stages in the
metropolitan group. (9%) In country schools stages were not even used
as often as the halls themselves.
In the majority of schools in both groups, it was accepted as normal practice, that all drama should be regularly conducted in classrooms.

Table 7
Facilities - 11

Q3. Is the Stage equipped for Play Production?

<table>
<thead>
<tr>
<th>In percent</th>
<th>Metropolitan (N=24)</th>
<th>Country (N=73)</th>
<th>Total (N=97)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>50</td>
<td>58</td>
<td>57</td>
</tr>
<tr>
<td>No</td>
<td>46</td>
<td>39</td>
<td>41</td>
</tr>
<tr>
<td>N1</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Q4. Is the body of the hall regularly used for Class-room Drama Work?

<table>
<thead>
<tr>
<th>In percent</th>
<th>Metropolitan (N=24)</th>
<th>Country (N=73)</th>
<th>Total (N=97)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>4</td>
<td>16</td>
<td>13</td>
</tr>
<tr>
<td>No</td>
<td>92</td>
<td>81</td>
<td>84</td>
</tr>
<tr>
<td>N1</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Q5. Is the Stage regularly used by Classes for Drama Work?

<table>
<thead>
<tr>
<th>In percent</th>
<th>Metropolitan (N=24)</th>
<th>Country (N=73)</th>
<th>Total (N=97)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>9</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>No</td>
<td>87</td>
<td>88</td>
<td>88</td>
</tr>
<tr>
<td>N1</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Q6. Is all Drama Work regularly conducted in classrooms?

<table>
<thead>
<tr>
<th>In percent</th>
<th>Metropolitan (N=24)</th>
<th>Country (N=73)</th>
<th>Total (N=97)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>83</td>
<td>71</td>
<td>74</td>
</tr>
<tr>
<td>No</td>
<td>13</td>
<td>28</td>
<td>24</td>
</tr>
<tr>
<td>N1</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>
Conclusion:

The results obtained seemed to support the contention, that the relatively small amount of drama done in schools did not entirely depend on lack or inadequacy of facilities. Even where adequate facilities were in existence, and this seemed to be the case in about half of the schools in the sample, they were not utilised to any significant extent.

This fact supported further hypothesis, that drama, (unlike Music and Physical Education,) was not regarded by the administration as educationally important enough to warrant organisational provision to be made within the school for utilisation of existing facilities. It could mean, that a more complete concept of drama as primarily an activity of producing and acting plays, or creative activities of the informal type had not, as yet, been accepted to any degree by school administrators or Subject Masters. It could reinforce the assertion, that a narrow point of view on what constitutes drama in the school was prevalent. Such a view could be restricted to the consideration of drama as the study and appreciation of literature.

Although differences were found between the two groups, none was statistically significant.

While it was found that country schools seemed to be better equipped than metropolitan schools, no significant difference was found in the use of the facilities.
Time Allocation:

The basic assumption underlying the recommendations in the Syllabus in English, is that the various activities of the English courses should be integrated. For convenience the syllabus is divided into seven strands: Speaking of English, Reading and Comprehension, Written Expression, Language and three strands of Literature: Prose, Poetry and Drama.

The problem of integrating seven strands into the periods available is a matter of individual responsibility on the part of the Subject Master and the teachers who work with him. Planning of programmes should ensure the greatest possible benefit to students in different classes without neglecting any one strand. Although practices differ and the allocation of time varies, generally, English through the week is divided into a number of periods, such as Language/Grammar, Comprehension/Composition, Literature and Oral English, Speech and Drama.

Such activities can be integrated by the use of the dramatic method. Obviously a certain amount of drama overlaps and integrates the strands.

With the new emphasis given to drama as acting, especially in Form 1, another means of integration may be to provide some time allocation during which dramatic activities of the informal type are used to motivate, reinforce and consolidate knowledge and skills acquired in other strands.

As there is no official regulation in respect of such allocation for Drama, such time as is allotted depends on the Subject Masters' attitude.
The greater number of periods allotted in Form 1 during
the first part of the year may provide an opportunity to
experiment with new techniques and to introduce a wider range of
creative activities.

Table 8

Periods Allotted to Drama

Q7. How many periods are devoted to drama (not speech) in
your school?

<table>
<thead>
<tr>
<th>In percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Periods p.w.</td>
</tr>
<tr>
<td>-------------</td>
</tr>
<tr>
<td>0</td>
</tr>
<tr>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>$1\frac{1}{2}$</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>N1</td>
</tr>
<tr>
<td>Total: 97</td>
</tr>
</tbody>
</table>

Procedures used:-

Responses were recorded on a grid from 0 - 2. $\frac{1}{2}$ was
assigned to those responses that either stated explicitly one period
per fortnight, or gave answers such as; "One period per week; Speech
and Drama." Frequencies of responses were changed into percentages
out of 97. Total included 3% of No Information.

Interpretation of Data:-

The comments on this section indicated that, in the absence of
clear cut directions, the masters placed their own interpretation
on "drama." This, as has been already noted, emphasised the literary
treatment of plays rather than the corporal creative activities.
Within this framework of interpretation then, the majority of respondents advocated one period per week for drama. Variations from form to form were noticed.

Whatever "drama" meant to the respondents, it seems that progressively more time was allotted to the activities in the senior years. A definite increase of time appeared in Third Form, (90%) where a majority of respondents provided at least one period per week. There was a tendency in Fourth and Fifth Years to allot more than one period per week.

The reliability of responses was suggested by the 5% + of schools, where masters made no provision for drama in First Form. This accounts for the similar percentage of negative responses, given to the "Value" question.

From comments it appeared that "drama" had a different meaning for different respondents. Some might have thought of drama as "acting", and, the 7% and 10% respectively of no provision of time in Fourth and Fifth Years suggested this. It was obvious, that some allocation had to be given, at least in Fifth Year, to the study of prescribed texts. On the other hand, some masters might have considered drama as the study of literature. The combined percentage of 1+ allocation in Fourth and Fifth Years respectively tends to support such an assumption.

Relatively, the smallest amount of drama was given to Form 1, where the greatest number of periods was available. The reason for this fact might have been the difficulties masters and teachers were finding in implementing the suggestions contained in the new syllabus.
for Form 1. Some evidence of these difficulties was clear from the Report of the Committee on Form 1 Syllabus in English. (35:40-47)

The difficulties......at present are in new materials, new methods and techniques. In a few of the new methods and techniques - those called for in Speech and Drama for instance - some teachers felt they lacked training. (35-40)

The reaction of teachers in the Report (1) was similar to the masters' reactions, expressed in the questionnaire. A considerable number of respondents in both cases belonged to the same rather homogeneous group.

Conclusions:-

While it seemed that one period per week was allotted to drama generally, and while there was some evidence that more time allocation was given as students progressed to senior forms, drama did not necessarily mean acting. Even when time allocation was made, teachers were probably not utilising the full potentials of drama, especially of the informal type in the First Form. It appeared, that the least amount of drama was being done in First Form, where the new syllabus recommends informal rather than formal dramatic activities.

Evidence for the hypothesis, that teachers were not utilising the full potentials of drama was collected from the following sections of the questionnaire.

(1) The report, compiled by a committee of the E.T.A., was basically a result of a questionnaire sent to all members of the E.T.A., and seeking opinions about the new syllabus. Collated opinions and discussion by the members of the committee were the two procedures used in making the report.
Classroom Activities:

In order to ascertain the degree of understanding of the basic principles involved in drama and in order to find, what attitudes the respondents had to informal and formal drama, two lists of activities were compiled, suitable for Form 1 and Form 11.

The first list contained all the activities, whether speech or drama, that were suggested in the Speech Education Handbook and the Syllabus. The second list contained pure drama activities, suitable for a developing course in drama and necessitating active participation of students either in the preparation or the execution of various types of acting. Respondents were required to check those activities they would include.

Procedures used:

Responses were classified into metropolitan and country schools, and percentages were computed on a base of 97. The table included respondents who gave no information.

A similar procedure was used with question 2.
Table 9

Activities to be Included in a Programme of a Drama Course in Form 1 and Form 11

<table>
<thead>
<tr>
<th>Activities</th>
<th>Metropolitan (N=24)</th>
<th>Country (N=71)</th>
<th>Total (N=97)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Form 1</td>
<td>Form 11</td>
<td>Form 1</td>
</tr>
<tr>
<td>Verse Speaking</td>
<td>88</td>
<td>88</td>
<td>81</td>
</tr>
<tr>
<td>Impromptu Speech</td>
<td>79</td>
<td>75</td>
<td>77</td>
</tr>
<tr>
<td>Debating</td>
<td>58</td>
<td>71</td>
<td>58</td>
</tr>
<tr>
<td>Conv. Skills</td>
<td>67</td>
<td>58</td>
<td>70</td>
</tr>
<tr>
<td>Mimic</td>
<td>79</td>
<td>58</td>
<td>92</td>
</tr>
<tr>
<td>Improv.Movm.</td>
<td>58</td>
<td>50</td>
<td>71</td>
</tr>
<tr>
<td>Charades</td>
<td>46</td>
<td>25</td>
<td>52</td>
</tr>
<tr>
<td>Characterisation</td>
<td>58</td>
<td>46</td>
<td>64</td>
</tr>
<tr>
<td>Speech Situations</td>
<td>83</td>
<td>62</td>
<td>82</td>
</tr>
<tr>
<td>Radio Plays</td>
<td>46</td>
<td>46</td>
<td>62</td>
</tr>
<tr>
<td>Reading of Plays</td>
<td>79</td>
<td>83</td>
<td>89</td>
</tr>
<tr>
<td>Book-in-hand R.</td>
<td>79</td>
<td>79</td>
<td>87</td>
</tr>
<tr>
<td>Improvisations</td>
<td>62</td>
<td>50</td>
<td>71</td>
</tr>
<tr>
<td>Verse Dramatization</td>
<td>71</td>
<td>67</td>
<td>71</td>
</tr>
<tr>
<td>Rhythmic Mov. Music</td>
<td>13</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td>N1</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
</tbody>
</table>

Interpretation of Data:-

In order to obtain a clearer picture, the activities were graded according to frequencies, in the following way:-

- 75 - 100%..............very strong support
- 60 - 74%..............well supported
- 45 - 59%..............moderately supported
- under 45%..............little support

Form 1 - In percent:-

- Mimic..................88
- Play Reading............86
- Book-in-Hand...........85
- Verse Speaking.........82
- Speech Situations.....82
- Impromptu Speech.......77

Verse Dramatisation........77
Conversational Skills......69
Improvisation........69 well supported
Characterisation........63
Improvised movement...68

Radio Plays.............58 moderately supported.
Debating..................58
Charades..................51

Rhythmic Movement to Music (Dance Drama)........14 very little support

Form 11.

Very little difference appeared in the categories: play
reading, book-in-hand reading, verse speaking and impromptu
speech, but miming lost considerable support. (88% - 60%)

Conversational skills and characterisation were still
moderately supported; (67% and 62% respectively). Verse
dramatisation and improvised movement lost support and charades
dropped from moderate to weak support.

Charades, miming and improvised movement, all basically
creative, informal activities, showed the biggest drop.

being done in periods allotted to drama, was strengthened. Skills;
for instance, 62% of respondents in both years, included "verse
speaking" in the drama course, only 71% and 62% respectively included
"Verse Dramatisation". The first activity was considered "pure"
speech activity, to be done best during poetry lessons. Verse
Dramatisation, requiring dramatic convention, could be done best
in a drama period, probably as a reinforcement of stuff can taught
in poetry, are seen to be less favoured.

The view is suspected, that drama was not considered very
important for the therapeutic effect it can have in developing
Metropolitan and Country Differences:

Differences between metropolitan and country schools were not statistically significant, but they did appear and consistently supported the hypothesis that drama in its wider range was more enthusiastically accepted by the country than by metropolitan respondents. Metropolitan schools showed a clear tendency away from the use of miming, characterisation and charades for Form 11. Country schools seemed less inclined to withdraw support from characterisation and charades in Form 11, but the change in emphasis on the desirability of including miming was highly significant (.01 level of probability).

While other differences were not significant, it could be suggested that the tendency for country masters to experiment with a wider range of drama teaching was again supported in their choice of activities for Form 11.

The hypothesis that a great amount of speech activities was being done in periods allotted to drama, was strengthened. While, for instance, 82% of respondents in both years, included "Verse Speaking" in the drama course, only 71% and 63% respectively included "Verse Dramatisation". The first activity was considered "pure" speech activity, to be done best during poetry lessons. Verse dramatisation, requiring dramatic convention, could be done best in a drama period, probably as a reinforcement of what was taught in Poetry, and seemed to be less favoured.

The results suggested, that drama was not considered very important for the therapeutic effect it can have in developing
personality traits through acting, but rather as an activity leading to the teaching and appreciation of literature.

In Form 1, reading of plays, often accompanied by book-in-hand acting, featured prominently. Improvised, creative dramatic activities seemed to be of secondary importance. Rhythmic movement to music, the dance drama method of teaching was of no importance.

The observation made by Yelland (vide supra) seemed to be confirmed. Despite the provisions the department has made for the practice of drama in schools, a number of respondents in this sample did not avail themselves of the opportunities.

Some reasons offered by the Report of the Committee on Form 1 Syllabus in English may partially explain the situation.

Although the general approach to a play as something written to be acted was approved, some felt that mime, improvised drama and play reading with movement were made difficult through large classes and inadequate space. (35:44).

Yet, evidence was presented, that available space in halls or stages was not put to profitable use.

The feeling on the part of teachers of the inadequacy of their training and their lack of the necessary knowledge to conduct informal activities, was clear from the following:

Some teachers questioned whether pupils of twelve years were psychologically capable of "release", of making drama live. Some reported that mime and unscripted drama tended to stay at a trivial level. It appeared to be a fairly general view that to get mime and drama through, needed an expert in this field, or some special training of teachers. At any rate, it is obvious that many teachers are concerned, many feel that they require guidance and
assistance in these special activities, and some feel that specialists are required. (35:44)

In order to support further the hypothesis, that possible lack of knowledge of what constitutes drama activities may be one of the underlying causes for not utilising fully the potentialities of drama, the following procedures were adopted in processing the second question.

Procedures used:

In this question, the respondents were asked to select the activities they would include in planning a well developing course of drama in Form 1 and Form 11. A list of dramatic activities was provided, taken from the suggestions in the syllabus, but restricted to those which basically require active acting response, as against vocalised response only. The list included activities ranging from mime, improvisation, acting skills to play production. Each one was considered indispensable, if a good standard of productions, which is the aim of the play day movement in schools, was to be achieved. Further, they constituted activities, the practice of which could lead to the satisfaction of some important adolescent needs and thus prove of benefit to students. The respondents were asked to select the activities in sequence.

The break-down into metropolitan and country categories showed no significant difference.

All responses were analysed and the ranked order was as follows:-


<table>
<thead>
<tr>
<th>Activity</th>
<th>Rank1</th>
<th>Rank2</th>
<th>Rank3</th>
<th>Rank4</th>
<th>Rank5</th>
<th>Rank6</th>
<th>Rank7</th>
<th>Rank8</th>
<th>Rank9</th>
<th>Rank10</th>
<th>Rank11</th>
<th>Rank12</th>
<th>N</th>
<th>Nl*Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mov and Mime</td>
<td>38</td>
<td>31</td>
<td>10</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>8</td>
<td>100</td>
</tr>
<tr>
<td>Character.</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>18</td>
<td>23</td>
<td>13</td>
<td>8</td>
<td>4</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>1</td>
<td>14</td>
<td>100</td>
</tr>
<tr>
<td>Dramatisation</td>
<td>5</td>
<td>6</td>
<td>13</td>
<td>19</td>
<td>10</td>
<td>18</td>
<td>9</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>99</td>
</tr>
<tr>
<td>Improvisation</td>
<td>6</td>
<td>22</td>
<td>28</td>
<td>15</td>
<td>7</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td>Relax.Exerc.</td>
<td>32</td>
<td>9</td>
<td>5</td>
<td>6</td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>24</td>
</tr>
<tr>
<td>Elementary A.T.</td>
<td>7</td>
<td>8</td>
<td>14</td>
<td>17</td>
<td>10</td>
<td>17</td>
<td>5</td>
<td>7</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>Cl. Play Act</td>
<td>3</td>
<td>0</td>
<td>6</td>
<td>8</td>
<td>11</td>
<td>17</td>
<td>17</td>
<td>25</td>
<td>15</td>
<td>6</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Cl. Play Writ</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>6</td>
<td>7</td>
<td>13</td>
<td>7</td>
<td>15</td>
<td>10</td>
<td>20</td>
<td>11</td>
<td>99</td>
</tr>
<tr>
<td>Scr. Play Study</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>7</td>
<td>7</td>
<td>17</td>
<td>15</td>
<td>25</td>
<td>9</td>
<td>6</td>
<td>7</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>Book-in-H.</td>
<td>2</td>
<td>3</td>
<td>7</td>
<td>9</td>
<td>13</td>
<td>10</td>
<td>19</td>
<td>11</td>
<td>11</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>100</td>
</tr>
<tr>
<td>Play Rehearsals</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>6</td>
<td>10</td>
<td>10</td>
<td>27</td>
<td>29</td>
<td>1</td>
<td>8</td>
<td>100</td>
</tr>
<tr>
<td>Play Product</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td>7</td>
<td>10</td>
<td>30</td>
<td>33</td>
<td>9</td>
<td>100</td>
</tr>
</tbody>
</table>

*Rank 1 means that the activity would be given first preference in the developing course.

*The Nl. category represents the percentages of those who would not include the activity in a drama course at any stage of its development.
An average ranking for both metropolitan and country, as well as the total sample was obtained thus:-

For each activity, rankings of 1 were scored 1 and multiplied by the number assigning that ranking; rankings of 2 were scored 2 and multiplied by the number assigning a ranking of 2 and so on. The products were summed to give a total for each activity. This was divided by the total number of respondents to give an average score. The following Table does not show the obtained scores but represents their ranked order.

Table 11
Average Rankings for Desired Sequence of Activities

<table>
<thead>
<tr>
<th>Activities</th>
<th>Metropolitan (N=23)</th>
<th>Country (N=74)</th>
<th>Total (N=97)</th>
<th>Ideal Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement and Mime</td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Characterisation</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Famalisation (poems and novels)</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Improvisation</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Relaxation Exercises</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>N. Acting Techniques</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Class Play Acting</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Mass Play Writing</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Scripted Play Study</td>
<td>8</td>
<td>9</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Track-in-Hand Reading</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>Play Rehearsing</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Play Production</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>
Interpretation of Data:

The percentage table was not easy to interpret because of the spread of rankings. This could suggest a lack of consensus of opinion as to what constituted a well developing course. Further, it could suggest, that not a great deal of thought was being given to the planning of drama courses. Observation and inference from the preceding question on class activities tended to suggest, that this might be so. In the schools observed, several teachers reported that no real preparation was done for drama periods and that often this period, especially in the junior years was being used to "catch-up" on formal work, lost either because of public holidays or school functions.

Further support for the hypothesis, that so far not a great deal of thought has been given to drama, in a more complete educational sense, came from the fact, that several respondents were not clear on some of the terms, (such as characterisation) all of which were defined in the Speech Handbook and in the Syllabus. Further, well established terms in literature about drama as methodology, such as "Relaxation Exercises", appeared in many cases unknown even as a concept.

The most that could be said was that the majority of respondents would plan a course in drama by beginning with dramatic exercises in movement and mime and finishing such a course by rehearsing a play for a performance. It may be, that in some
schools this was, in fact, all that constituted a drama course. In Form 1 some amount of miming might have been followed by reading and preparation of a play for the Play Day. (1) In Form 11 reading of one-act plays, some using the method of book-in-hand seemed to be the prevalent practice.

The lack of understanding of drama method in teaching was hinted at in the interesting manner in which "Relaxation Exercises" were ranked. A few respondents considered that such exercises should come first in the course but the majority ignored them as irrelevant.

There were no significant differences in the ranking of activities between metropolitan and country schools.

Further evidence was obtained from the NI category, which represented the percentages of respondents who would not include certain activities in a drama course at any stage of its development. Relaxation exercises, characterisation, improvisation, play-writing by students themselves and production of such plays, predominated in these responses. These were dramatic activities in which creativity played a prominent part and which required a special knowledge of basic principles of dramatic method on the part of the

(1) This reinforced the observation made by the Supervisor of Speech and Drama:

The low standard of Play Day is a reflection very often of classroom emphasis. If our English Teaching is based either by necessity or choice on an overwhelming preponderance of writing and listening we cannot expect young people to emerge suddenly on Play Day as animated personalities illuminating all that they express with beauty and artistic truth. (32:27)
teacher.

The difference between the total ranking for a desired sequence and the "ideal" sequence discussed fully in Ch. 6, suggested that, at present, courses in drama, perhaps because of lack of understanding of the developmental concept, were telescoped, and the tendency to come quickly to the production of scripted plays was marked.

In order to find out whether formal correlation existed between the question on Class Activities and the question on Course Sequence, informal activities contained in each list were separated and the totals were compared. Two informal activities, contained in the first list, but not deemed important by the respondents; rhythmic movement to music and improvised movement (often confused with mime), were left out, in order to have the same number of activities in both lists.

The Rank Order correlation, which came to 0.63 missed significance by about .10, (Appendix A, Table 11a).

However, the results obtained did point out overall existing consistencies: the relative emphasis on mime and book-in-hand reading of plays.

That the results did not prove statistically clearer, might be attributed to the fact that the activities in the two lists were only partially overlapping. In Q.1 the respondents were asked for activities which would be included, while in Q.2 the aim was to obtain an ordering of activities.
Conclusion:

From the interpretation of date of this section, it appeared that drama periods must have been only partly utilised for dramatic activities involving acting. Activities demanding vocal, rather than bodily response, with the exception of miming, were being preferred. More creative activities, such as improvisation and play writing did not feature as particularly desirable in drama teaching. The concept of planning and developing a progressive drama course in Form 1 and Form 11, which would contain activities necessary for more successful production of plays in senior years, was not very well established. Some evidence suggested, that drama in Form 1 was being restricted to some miming followed immediately by book-in-hand reading and production of plays. In Form 11 a marked tendency towards formal work and study of dramatic literature, sometimes accompanied by book-in-hand reading, was pronounced.

The inference made from the results and further supported by independent evidence of the Report of the Committee on the Form 1 Syllabus in English, was that a significant number of respondents had an inadequate knowledge in several fields of drama teaching, especially in the field of informal activities. Incomplete understanding of basic principles of drama teaching and lack of knowledge of the method and necessary techniques might be one of the reasons, why drama was not utilised more fully as an important educational activity, even where adequate facilities and time provision existed.
The assumption that students from the age of about 13+ are ready for formal drama study has been accepted by the investigator. They are on the whole psychologically capable of coping with the discipline required in the reading, handling of scripts, characterisation and memorisation of parts, necessary to make a play live and they seem to be more concerned than previously with the quality of the final product. Experience in schools has confirmed, that students seemed to gain a deeper understanding from acting and "living" the play than from verbalised activities only. The use of informal activities, such as improvisation of a scene just read, often revealed the degree of comprehension better than other questioning techniques, especially in Form 111, but also in the senior forms. Ideally a combination of informal and formal drama techniques ought to produce greater understanding of dramatic literature, than the "traditional" literary-aesthetic criticism approach. Observation and interviews with teachers seemed to indicate that the latter was the prevalent approach to drama in senior years.

In order to find to what extent activity methods were used in senior drama teaching and the possible reasons why they might not be used, six interrelated questions were posed.

Procedures used:

As all previous questions indicated that, on the whole, there were no significant differences in practices between metropolitan and country schools, no further division into categories was deemed necessary.
The results only partially supported the assumption that the prevalent approach in senior years was one of the literary study of set plays. It appeared that only a relatively small amount of the total time allotted was given to the study of set plays in Form 111 and Fourth Year, but in Fifth Year time allocation was in the majority of cases, given to the study of set plays.

If literary study of set plays was not the primary objective of the drama lessons in Form 111 and Form IV, it could be assumed, that activity methods, such as book-in-hand reading, or even class-productions of particular scenes of a variety of plays were used.

Evidence obtained from the following two questions seemed to support such an assumption.
### Table 14

Plays Produced Outside Classrooms

<table>
<thead>
<tr>
<th></th>
<th>Form I11</th>
<th>Form IV</th>
<th>Form V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>53</td>
<td>58</td>
<td>16</td>
</tr>
<tr>
<td>No</td>
<td>39</td>
<td>34</td>
<td>75</td>
</tr>
<tr>
<td>Nl</td>
<td>8</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Total: (N=97)</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

The results, (the reliability of which is heightened by the consistency of responses on the three questions), suggested, that in about half of the schools in the sample, the approach to study plays through acting, at least of some scenes, was prevalent in Form I11 and Fourth Year.

It was interesting to note, that in Fourth Year, which was free from external examination, the activity approach was slightly more prevalent, than in Form I11. Observation confirmed that Fourth Year students featured prominently in formal plays, presented during Play Days/Nights. In a minority of cases, where the "activity" approach was used even in the Fifth Year, the results of classroom work were produced for public exhibition.

Bearing in mind the consideration, that only half of the schools in the sample were, in the opinions of respondents, adequately equipped for the production of plays, the conclusion must be, that a considerable amount of drama in senior years was being approached by study of texts through acting, where facilities were available; also that students were given opportunity to study more than one or two prescribed texts, and that study of texts often resulted, especially in Form I11 and Fourth Year, in public performances, generally during a Play Day/Night.
It seemed that only very few respondents thought that literary appreciation of drama through acting was a suitable approach in Fifth Year. The reasons, given in comments, seemed to be the lack of time and the pressure of other work to be covered for the Leaving Certificate Examination.

However, when respondents were asked whether, in their opinion, more time should be allocated to drama, the majority gave a negative answer. This could further support the hypothesis, that drama is not considered completely as an important educational activity in the senior years, despite its alleged values.

### Increased Time Allocation for Drama

<table>
<thead>
<tr>
<th></th>
<th>Form 111</th>
<th>Form IV</th>
<th>Form V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>16.5</td>
<td>14.5</td>
<td>10.5</td>
</tr>
<tr>
<td>No</td>
<td>76.5</td>
<td>78.5</td>
<td>82.5</td>
</tr>
<tr>
<td>Nil</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Total: (N=97)</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

In order to test the reliability of responses concerning attitudes, this question, differently phrased, was given twice. (See Subject Allocation, Q3.) The responses to the two questions, separated by several other questions of a different nature, were very consistent.

It seemed that a small, but important minority (about 15%) of respondents considered drama consistently as an educational activity that should be given a more definite place in the curriculum.
Shakespeare and the School:-

The great significance of Shakespeare in English literature has been reflected in secondary schools by the growing prominence given to the study of his plays since the late nineteenth century. Traditionally, one of a limited number of his plays is selected for detailed study in the Leaving Certificate Examination and one, of a still more limited number of plays, featured until comparatively recently in the Intermediate Examination. The shadow of external examinations and the way such papers were set, often, in the past influenced the approach to the study of such plays in the examination years. Such influence was not restricted to examination classes only. Attempts were made to introduce students to Shakespeare as early as possible. The degree of success of early introduction, often attempted in First Form, depended on several variables. The dexterity of teachers in using appropriate methods and the potential level of individual class achievement played an important part. The results of such experiments varied greatly.

The early introduction of the study of Shakespearean plays became one of the controversial issues in constructing courses of drama in junior years. Opinions of specialists have differed widely. There were those who maintained that the plays were too complex and difficult and that the language barrier proved a serious obstacle to enjoyment and understanding for the majority of students up to the age of about fourteen.
Lack of maturity often prevented students from experiencing the play as an artistic whole. Even experienced teachers often maintained that students of average ability were, on the whole, not interested and did not enjoy reading and studying the selected plays, if they had to labour through the text and meaning. Against those, who maintained that such activity was challenging and ultimately profitable, stood the opinion that study of Shakespearean plays ought not to be attempted in Form 1, or even in Form 11; indeed with the less gifted student, such study might prove a fruitless, wasteful activity even in Form 11.

Rather than a textual study, other approaches were recommended. (1:17-20) Improvisation of selected scenes, book-in-hand reading, acting of extracts, listening to recordings, acting groups in competition, radio-play techniques, acting of extracts as a means of re-creating some of the atmosphere of the time in which the play took place, proved profitable approaches.

The following table represents the opinions of respondents on the introduction of pupils to the study of Shakespearean Plays.

Table 16

Study of Shakespeare's Plays by all Students in Form 1 and Form 11

<table>
<thead>
<tr>
<th></th>
<th>Form 1</th>
<th>Form 11</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Advanced</td>
<td>Ordinary</td>
</tr>
<tr>
<td>Yes</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>No</td>
<td>85</td>
<td>93</td>
</tr>
<tr>
<td>NL</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Total: (N=97)</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>
The results indicated that the overwhelming majority of respondents considered such a study undesirable in First Form in the ordinary strand. Majority (85%) would not recommend such study even for the advanced level.

The tendency to believe that students in Form 11, (at least at the advanced level) were ready for such study was pronounced. Just over half of the respondents did not think such study appropriate for the majority of students in Form 11.

A significantly different picture emerged in relation to Shakespearean extracts being studied in the first two years. This would suggest, that some introduction to the study (1) was thought desirable.

Table 17

Extracts of Shakespeare's Plays to be studied by all students in Form 1 and Form 11

<table>
<thead>
<tr>
<th></th>
<th>Form 1 Advanced</th>
<th>Form 1 Ordinary</th>
<th>Form 11 Advanced</th>
<th>Form 11 Ordinary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>38</td>
<td>26</td>
<td>79</td>
<td>65</td>
</tr>
<tr>
<td>No</td>
<td>62</td>
<td>71</td>
<td>18</td>
<td>32</td>
</tr>
<tr>
<td>N1</td>
<td>-</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Total: (N=97)</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Although the majority of responses for Form 1 were not in favour of such study, the picture was far less negative.

The tendency to introduce such a study by the second year was greater. More than half (65%) of the respondents considered such study desirable even at the ordinary level.

**Conclusion:**

The study of a complete play of Shakespeare in Form 1 was definitely not favoured by respondents. Opinions on the desirability of such study in Form 11 were influenced by the individual level of the student's ability. The majority of opinions (73%) favoured such study for the advanced level course, while a slightly reduced percentage (66%) would not recommend it for the ordinary level.

This fact could suggest a rather strict selection of students for the different levels during and at the end of Form 1. It could possibly strengthen the hypothesis, that from the beginning of the second year, students are expected to cope with more difficult, intellectualised content of courses.

It seemed that in the minority of cases, where the study of Shakespearean plays was attempted in Form 1, such study would have been of the less formalised type. Probably some kind of general discussion, accompanied by the reading of extracts from plays or even acting of such extracts, especially with more gifted classes, could have been occasionally attempted. Preference for this approach during the Form 11 was pronounced at both levels, although the argument for such study at the ordinary level was less conclusive.
Shakespeare in Other Classes:

There seemed to be some evidence for the assumption, that the treatment of Shakespearean plays in senior classes, except Fifth Year, was becoming less formalised. The emphasis on the purely literary treatment of plays seemed to be diminishing.

Table 18

Emphasis on Literary Treatment of Set Shakespearean Plays

<table>
<thead>
<tr>
<th></th>
<th>Form I</th>
<th>Form IV</th>
<th>Form V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>27</td>
<td>45.5</td>
<td>78</td>
</tr>
<tr>
<td>No</td>
<td>68</td>
<td>49.5</td>
<td>18</td>
</tr>
<tr>
<td>Nil</td>
<td>5</td>
<td>5.5</td>
<td>4</td>
</tr>
<tr>
<td>Total: (N=97)</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

The results suggested that such could be the case in the approach to the study of Shakespeare in Form I also. More than half of all respondents did not emphasise literary treatment only. The position in Fourth Year was not so clear. It appeared that those who did not emphasise purely literary treatment were in a very slight majority.

There was no doubt, that in the last year of the high school the emphasis on literary treatment was the predominant approach. The significant (18%) minority could possibly reinforce the assertion, that the trend away from the traditional, pedantic treatment was slowly strengthening.

Conclusion:

Although there was a tendency for literary treatment of set
Shakespearean plays to be emphasised more in each successive
year, such treatment seemed to be favoured by a minority of
respondents in Form III and by slightly less than half the
respondents in Form IV. The only definite emphasis on literary
treatment seemed to be prevalent in the Leaving Certificate
Examination classes.

One reason for the trend in Form III might have been the
changes in the new syllabus in 1964. The restriction of choice
to "set texts" was removed and teachers were free to select and
experiment within the limits of available textbooks.

Comments which accompanied the question in regard to Fifth
Year made it clear, that the respondents:—

(i) were not aware of any clear change in the type of
examination questions set;

(ii) maintained that such questions were primarily concerned
with literary-aesthetic analysis and required the close
textual study treatment;

(iii) thought that such treatment seemed to be the most
"effective" to prepare students for examinations.

If (i) and (ii) are accepted as statements of truth, some of
the responsibility for the state of drama in secondary schools
must be traced to the Universities and the requirements of the
examination papers set, which tend to influence the methods and
techniques of teaching in secondary schools.
Play Days:— "Indeed, it is a strange-disposed time;
    But men may construe things after their fashion,
    Clean from the purpose of the things themselves."

    (Julius Cæsar)

The presentation of a number of plays by class groups
before school audiences, followed by a public performance of
selected plays at Play Night, has almost a half-century long
tradition in secondary schools of New South Wales.

It began enthusiastically as an educational experiment at
Fort Street Boys' High School in the early twenties. It was
nurtured by Dr. George Mackaness, as a very imaginative attempt
to balance the strictly intellectual atmosphere of the school with
the emotional, active and cultural involvement of the adolescent.
It was cultivated into a movement by the inspirational endeavours
of Inspector L.F. Keller, R.F. Hodge and others. Finally it was
sanctioned and institutionalised in 1945, by the Director of
Education, J.G. McKenzie, when the Play Day became officially a
part of the yearly life of every school.

Its growth has been accompanied by almost unceasing
controversy amongst teachers over its educational value.

It would appear that what was originally conceived as an
inspirational and enthusiastic project in voluntary co-operation
between teachers and students, lost most of its spontaneity and,
consequently, most of its educational significance.
Partly because it has become an institution with an odium of compulsion about it, its original purpose has been often disregarded.

The arguments for and against "play-daying" can be traced through several articles in the Educational Gazette and other publications concerned with the teaching of English. (1)

They are a manifestation of the dissatisfaction widely felt amongst teachers with an ideal "gone wrong". But they are more. They are an indictment of the policies and attitudes inherent in the New South Wales educational system, in regard to drama.

They illustrate well, that the warnings given by Dr. Mackaness have been disregarded.

Play day as a culmination of organised dramatic work in schools, was not to be confused with amateur theatricals; neither to be considered a mere device for raising funds for some school purpose; nor a dodge for interesting fond parents in their offspring's histrionic ability. Unless it be the natural corollary and consummation of the inspirational dramatic method of teaching, teachers would be wise to leave it along. Otherwise they are attempting to build castles of straw upon foundations of shifting sand. It is only in schools where sound, solid and scientifically organised dramatic work is pursued week after week and session after session, that a Play Day has the highest educational value. (74:168)

(1) Representative and comprehensive, in regard to the fundamental elements of the controversy were the three articles, which appeared in:
- A.E. Johnstone; "The Organisation of Play Days". (pp.22-24)
- G.A. Eleven; "Let's Be Realistic About Play". (pp.25-26)
- D.J. Dempsey; "On the Other Hand". (p.27)
The purpose of the Play Day presentations was at least three-fold:

By means of play-making and "play-daying", to coin a term, with their combined activities of improvisation, action, speech making, chorus and occasional solo singing, folk dancing, even of costuming, stage and scenery devising, prompting and make-up, we are cultivating powers, both of creativeness and of self-expression, without which much, if not all, of our education is but sounding brass. In the second place, and I would emphasise and re-emphasise this point, there is no better exercise for improving and preserving the purity of our mother tongue, than a thorough examination in speech-making through school dramatic work, for there the boy whose articulation or pronunciation is defective is compelled willy-nilly to mend his ways, or yield precedence to someone better qualified than himself. My own experience has revealed a marked improvement in the superiority speech-consciousness of all classes that essay play-making and play-producing.

The third point I would stress is contained in the remark of one of my former colleagues. He said that he believed that "the future of educational development would lie upon lines of emotional training, through co-operative effort, fostered by inspirational teaching". Co-operative effort! That is the term. In any dramatic or play-making scheme of study, the practice of leaving the work to one or two clever lads is strongly to be deprecated. The active co-operation of every boy in the school must be sought, not necessarily in acting, but in humbler ways. (74:168-169)

Here then were clearly stated the basic criteria of the Play Day.

(1) Result of ordinary classroom work, not, "as it is in many high schools....a slab arbitrarily inserted into the school year, but having little connection with previous happenings in the classroom". (32:27)

(2) Creative, self-expressive activities of the informal drama, rather than a one act play, "a pot boiler" which the "practical" teacher chooses to plod along resignedly, only too glad to get the whole thing over." (36:25) Not a repertoire which is often stale and repetitive with a strong flavour of
"kitchen" comedy, usually Cockney which, "if poorly produced lacks art and educational merit." (32:27)
Self-improvement of the student, especially in the area of communication with others, rather than the imposition of a few cliches stereotyped expressions on a small number of selected extroverts, who are able to memorise parts quickly.

(3) Group dynamics; opportunities for co-operation between teachers of different departments, teachers and pupils and teachers and parents, rather than "passing the buck" to one or two willing enthusiasts; or working students by compulsion and obligating parents quite often to carry the expense of costuming and make-up, as well as to witness "productions which are boring and lifeless". (32:27)

The criticism implied in the three articles quoted, suggested that the over-all standard of Play Days at schools was very low because of the following underlying reasons:-

Losing sight of the original purpose for which Play Days were instituted; inadequate recognition, on the part of the school administration, of their value, resulting often in an unwillingness to organise thoroughly; lack of enthusiasm on the part of the teachers and little concern for, or lack of knowledge of the basic principles and methods which would make the activity more meaningful to the students; the tendency to produce what seems easy; these are some of the contributing factors, which often make "the whole idea of play day tedious, nerve-wracking and artistically unjustifiable. Educationally it is a sham." (36:25)
The indictment concerned both the administrators and the teachers alike. It contained evidence, that drama was not regarded as an important educational activity, but rather as an imposed, often disliked but necessary "frill".

Yet there is no doubt, that in a minority of instances, Play Days are fulfilling an important role in the life of the school, but it cannot be denied that, even after the relatively long existence of the movement, this applied only to a few cases. The examples of high standard production of festival plays, specially selected and produced often under expert guidance, do not seem to represent the total situation prevailing in our schools.

The following evidence was used to support this assumption:

Table 19

Schools which organise an Annual Play Day

<table>
<thead>
<tr>
<th>In percent:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>76.5</td>
</tr>
<tr>
<td>No</td>
<td>21.5</td>
</tr>
<tr>
<td>NL</td>
<td>2</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

Schools which organise an Annual Play Night

<table>
<thead>
<tr>
<th>In percent:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>67</td>
</tr>
<tr>
<td>No</td>
<td>31</td>
</tr>
<tr>
<td>NL</td>
<td>2</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>
The majority (76.5%) of schools in the sample organised an Annual Play Day and many of these presented a selection of the most suitable plays at a Play Night. Some schools were prevented from having a Play Day/Night because of lack of facilities, such as stage or hall, although several utilised extra-mural resources.

Organisation patterns differed, but it seemed that the most common organisation consisted of the class groups in all years presenting their plays, one after the other during the day. Several junior and senior plays were selected for their merits and presented at night. Sometimes two nights were arranged with programmes of junior and senior classes. In a few cases play days as such were not organised, but different classes presented the results of drama work throughout the year during school assemblies. In some schools, the play night was used for presentation of a musical comedy or light opera, the result of club, rather than class activity.

Most of the plays produced were designed for school consumption only. Relatively few schools entered plays in out-of-school amateur competitions, and festivals, (22%). In such cases, several schools sometimes combined in a country school festival or were selected for participation in the metropolitan festival.

The planning of the Play Day/Nights was deemed important by the investigator. Obviously, if the Play Days were to be the result of classroom work, the date selected should be as late as possible in the year.
A.E. Johnstone's argument is worth while quoting at some length:

Some schools favour the end of the first term and, in some cases, unfortunately, the motive is to get play day over and done with. Not only am I strongly opposed to this attitude but also I feel that more than one term is required to learn, through experiment, the capabilities of the pupils and to consider the many aspects of selecting and casting a play suitable for each group. The end of second term is a better time, but, here, again, there are difficulties. It is necessary to ensure that the elements of educational growth be balanced in relationship to one another, and habits of study must not be impaired by too many diversions, even though those diversions are themselves of educational value. No one can deny that play day with its appeal and excitement has a strong tendency to distract pupils temporarily from lesson progress. To add play day to the many sporting fixtures usually associated with second term tends to take away from what should be a term of steady and solid study. In spite of the end of the year problems and rush I favour the third term play day. Coming after the yearly examinations it helps to hold the school together by providing a definite and attractive project and an excellent finale to the school year. (50:22)

Despite the detectable notion, that "play daying" is a valuable diversion, rather than work, the remarks of an experienced Principal, with long years of a liberal attitude to drama are very sound.

The following table suggests that in the majority of schools the idea of a play day as a result of yearly classroom work and "an excellent finale to the school year", was disregarded.
Table 20

Distribution of Play Days/Nights Through the Year

<table>
<thead>
<tr>
<th>In percent:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRST</td>
<td></td>
</tr>
<tr>
<td>Begining</td>
<td>10</td>
</tr>
<tr>
<td>T</td>
<td></td>
</tr>
<tr>
<td>Middle</td>
<td>10</td>
</tr>
<tr>
<td>End</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>10</td>
</tr>
<tr>
<td>SECOND</td>
<td></td>
</tr>
<tr>
<td>B.</td>
<td>12</td>
</tr>
<tr>
<td>M.</td>
<td>2</td>
</tr>
<tr>
<td>E.</td>
<td>48</td>
</tr>
<tr>
<td>M.</td>
<td>3</td>
</tr>
<tr>
<td>B.</td>
<td>8</td>
</tr>
<tr>
<td>THIRD</td>
<td></td>
</tr>
<tr>
<td>M.</td>
<td></td>
</tr>
<tr>
<td>E.</td>
<td>8</td>
</tr>
<tr>
<td>N.1.</td>
<td>17</td>
</tr>
<tr>
<td>Total(N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

Results obtained seemed to indicate, that the majority of schools in the sample organised the Play Day/Night some time during the second term. (62%) There was a tendency for Play Days/Nights to be held mostly at the end of the second term. However, a significant percentage held their Play Days/Nights either at the end of first or very early in the second term. The number of schools that postponed the Play Day until the end of the year was small. (8%). The high percentage (17%) of the N.I. category detracted from the reliability of otherwise positive results.

Conclusion:

The results tended to support the hypothesis, that organisation and allocation of time on Play Days/Nights, might have been governed more by the expediency of overall school administration, rather than the view, that Play Days
as a culmination of organised dramatic work of the school, were better placed at the end of the year.

Support for the assumption, that Play Days are not often the result of "activities of generally normal school progress", but rather, "in many high schools a slab arbitrarily inserted into the school year, but having little connection with previous happenings in the classroom", (32:27) was obtained from the following results.

Table 21
Approximate Period Allocation (within the time-table) for Play Production

<table>
<thead>
<tr>
<th>In percent:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>0 - 4</td>
<td>18</td>
</tr>
<tr>
<td>5 - 9</td>
<td>4</td>
</tr>
<tr>
<td>10 - 14</td>
<td>20</td>
</tr>
<tr>
<td>15 - 19</td>
<td>15</td>
</tr>
<tr>
<td>20 - 24</td>
<td>8</td>
</tr>
<tr>
<td>25 - 29</td>
<td></td>
</tr>
<tr>
<td>30 - 35</td>
<td>5</td>
</tr>
<tr>
<td>NL</td>
<td>30</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100</td>
</tr>
</tbody>
</table>

Interpretation of the table proved difficult. The most that could be said was that the respondents who answered the question, tended to fall into three groups:-

Group 1 Schools, which did not provide any time within the timetable for the preparation of the play day, except a general rehearsal, which might take four or more periods, concentrated into one half-day. Rehearsing of plays took place outside school hours or during lunch periods. Such, on the whole unsatisfactory practice, might concern about 18% of the sample, but could have been higher.
Group 11 Schools, which provided an equivalent of about one full term of periods, (working on the assumption, that one period per week was the average allocation for drama) plus four or five hours for a general rehearsal of the whole programme. However, from the majority of comments the fact emerged, that this time was not devoted to preparation over the whole term. Rather, it appeared, that a concentrated effort was made during three or four weeks, preceding the Play Day, where all periods of teachers concerned with the production, (either class-roll teachers, or English teachers), were set aside. Normal classroom work might have been partially or totally suspended. Such practices seemed to be prevalent in the majority of the schools in the sample. (about 35%).

Group III In only about 5% of schools, Play Days seemed to be the result of diffused effort, spread over as much as two terms and a result of activities within the general school progress.

However, the fact that 30% of respondents declined to answer this question made any generalisation difficult.

It seemed that this proved to be the most contentious question in the questionnaire.
Conclusion: -

The observable trends tended to support the assumption, that Play Days/Nights were not fully utilised for the educational values for which they were originally instituted.

Participation of Classes: -

Although it would be difficult to ascertain to what degree Play Days/Nights provide opportunities for every member of the class to participate, it was possible to establish the degree of participation of classes as organisational units. It was reasonable to assume, that with the practice of producing one-act plays, rather than improvisations or dramatisation or other types of informal drama, only small groups of students in each class had, on the whole, opportunity to participate. Sometimes, the number was such, that teachers denied the value of the activity, because of the great expenditure of teacher's time on a few pupils. The problem of what to do with the rest of the class was real. Even well-meant advice, such as to have the non-players out of the room "employed in other occupations, such as life-saving practice or the construction of play properties" (50:24) seemed to be dictated by expedient rather than educational consideration.

Participation of classes seemed to be dependent on many other variables, such as the progress of formal work, pressure of examinations, ability or willingness of teachers to carry through the project, rather than on the educational benefits derived by students, although, where Play Days were organised, participation of as many classes as possible, seemed to be the rule
### Table 22

**Regular Participation of Classes in Play**

Days

<table>
<thead>
<tr>
<th>Class</th>
<th>Yes</th>
<th>No</th>
<th>NL</th>
<th>Tot. (N=97)</th>
</tr>
</thead>
<tbody>
<tr>
<td>F1</td>
<td>72</td>
<td>4</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td>F2</td>
<td>73</td>
<td>3</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td>F3</td>
<td>66</td>
<td>10</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td>F4</td>
<td>73</td>
<td>3</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td>F5</td>
<td>6</td>
<td>70</td>
<td>24</td>
<td>100</td>
</tr>
</tbody>
</table>

The validity of interpretation was lessened by the high percentage (24%) of respondents who offered no information. Reliability of responses was suggested by the consistency of responses with results obtained in tables 12 and 13.

The result reinforced the assumption, that classes that participated most frequently were the classes which were not faced with an external examination at the end of the year. Second Form and Fourth Year seemed to feature most prominently. The participation of Third Forms was slightly less frequent, while Fifth Year participation was rare indeed.
In some schools, time was provided for drama as an extra-curricular activity. Organisation of such activities was confined to interested groups of students on an inter-class and, often inter-departmental level. Such activity depended to a great extent on the availability, initiative and enthusiasm of teachers. Production of musicals, light operas, such as Gilbert and Sullivan, which became traditional in some schools, were one example, where teachers of Music and other subjects combined and with a group of usually senior students presented a play for public exhibition. Another example was Drama Clubs, established for the purpose of reading and study of plays, often combined with theatre visits out of school hours, especially in the Metropolitan Area.

Table 23

Provision for Time for Extra-Curricular Dramatic Activities

<table>
<thead>
<tr>
<th>In percent:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>45</td>
</tr>
<tr>
<td>No</td>
<td>26</td>
</tr>
<tr>
<td>NI</td>
<td>29</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

The persistently high percentage (29%) of no information made any precise statement difficult. The fact emerged, that such provisions existed, but were not a widely accepted practice.
Conclusion:

The results of this section of the questionnaire and the way the respondents answered seemed to indicate, that Play Day organisation and practices were considered a controversial issue by the respondents. There were indications, that much of the criticism, prevalent amongst teachers, in regard to the values of Play Day as an educational activity, might be justified. They further revealed, that dissatisfaction with the play days might not be with the "ideal" itself, but rather with the lack or loss of the original purpose of such an "ideal". The responsibility for the present state of affair, must be placed partly with the Departmental administration for condoning, what in many cases amounts to an educationally unprofitable, vexing interruption of school life, without apparently making any definite attempts to improve or terminate the situation and/or for perpetuating an activity for which teachers, generally, are not trained. A great deal of responsibility also lies with the school administration and individual teachers themselves, who fail to utilise, either because of lack of knowledge of basic principles, or because of complacency, the full potentials of drama as an educational activity.
Drama as a Subject:

Drama, both of the informal and formal type, is a specialised field of study and requires, like Music, Graphic Arts, Physical Education or, indeed, any other field the study of which is included in the curriculum, special skills and knowledge on the part of the teacher.

Because of its unique motivating qualities, extensive use has been made of the dramatic method of teaching in programmes where John Dewey's principle of "learning by doing" has been put into action. The dramatic method of teaching is one of the applications which emphasises William Kilpatrick's theory that an individual learns what he lives and to the extent that he lives an experience. Such teaching is based on the belief that experiences that are creative, stimulating and dramatic contribute to more effective learning.

Where provisions are made in teacher training for the utilisation of the propensities of drama, the dramatic method is utilised in the teaching of most aspects of English, where dramatic experiences based on literature and life, wide in scope, provide a variety of opportunities for students for first hand experiences of realities difficult to reach otherwise. These are used in speech training programmes for the same reasons.

In Music and Physical Education, drama is used for expressive activities, manifested, for instance, in dance. In Social Studies, which is concerned with people, dramatisation makes events more meaningful. The "direct method" of teaching foreign languages utilises drama extensively. The possibilities of properly
understood dramatic method in teaching are almost unlimited.

If the aim of teaching is to provide vivid, meaningful experiences within the various fields of study, the utilisation of dramatic method in each "subject" is valid and desirable.

The potentialities of drama go further than that. Enbodied in the nature of drama, are four fundamental educational principles:

1. it provides for self-realisation in unified learning experiences;
2. it offers first hand experiences in democratic behaviour;
3. it provides for functional learning which is related to living;
4. it contributes to learning which is comprehensive in scope. (106:41)

If education is to provide for the development of personality of "a whole man", it must take into account his or her physical, mental, social, emotional and spiritual needs. It must guide the student to reach for his best, so that he is able to enjoy and contribute to the world in which he lives.

It seems that the education of young people has emphasised, until quite recently, the importance of the acquisition of skills and knowledge, deemed essential for them to learn how they and the world function. Far less emphasis has been given in the past to the reasons why. Intellectual, rather than emotional aspects of knowledge have been the aims of education. Mastery of skills rather than control of attitudes, and imitation rather than
creativeness, have been emphasised. One of the most significant trends in recent years in the attempt to restore the balance between the intellectual and emotional aspects of the educative process has been the emphasis on creative arts programmes for students. The underlying reason for this emphasis has been the realisation of the effectiveness with which such experiences contribute to freedom for growth and personality development. (1) The basic aim of such courses is not to train artists, for such training usually requires several years of special schooling of a vocational type, but rather to encourage the freedom of the creative impulse, to guide students into cultural experiences, which are vital for the appreciation, experience and creation of beauty. The "know why" rather than the "know how" is the purpose of including such programmes in the curriculum and their inclusion is a result of the recognition by educators and psychologists of the need for experiences in youth that reinforce the educator's sensibilities and encourage expression.

Drama, a "late comer" amongst the arts, has much to offer in personality development. Its values, now being more generally recognised, transcend the normal subject matter in the direction

of the individual himself and transmute learning of skills into understanding of oneself and of others. Development of confidence and of creative expression, of social attitude and relationships, of emotional stability and bodily co-ordination, of a philosophy of life, are values which should make drama more than a Cinderella in the service of other more fortunate sisters, in the curriculum.

We are still far away from Moreno's prophecy of 1923, that "Spontaneity Training is to be the main subject in the school of the future". (72: ), but the importance of dramatics in the curriculum of schools is being increasingly recognised.

John Allen, one of the main speakers at the UNESCO Seminar, voiced a universal attitude towards drama:

The fact of the matter is that we are dealing with a new subject of study. Is it a new art? a new aspect of art? a new educational technique? or a bit of all these? We do not know....But it is clear that in many countries of the world the educational drama.....represents, or shall we say, is the outcome of, an altogether new approach both to education and dramatic art. We are engaged, in fact, in applying the work of Froebel, Dewey, and Pestalozzi to the drama, and that of Stanislavsky, Copeau, and Granville-Barker to education. In many countries theatre for young people is edging into the educational system, trying to muzzle out a place for itself in the curriculum....and demanding of the conscience of society that economic barriers not be allowed to stand in the way of insistent education and artistic necessities.

What is wanted is a wider recognition that theatre for young people is here to stay; and that authorities throughout the world must give fuller opportunity to its study. (1)

Indeed, where consideration has been given to the problem of supplying the curriculum with a subject integrator and a field of study directly concerned with the overall personality development of students, drama has been introduced as a subject. Provisions

(1) Quoted from G.B.Siks, "Theatre for Youth; An International Report" Educational Theatre Journal December, 1955, in G.B.Siks; (105:111)
have been made for training of teachers at the Teachers' 
College and University level, where courses leading to full 
specialisation, or to be taken as a part of general training 
for teaching, may be obtained.

The official policy of the Department of Education in 
New South Wales, despite the emphasis given to the development 
of personality traits expressed in the aims of secondary 
education, is one of non-specialisation in the field of drama. 
Although some training in the use of dramatic method is embodied 
in the training programmes of teachers, no specialised training 
in dramatics, as a subject, is provided, neither is it envisaged 
in the near future. Although drama, in a limited way, is being 
encouraged, no adequate provisions exist in the field, which 
requires a special training of teachers, even for the small part 
that drama already occupies in the curriculum.

It was pointed out, that in the questionnaire issued by the 
investigator, the respondents in the majority of cases realised 
the value of drama in regard to the development of personality 
traits, although the actual practices showed that drama was being 
used in a circumscribed way. Evidence was presented to show, that 
the limited use of drama was in part, the result of inadequate 
training and inadequate understanding of basic principles.

A recent Report of the Committee on the Form 1 Syllabus in 
English suggested that because of new materials, new techniques 
and new methods required by the Wyndham system, some teachers felt 
that they needed assistance and guidance. It appeared to be a 
fairly general view that to get drama through, an expert in the 
field, or some special training of teachers was required.
The following results give some indication of the consensus of opinion amongst the respondents:

The concept of Drama as a separate subject in the curriculum was not very well established. A small minority, (13%), who consistently gave the impression of the acceptance of drama as a more important activity than it is at present, thought that drama should be taught as a separate subject and not as a part of English. The majority (79%) opposed the idea, while 7% were undecided. The main reason given was the structure of the present system.

Table 24
Drama as a Separate Subject

<table>
<thead>
<tr>
<th>In Percent:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>13</td>
</tr>
<tr>
<td>No</td>
<td>79</td>
</tr>
<tr>
<td>Undecided</td>
<td>7</td>
</tr>
<tr>
<td>NI</td>
<td>1</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

Respondents answered freely, but the results suggest, that the attitude to drama, as expressed by Allen, (vide supra) was not prevalent amongst the Subject Masters of English.

Similar views existed on the question of separating drama from speech.

Table 25
Drama Divorced from Speech

<table>
<thead>
<tr>
<th>In Percent</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>14.5</td>
</tr>
<tr>
<td>No</td>
<td>77.5</td>
</tr>
<tr>
<td>Undecided</td>
<td>5</td>
</tr>
<tr>
<td>NI</td>
<td>3</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>
Although there was evidence, that generally the question was understood as meaning the provision of separate speech and drama activities, some ambiguity in the wording of the question existed and it has been discarded.

Some of the difficulties respondents experienced with the teaching of drama without any special preparation was reflected in the responses to the question:— Do you think there should be specialist drama-teachers?

Table 26

Specialist Drama Teachers

<table>
<thead>
<tr>
<th></th>
<th>In Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>42</td>
</tr>
<tr>
<td>No</td>
<td>51</td>
</tr>
<tr>
<td>Undecided</td>
<td>4</td>
</tr>
<tr>
<td>Nil</td>
<td>3</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

Almost half of the respondents in the sample were in favour of specialist teachers in drama. While the employment of specialists is a widely accepted practice overseas, especially in America and the United Kingdom and, while some specialists are employed in the independent schools in Australia, the problem of such provision seems at present insuperable, (1) in the absence of any extensive training facilities in drama as methodology at the tertiary level in New South Wales.

The need for some special training for all teachers of English who inevitably must teach drama as a part of the English curriculum, was strongly felt.

(1) (vide: Summary of an Interview with the Supervisor of Speech and drama; Appendix B, Questions 11-13.)
Table 27

Special Training for all English Teachers

<table>
<thead>
<tr>
<th>In Percent</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>87</td>
</tr>
<tr>
<td>No</td>
<td>5</td>
</tr>
<tr>
<td>Undecided</td>
<td>5</td>
</tr>
<tr>
<td>Nil</td>
<td>3</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

Dissatisfaction with the present system of training seemed to be widespread. Very few (7%) wanted the training for drama to remain in its present state. The majority desired change and 19% were undecided.

Table 28

Training as at Present

<table>
<thead>
<tr>
<th>In Percent</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>7</td>
</tr>
<tr>
<td>No</td>
<td>60</td>
</tr>
<tr>
<td>Undecided</td>
<td>19</td>
</tr>
<tr>
<td>Nil</td>
<td>14</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

The only conclusion that can be drawn from the previous question is that in the main, a change in the direction of the training of English teachers would be welcomed.

The Department of Speech and Drama has made a strong recommendation in the past to the Public Service Board for an increase in advisory staff in order to satisfy the need for advisory services. (1)

(1) Vide; Summary of an interview with the Supervisor of Speech and Drama, (Appendix B, Question 9.)
The indication that this need is strongly felt by teachers, was implied in the results obtained.

Table 29
Need for more Advisory Service

<table>
<thead>
<tr>
<th>In Percent:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>77.5</td>
</tr>
<tr>
<td>No</td>
<td>9.5</td>
</tr>
<tr>
<td>Undecided</td>
<td>6</td>
</tr>
<tr>
<td>NI</td>
<td>7</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

The Need for more In-service Training seemed to be less apparent:

Table 30
Need for More In-service Training

<table>
<thead>
<tr>
<th>In Percent:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>58</td>
</tr>
<tr>
<td>No</td>
<td>15.5</td>
</tr>
<tr>
<td>Undecided</td>
<td>18.5</td>
</tr>
<tr>
<td>NI</td>
<td>8</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
</tr>
</tbody>
</table>

The results should be understood in the following context. From experience in conducting and attending several in-service courses, summer vacation camps, week-end schools and conferences, the investigator believes that, although there are many teachers and masters who believe that such courses are valuable, (viz. 58% respondents in the sample), the fact that they are conducted out of school hours restricts attendance even of those who are interested. Although helpful, these efforts are not wide enough to make an impact on the body of the teaching profession. There
is at present not sufficient progression nor consistent follow-up in the practical courses to enable a thorough grasp to be made of principles and methods that have to be mastered effectively. In addition, the growth of the in-service movement makes demands on those who are interested in several different directions. Attendance at, say, even, three courses during the year, means something like thirty hour-and-a-half lectures and both in the country and metropolitan area, the expense of additional travelling time.

Doubt of the value of such courses and the heavy expenditure of time could be the reasons for the fairly large percentage of respondents (42%) who expressed a negative attitude.

The fact that drama was not regarded more fully as an important educational activity by respondents emerged from their attitude to the amount of time which should be allocated to it. One of the most persistent reasons given in defence of the present inadequate practices was the insufficient time allocated in the teaching of drama.

However, despite the professed belief in the important values of drama, and despite the implied objection that justice cannot be done to these under the present time allocation, the majority of respondents were inclined to maintain the status quo.
Table 31

Opinions in Respect of Time Allocation of Drama Periods

<table>
<thead>
<tr>
<th>In Percent:</th>
<th>F1</th>
<th>F11</th>
<th>F111</th>
<th>F1V</th>
<th>FV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increased</td>
<td>23</td>
<td>17</td>
<td>15.5</td>
<td>13.5</td>
<td>8</td>
</tr>
<tr>
<td>Same</td>
<td>69</td>
<td>75</td>
<td>78.5</td>
<td>80.5</td>
<td>84</td>
</tr>
<tr>
<td>Decreased</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>No Drama</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>NL</td>
<td>6</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Total (N=97)</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

The results suggested that the majority, steadily increasing from Form 1 to Form V considered the present allocation satisfactory. Through the progression of years, a relatively small and diminishing minority thought that an increase in time allocation was desirable. Overwhelmingly, the respondents were in favour of the inclusion of drama in the curriculum.

Conclusion:

The results clearly support the hypothesis, that although drama is considered an educational activity to be included in the curriculum, it is not regarded important enough to be allocated more time than at present, and this amount of time is, without expert knowledge, inadequate to utilise more fully the potentials of drama, especially in the direction of the development of personality traits.

Further, the assumption, that there existed widespread deficiencies of understanding of the basic principles and purposes of drama as a field of study was strengthened. The fact, that in an overwhelming majority, the respondents were in favour of drama of a limited scope, often incidentally inserted in the curriculum and
further restricted by the difficulties arising from inadequate training, lack of proper facilities and insufficient guidance, was significant.

It suggested, either that drama, regardless of standards achieved, was still considered valuable, or that the wider concept of drama as a special and educationally important field of study, requiring prolonged, thorough training, without which educational benefits to students must be, for the most part, incidental and disproportionately insignificant, was missing.

To one making a consideration of the opinions expressed in the questionnaire on the whole, two factors in the attitude of the respondents to drama are evident:

(i) lack of real conviction that drama deserves more than a very minor place in the curriculum, and

(ii) lack of understanding of the scope of drama education, despite the paying of lip service to its values.

It was with such assumptions in mind and with the realisation of the need to provide a course of study, based on the aims of the present syllabus and practicable under prevailing conditions, that an attempt was made to construct a tentative curriculum of courses. As the need in regard to the more informal drama in Form 1 and Form 11 seemed to be most pressing, such courses were treated in more detail, in the suggested scheme.
CHAPTER VI
DEVELOPMENT OF CURRICULUM CONTENT AND METHOD

A. Theoretical Consideration of the Selected Method

1. Criteria:

In developing a suitable method and in designing a course, the following constellation of criteria was kept in mind:

(a) Criteria of adolescent needs;
(b) Criteria of "good" method;
(c) Criteria arising from the UNESCO Seminar recommendations;
(d) Criteria arising from existing syllabuses and prevailing conditions in schools.

Criteria of adolescent needs:

In a study of Australian adolescents, Connell and his associates determined that the basic feature of the adolescent is a complex need towards articulation. Satisfactory accomplishment of articulation was considered the main developmental task of the adolescent. (19:112-122)

The selected method should accordingly provide opportunities conducive to the accomplishment of this task, taking into account the four components implied in such mastery:

i. command of various means of expression;

ii. knowledge of what to express;
iii. acquisition of positive and cohesive social values;

iv. control over the problem of insecurity.

Criteria of "good" method:

The categories discussed by Connell (2) were used as criteria in designing and putting into practice the various techniques used in the course.

In constructing each unit of work the following questions were used to provide both the content and the method and techniques:

Are the adolescents ready to profit fully from the new experiences and the new material to be learned?

Does the proposed work have some vital and challenging significance for the pupil?

Is there opportunity for the adolescent not merely to reproduce learned material, but to express themselves in connection with the new experiences?

Are the tasks designed so that the adolescents may reasonably attain the expected level of performance, and may be encouraged by success to continue to attempt still more advanced tasks?

Do the pupils esteem their teacher, and find that he provides adequate opportunities for them to learn how to plan and work together on common tasks? (19:122)

Criteria arising from the UNESCO Seminar recommendations:

These criteria were taken into account in the construction of a practical course of drama activities, especially designed to suit Australian conditions, where drama teaching is an educational responsibility of all teachers of English and not only of specialists:

Drama should be presented both as an activity in its own right and as an aid to the teaching of other subjects.
Drama should be regarded as a series of tasks, which should provide an intensely purposeful activity in the school and impart to the students a sense of progressing from basic skills through the whole range of dramatic activities to the finished performance, developing the student's critical faculty for the many plays he is likely to witness.

The designed method should set out to bring every pupil into the activity for the whole of every period - instead of drama being merely the concern of an uninhibited few.

Particular attention was to be given to the problem of transition from the primary school to junior secondary work.

The use of scripts was not to be encouraged until students passed through a series of experiences in informal drama, to develop self-discipline and other skills essential for characterisation, handling of scripts and memorisation of parts.

Students were to be only gradually introduced to an audience, beginning with the sharing of the results of classroom work with their peers.

Especially at the beginning, drama in the classroom or on the floor of the school hall was to take precedence over the finished production on the stage. The movement towards the scripted play and performance of such plays was to develop as students reached the point at which their interest and aptitudes made such activity a reasonably successful proposition.

Criteria arising from existing syllabuses and prevailing conditions in the schools:
The more creative activities, recommended especially as a basis for work in Form I and Form II should form the basic framework of the method.

Such activities were to be closely correlated with work in other aspects of English and other fields of study.

The course should be designed in such a way that plays were studied as drama to be acted, as well as literature to be read, on the basis of a lively approach towards the spoken word and in combination with other artistic activities of the school.

The content and methods were to be adapted to the present time allocation of about one period per week and to the acting space and equipment available for the teaching of drama in schools.

The suggestions contained in the syllabus imply a continuous, developing course which should lead to the amelioration of general standards of dramatic activities in schools.

The method should provide experiences designed to develop self-confidence and team-work, and should be capable of promoting an atmosphere of wholesome teacher-pupil relationships, at the same time, improving speech and movement, not only in technique but particularly in expressiveness.

The designed method then was to fulfil the four general aims of the syllabus:

(1) To encourage participation in drama as a means of liberating personality and of developing clear and confident expression;
To arouse an interest in the theatre and in related forms of drama;

To raise the general level of appreciation of the various forms of drama;

To develop an interest in drama for its literary value.

It was with such a conceptual framework in mind, that the contents and the method were developed in the classroom.

2. Nature of the Method:

Acting as an Art:

The essence of drama is action, manifested by acting. Acting is the ability of making meaningful and controlled responses to an imaginary stimulus. It is a creative and interpretative art, where the body of the performer is used as an instrument to convey ideas to an audience, in much the same way as a violinist uses his violin to convey the composer's work to the listener.

The actor, being at once the performer and the instrument for his performance requires specialised training. The purpose of such training must be twofold: to train the performer as an articulate communicator, and to make his body ready to fulfil the purpose of conveying such communication.

The quality of acting is proportional to the degree of balance between self and character, achieved by the actor. Preparation for acting involves work of an intensely personal nature. It requires,
in the first place, a thorough knowledge of oneself, and of the material to be played. Secondly, it requires the skills of projecting or communicating ideas through body action and outward expression. Despite its personal nature, acting is also a collective art and must be shared with an audience. Because acting necessitates knowledge which covers a wide facet of human relationships, methods of training must provide for diversified experiences in the study of human nature.

There are several widely different approaches and theories concerning methods of training but their description must remain outside the scope of this essay, \(^{(1)}\) with the exception of one that deserves consideration.

It may be appropriate to say here, that the writer came to school drama from the professional theatre, after making a study of what he considered to be the most helpful way so far to develop oneself as an actor.

This is the system of training devised by the Russian theatre director and teacher, C. Stanislavski, \((111:112-113)\), which has had far reaching results and revolutionised theatre, notably in

\(\text{(1) A brief and concise description of the various "schools" can be found in (40:15-29). A more detailed account is given in (60:174).} \)
Russia and the United States of America. (1)

Based on the psychological approach in creating a part, the system is designed as a training in self-improvement. It is basically a system of training in personal perception applied to the art of acting.

It may be divided into two parts: the student’s work on himself, (a general training which needs constant attention); and the task of mastering the material to be used.

Rather than to teach how to act or play particular parts, the system is designed to show how to create organically, by discovering that creative mood in which the actor can give his best.

Control of body, mastery of emotions and intellectual understanding of the material, enable the actor to transfer the potentiality of the stimulus (e.g. text) into action.

Two processes are involved:
(a) the process of feeling, which is internal and,
(b) the process of expressing this feeling, which is external. (2)

Mind, Will and Feeling are the three pillars on which acting rests. Of the three, Stanislavski maintained that the mind is relatively the easiest to control, feeling the most difficult.

The internal process involves: motivation for action itself; belief in what one is about to create ("the magic") by referring

(1) Karowitz, (60:37) asserts that "the method is not an invention or a modern discovery, it is simply an articulation of truths which have existed for centuries."

(2) Vide: Fig. 3 p 229
The diagram illustrates the relationship between self and action itself (objective). It shows how self-work on one's motivations leads to action. Action, in turn, leads to perception of feeling, which is related to thinking. Thinking can affect overall control and judgment, leading to problem-solving processes. Perception of given circumstances can lead to creativity, invention, and belief in what you do. The diagram also includes elements such as relaxation, affective memory, attention, and language rules, among others. The final part of the diagram suggests a cycle involving the play and the part.
to all given circumstances, only possible by training in perception, attention and imagination, which enables one to re-create true emotional experiences - "affective memory". One has to be willing to re-create a whole scale of emotions from apathy to joy or despair and to communicate it under internal control. One must intend to commit oneself fully to the task at hand, which is a search for truth.

The external process involves bodily relaxations; adaptation to the tempo of the part to other actors and objects; speech in all its aspects; (diction, feeling for the language, knowledge of the nature of sounds, intonation, accent, pauses, etc); elasticity and flexibility of movement.

Only by constant practice can one create a part and, what is probably more important from the educational point of view, come to understand oneself and others. (1)

The following points are stressed in the teaching:

**Sincerity:** the commitment to search for inner truth and the honesty to portray this truth in the part one is playing with an intense feeling of reality and experience.

**Observation:** the habitual analysis of one's own motives and those of other people; the task of determining characters, occupations and habits of others from their appearance.

**Intellectual control:** the solution of problems presented by the demands of a scene or play. Because of

---

(1) For discussion of the method, reader is referred to (53:26-64) and (18:105-115)
the nature of the tasks, problem solving becomes the workable method.

Control of emotions: the mastery of all kinds of moods and feelings by "affective recollections" of actual feelings experienced in the past. (1)

Co-operation with and adaptation to others: The need to relate oneself to other actors, objects and settings in a real way and to confront and attend to people and objects fully, directing concentration to one thing at the one time.

Originality: which implies deliberate and consistent attempts to see people, objects and relationships in a new way.

Creativity: which requires the concentration of strong and undivided attention in order to master a particular technique completely, and imagination, which unites and combines the diverse elements of techniques into a whole that does not correspond to reality, and so becomes an art. The creation is new to the creator, as a result of a particular constellation based on known objects or feelings, remodified in a new unity to fit the occasion.

The writer absorbed this system to some degree and before becoming a teacher, suspected the possibilities of adapting its

(1) "Affective recollections" technique is practical application of the "James-Lange effect." (93:57)
basic principles to the teaching situation in schools, though of course we do not aim at educating future professional actors. However, we do aim to develop, or influence the development of the student's personality, and certainly many problems involved in the teaching of drama in school, indeed in teaching generally, namely, motivation, attention, self-discipline, observation, control of tension, communication—all major problems—seemed capable of solution by means of this system of training.

After asking himself whether a deliberate attempt could, or should, be made, the investigator took the liberty of simplifying the system and experimented in the areas judged equally important to the development of the actor and the student alike. If we are dealing with school drama, we are dealing with the same problems as actors face. By knowing more completely how an actor works in the theatre, adolescents may grow into better informed and more discriminate spectators. But the implications go farther than that.

They could be expected to write a reasonable composition or essay, if they were relaxed, well motivated, imaginative, eager to tell something honestly and knowing how to communicate what was to be said. Training in these areas, (henceforth called the basic skills,) rather than training in particular subject matter, could help young people with some of their problems of development and could possibly lead to the transfer of attitudes, to other learning situations. Better controlled relaxation, sustained motivation,
freer imagination, conscious confronting of the environment, effective communication, all these could contribute to the successful achievement of the developmental tasks.

Drama teaching, conceived thus "could be the means of integrating most of the work in the school and linking other arts, music, visual art, manual art and even some branches of science, as well as physical education, and have the added advantage of being more meaningful in some way to every child as it is so closely akin to play, which is educationally purposeful as well as socially valuable." (15:14)

3. Curriculum design and content:

The tentative framework of a curriculum in drama, based on the results of the investigator's classroom experiments, and on contemporary overseas practices, and intended to implement the general aims and drama objectives of the secondary system in existence at present in New South Wales, is now presented.

The content of the course is conceived as a continuous sequence of experiences, beginning in the Kindergarten and fostered in the Infants' and Primary stages. These experiences provide a succession of tasks, within the capacities of the adolescent, based on his growing emotional and intellectual needs.

The content is seen not as a special subject matter, but rather as a field of study, which will integrate and correlate the activities of several "subjects", thus contributing to the formation of more meaningful knowledge and attitudes on the part of students.
Although a general outline of contents and methods is suggested as a guide to progression, the infinite flexibility of drama activities included in the curriculum make individual teacher-pupil planning of tasks and activities not only possible but, indispensably desirable.

In this sense the curriculum contains elements normally associated with the "activity curriculum". For instance, all aims are stated in terms of conduct and the working method is one of problem solving. The process of acquiring certain modes of behaviour, rather than the acquisition of fragmentary knowledge or the training of actors, is of primary importance. The need for the mastery of basic acting skills arises from the interest generated by the nature of the problem.

From earlier discussion, it is assumed that the direct value of the work in drama lies in the provision of experiences that will develop skills and attitudes necessary for understanding and appreciation of the field of study of a valuable human endeavour. The concomitant value lies in the contribution (so far unassessed) which such experiences could make to the development of desirable personality traits, especially in the area of communication and co-operation. It has been shown, that the indirect value of such work lies in the contribution it can make in integrating and correlating other subject fields. Ultimately, the residual value of the work should be manifested by the degree of understanding of drama as a valuable component of civilised life. Besides
fostering lasting interest throughout adult life, the acquired knowledge, skills and attitudes should lead to the possession of proper standards from which to judge the various forms of drama, seen and heard in theatre and cinema and on radio and television.

In order to realise these values more fully the work in Form I and Form II is governed by the idea of the creative, informal approach to Drama.

The teaching of the basic skills of communication is considered a necessary prerequisite for play making. Partial or full mastery of such skills can be immediately and meaningfully applied to a series of problems and tasks concerned with pantomime, improvisation, characterisation and dramatisation. The successful solution of problems of play making can be readily written down, thus leading students into play writing, either in groups or individually. Play writing activities can be the material for the production of plays. The solution of problems that are bound to occur, and the need to improve such work can properly lead into comparisons with established literary models. Through dramatic treatment, the study of scripted play can be introduced. A further natural and logical outcome of such study will be the production of short scripted plays.

With the present time allocation, such a sequence of activities may easily absorb the work of the first two years in the secondary school.

Ideally, such work should be supplemented by organised visits
to professional theatre performances, excursions backstage and talks with theatre personnel.

The approach to Form III work is based on formal and informal drama activities.

More sustained writing and production of students' plays, including attempts at radio and television scripts; study of one-act plays and dramatic treatment of some extracts from the Shakespearean repertoire, especially on the credit and advanced levels, and seminar discussion of recorded or seen plays, should further deepen the interest in drama.

The work in Form IV, although probably in future much influenced by the external examination demands, should consolidate the experiences gained in the previous three years. The dramatic treatment of selected plays should be balanced with the obvious need of the adolescent to master the content which he is expected to know for the external examination in order to do well.

The core of the Fifth Form work should consist of the reading, study and production of at least three one-act plays or one full-length play. Such productions should be done preferably by students themselves, with the teacher acting as a co-producer or overall co-ordinator. On the other hand, in a three-act play, individual students can be responsible for co-producing the different acts or even different scenes. The responsibility of running the performance should rest with the students.

Credit and advanced levels, in addition, should treat dram-
atically at least three "classics", including Shakespeare.

Play writing should be encouraged as individual or group projects.

Organised visits to theatre or organised viewing of worthwhile plays should be an integral part of the year's work, where such opportunities exist.

Sixth Form work will, of necessity, be influenced by the demands of the examination, and the literary-aesthetic analysis of set plays will probably form the content of the year's work.

Reading of selected plays may be followed by seminars, led by individual students or panels, during which the dramatic reading of certain scenes, to illustrate particular quality discussed may be undertaken.

In constructing this tentative curriculum, particular attention has been paid to the work of the first two forms.

This limitation was determined by the following considerations:

(1) the urgent need to show that even under the present system and time allocation, the suggestions in the syllabus can be implemented more fully, especially in regard to the informal, creative activities;

(2) the methods and techniques used, were successfully tried in actual classroom situations over a period of three years in Forms I and II;
the content of work in the other forms consists of the study or production of plays. Such production can be considered a unit of work or a project which contains the same ingredients and develops concentrically in depth and length in each year. The basic problems associated with a production of a five minutes' classroom play are similar to problems associated with the production of a one act-play. The difference is one of degree not of kind.

(4) A satisfactory introduction to drama in junior forms will provide a sound basis for work in later years.
B. Practical Application of the Theory in the Classroom Situation

1. Introduction:

While preparing this section of the thesis, in 1963, the writer was approached by a number of teachers and a publisher, and asked to make available, a method, for the new syllabus, with its emphasis on acting, presented teachers with a problem of how to acquire methods and techniques that could be immediately applied in the classroom.

With the permission of the Professor of the Department of Education in the University of Sydney, it was decided to publish this section of the thesis in the form of a resource unit.

In the absence of any wide-scale in-service training, such units were to provide sufficient information to enable a non-specialist to apply the course in practice.

Consideration of prevailing practices in schools and the general tendency to proceed to a scripted play at the end of Form I, made it necessary to condense a two years' course into thirty-six lessons, flexible enough to be applied either as an intensive course of one hour per week in Form I, or as a course of two years' duration, in which the allocation of one period per week is divided between drama and other speech activities.

2. The Resource Unit:

(a) Physical description of the unit:
An Introductory Lesson.

It should be noted, that each lesson was prefaced by posing a problem in the form of a question. The suggested content of

For reference purposes, the Teacher's Handbook and Supplementary material are included as Appendix C.
"Drama in Action. A Resource Unit of Activities and Study in Drama for Junior Forms" consists of a set of 48 handbooks for students, two handbooks for teachers and a folder of supplementary materials, the whole being packed in an easily transportable box. (1) The Teacher's Handbook differs from the Pupil's Handbook in two respects. Several pages of a green supplement at the beginning and the end of the book provide additional material for the teacher, and secondly, small numbers are printed in the margin of the text. These refer to teaching notes in the green pages at the back of the book.

The attention of the reader is kindly directed to Appendix C, in order to prevent undue duplication of the text.

For the same reason, frequent reference will be made to the handbook in order to illustrate the realisation of the theoretical assumptions in practice.

The introduction at the beginning contains the description of:

(i) The Nature of the Course;
(ii) General Lesson Pattern;
(iii) Timetable and Order of Units;
(iv) An Introductory Lesson.

It should be noted, that each lesson was prefaced by posing a problem in a form of a question. The suggested contents of (1) For reference purposes, the Teacher's Handbook and Supplementary material are included as Appendix C.
the lessons provided material, which could contribute to the solution of the problem. It must be emphasised that the contents have been suggested as only one of the many possible solutions, to serve as a guide rather than a prescription.

Each unit provided contents of a particular kind directed towards the achievement of the four basic components of the developmental task of articulation.

(b) Contents:

Consequently, Unit I was primarily concerned with mastery of the physical means of expression through movement.

The students were faced with the problem of expressing dramatic ideas through movement. (Pp.6-8)

Aims:

(i) to show in practice the broad procedures which subsequent lessons will follow;

(ii) to begin with the first experience in drama.

Short preparatory exercises, containing elements of movement necessary for the core activities of the lesson were provided. The teacher was advised to do these exercises with the students, in order to gain their confidence and to indicate the importance attached to this work.

"Storm in Mid-Ocean" exercise was designed to show some of the problems of movement in conveying ideas. Attention was deliberately directed to sensory perception and to the creation of atmosphere.
The exercise involved every member of the class but provided for individual contribution and expression.

Brief analysis of the performance followed and further improvements were achieved by individual contributions from members of the class, including the teacher.

Written application took the form of a composition entitled "Storm at Sea" where any of the incidents of the exercises could have been used.

The aims of the second section of Unit I were:

(i) to provide a number of experiences that show students in practice what real relaxation means and how it can be consciously achieved;

(ii) to lead students to realise that physical poise and properly controlled stage movements are not possible without relaxation;

(iii) to show students how to make use of their imagination.

The central problem posed was how to avoid "stage fright", excitement and tension, and how to convert imagination into action.

(Pp.9-11)

Written application took the form of writing a letter to a friend, explaining the several problems involved.

The aims of the third section were:

(i) to teach the use of gesture in expressing ideas and feelings;
(ii) to teach how to confront audiences, individual persons and objects.

The exercises provided opportunity to apply the newly acquired skills to several different situations, based on group activities. (Pp.12-16)

The written application was concerned with the description and explanation of the use of confronting in everyday life.

Section 4 presented the problem of standing and walking correctly. The aim was:

1) to cause students to realise the importance to them of good posture;

(ii) to show them how to correct bad posture;

(iii) to encourage them to turn good posture into a habit so that they may stand and walk on the stage without any self-consciousness.

(Pp.17-18)

Group activities embracing everyday situations as well as stage conventions were included in the exercises.

Further application, in the form of paragraph writing dealt with personal aspects of the problem.

In Section 5, several problems concerned with basic acting skills, such as sitting, rising, turning and crossing the stage were introduced.

The aims were:

1) to show students the appropriate stage convention of such actions;
(ii) to acquaint students with the elements of stage geography. (19-21)

Such exercises provided a lead into pantomimed scenes, designed by students, in which they concentrated on making skilful movement.

Section 6 covered further basic acting skills.

The aims were:

(i) to show students how to kneel, stoop, lift and fall on the stage;

(ii) to revise the whole range of movement dealt with in the first six lessons;

(iii) to suggest the formation by the students of a small drama club in their neighbourhood. (22-24)

These activities provided further basis for short mimed scenes and were reinforced and consolidated by a written assignment based on the experiences.

Unit II was concerned with the acquisition of knowledge of what to express as well as how to express it.

Problems of characterisation, dramatisation and improvisation were presented in a series of graded exercises. (Pp.25-41)

The aims of the activities included were:

(i) to help students to feel that, as actors, they can take on the character of other persons;
(ii) to give them practice in creating characters;

(iii) to use experiences to raise their appreciation of characters in novels, stories, plays and poetry by careful observation of motivation that leads to action and by re-creating characteristics of behaviour themselves.

"Trying on Life" and "role playing", largely activities based on literary models, and the acquisition of the necessary techniques to carry them out successfully were the two operative components of the method.

The first introduction to basic steps in the literary analysis through personal experience was deliberately included at this stage.

After gaining insight into character study, students combined the basic skills with imagination to show a character in action.

The suggested activities relied increasingly on the student's creative contribution and were graded to suit the different class levels of potential achievement.

It should be noted that the activities involved both speech and movement.

The next section dealt with the problem of dramatisation, that is, the process of changing a story into dramatic convention.
The aim was to show how a short story, poem or historical incident could be dramatised.

Suggestions were given in two areas:

(i) Planning and preparation, such as the division of the material into scenes; provision of a certain number of characters; various aspects of characterisation; changing of plot into play; number of production details.

(ii) Performance of the play, scene by scene.

To supplement the group activity, individual assignments in dramatisation were suggested. Such exercises could be the starting point of class-room play production which could be presented to one or several classes during assemblies or play days.

Another model was provided by dramatisation of the ballad "Casey Jones". (Pp.33-37)

The aim was to show that a ballad can be dramatised and, to emphasise that the producer(s) should not feel restricted by the text at this stage, but rather should treat the text as a springboard, an interpretative stimulus for the creation of the play.

The model provided an example of the gradual transition from informal drama to textual study. At the beginning of the ballad, informal activities were used to create an atmosphere of a country fete as a setting for the play. They gradually merged into activities dictated by the text. Similarly, at the end of the plot,
a wedding dance was added. The written assignment required an attempt at sustained composition or, for the more able student, the writing of a short play based on the ballad.

The activities included so far were in their nature primarily imitative and re-creational. The next section provided opportunities of the creative and spontaneous kind, inherent in improvisation.

The aims were:

(i) to practise the spontaneous creation of scenes, using speech and movement;

(ii) to show how such scenes could be readily developed from almost any given idea, theme situation or brief literary extract. (P. 38-39)

The underlying purpose of these activities was to complete the survey of improvisation with exercises which involved the whole class and prompted it to adopt a critical attitude, by which the individual students could consolidate their understanding of this stage of work. The exercises suggested topics from everyday life as well as topics taken from literature and history.

Unit III dealt with the problem of expressing ideas in a set literary form. The unit included problems of artistic expression and problems associated with discovering, selecting, organising and presenting material within the framework of the dramatic conventions, such as play structure, theme, characters and setting.
The first section dealt with a simple structure of the play. The purpose was to explain the structure as a guide to students in writing their own plays. (Pp. 43-44)

Application and reinforcement of the insight learned were provided in the next two sections. The aims were:

(i) to test the students' understanding of the principle of play structure by presenting them with the problem of turning a simple story into a play. (P. 49);

(ii) to give practice in the writing of dramatic dialogue and to revise the effectiveness of suggestions, given so far, on play structure and drafting of a play, so that the students were more adequately prepared for the writing of original plays. (Pp. 50-51)

To enable some means for comparison of standards achieved, the students were referred to a play, *Words of Wisdom*, written by E. Newton and J.M. McConnel, which deals simply and effectively with the same subject. (P. 51)

Opportunities for individual play writing were given in the next section.

Its aim was to have every student make a sincere and, if possible, enthusiastic effort to write his own play.

During the period of experimentation, the standard of work achieved showed great variation both in the quality and quantity
of output. The success of such attempts depended on the guidance, encouragement and suggestions afforded to those who displayed little creative power.

The quality of plays could best be judged by students when they were actually performed.

Unit IV dealt with the problem of class production, either of original plays or of rehearsed improvisations.

In the first section, Aesop's fable The Miser was taken as a model and the story was changed into an improvised play in the process of discussion and practice.

The aim was to improvise and rehearse the chosen story and to polish it as much as possible by several rehearsals. (Pp. 52-53)

It was intended that similar procedures should be applied subsequently to a selection of original plays.

Written assignment involved a criticism of the improvisation and suggestions of better methods to effect improvement.

The last section of this unit provided further practice both in improvisation and students' plays, adding simple properties and costumes.

The section dealt with skills needed in the planning, rehearsal and presentation of such activities.

Critical appraisal of the work was part of the written assignment.

Unit V marked a further step towards the appreciation of drama as literature.
Up to this point, students were concerned with the various means of acquiring articulation by communicating through informal dramatic activities. Although frequently the material for pantomimes, characterisation, improvisation and play writing were taken from literary models, students expressed such material in their own movement and words.

The scripted play as such was not introduced, except as a means of comparison. It was considered that with the preparation and experience covered previously, students were ready for a gradual introduction to the study of plays written by others.

The approach to such study was through "action reading". (P.55). The method, although similar to the book-in-hand technique placed more emphasis on student's initiative and self-direction. Further, it utilised to a greater degree the principles of group-work. Moreover, it made a more deliberate attempt to treat several plays in a reasonably short time, by means of extracts, the preparation of which was the definite responsibility of several groups.

The aim was:

(i) to read in successive lessons extracts selected from plays for enjoyment, and to illustrate the teacher's review of the whole play;

(ii) to give students experience with a variety of plays, so that they might develop their judgment of a play suitable for classroom
study and production.

An example of such a selection can be found in the green pages, under the heading "Introduction", in a chart containing the types of scenes, such as:

(i) **Opening Scenes:** in which the problem is the first contact with the audience;

(ii) **Quarrel Scenes:** where the problem of controlled emotional expression, demands special consideration;

(iii) **Scenes with special atmosphere:** where the problems of sensory and emotional nature require acute perception;

(iv) **Scenes of sudden change of mood:** in which the problem of contrast and unsuspected dramatic possibilities provides insights into techniques of dramatic structure;

(v) **Character traits Scenes:** presenting problems associated with the development of or deeper insight into the characters;

(vi) **Climax Scenes:** where the problems of understanding and interpreting the author's conception of the play and his insight into the characters or situations are of primary importance.

Such scenes were taken from three, easily accessible, one-act
plays and were given as a guide to further selections.

The next three sections provided guidance in three areas concerned with the study of plays:

(i) Action Reading;

(ii) Structure Analysis;

(iii) Interpretation.

This study was undertaken as a preparation for play production. The underlying purpose of all activities, methods and techniques of the first five units was the provision of opportunities during which students might acquire "a set of positive and cohesive social values and control over the problem of insecurity," the fourth component of the criteria of adolescent needs.

Ideally, the amount of work covered should require about two years under the present allocation of time in the junior forms.

The activities and the progression were carefully planned in order to help the students understand themselves, to provide a favourable climate in which to explore their interests and expend their energy, and to facilitate the transfer of what they learned to other subject areas in the curriculum.

It has been stated that the prevailing practice in schools of proceeding to the production of a scripted play even in Form I, necessitated the inclusion in the Resource Unit, of a key to help solve the problems associated with this type of production.

Unit VI was designed to help teachers who attempt play production at this stage. The purpose was not to urge the scripted
play on the teachers, for the weight of empirical evidence on school drama suggests that most students in the junior year are not, on the whole, ready for it. However, the scripted play is still strongly entrenched in the schools, and no general course in drama can overlook the fact.

Many teachers have proceeded as if it were the only form that school drama can take. All too commonly, the classroom drama lesson has left most students inactive, while a handful go ahead with rehearsals that are awkward and lifeless.

The guidance offered was an attempt to improve this situation. It was assumed that the work of the first five units would be considered a necessary preparation for play production and would help to lift the students to the play, and bring the play to the students.

(1) Objectives of One Act Play Production in Senior Forms:

(i) To increase further the appreciation and understanding of dramatic literature by a more detailed study of the characters and by physical re-creation of them on the stage.

(ii) To sharpen the student's observation and understanding of life about him and stimulate his imagination by the transfer of human behaviour patterns to the stage.

(iii) To aid the development of the student's personality through the kind of acting experience
which may improve his deportment, concentration, imagination, spiritual insight into life experience and, his capacity to work co-operatively with others under delegated authority.

(iv) To improve his bodily and vocal responsiveness to intellectual and emotional stimuli.

(v) To let him become acquainted with the techniques of good acting, both for his own possible use and for the formulation of standards for evaluation of the acting he sees on the stage, T.V., and screen, and hears on the air.

(vi) To provide for the student creative outlets that will develop imagination in designing stage effects and skill in executing them.

(vii) To further appreciation for the produced play on stage, cinema and television by increasing the knowledge of what goes into an appropriate, interesting production.

(viii) To provide some elementary instruction and practice in theatre craft for the student's use in projects of community activities or similar nature.

(ix) To provide training and working experiences which will help the student to develop his capacity to work co-operatively with others, to assume responsibility, and to strive for excellence in work and results as actors and stage technicians.
(x) To provide a standard of judgment for evaluating the well-designed dramatic presentation and the use of artistic principles in everyday living.

(2) **Allocation of Time and Sequence:**

Under the present system it is possible to arrange regular meetings of forty minutes' duration once a week. Some schools provide time for intensive preparation, allowing approximately two or three weeks of one period per day.

The outlined plan can be adapted to serve this purpose.

The writer worked on the principle that the production of a one-act play should be a natural outcome of normal curriculum activities. The production requires preparation, some of which needs to be done in first term.

Such preparation will be concerned with the following:

(i) Reading and discussion of several plays;

(ii) Further practice of acting skills based on action reading of scenes;

(iii) Several projects in scenery, costume designs executed by students;

(iv) Editing of the selected play to suit the purpose.

The whole of the second term (14-15 weeks) should be allocated to the project of preparation of the performance.
In the third term, evaluation of the performance will lead naturally into speech situations and emphasis will be on speech education, while further treatment of dramatic literature will be discussed.

Where more than one play is attempted, the third term will follow closely the pattern of the second. The cast and the production teams will be staffed by members of the class, so that individual students have the opportunity to practise acting and producing.

(3) Problems of Stage Production

Play production is a complex process that embraces not only the involvement of a group of students acting in the various capacities of actors and production team members, but also the utilisation of several other arts.

The major problems are concerned with the co-ordination of all necessary elements of the play for the purpose of bringing the project to its artistic fruition.

The following is a summary of problems that must be solved in order to accomplish the project.

(i) The size of the class and its organisation:

Ideally, the size of the class group for dramatic work should not be bigger than 15-20 students. However, under the pres-

ent system where classes are normally much larger, a means of organisation can be designed by which all students in the class are involved in the preparation and final staging.

Part of the solution is the selection of a play with a large cast. Further, a well constituted production team absorbs a significant portion of the class. Double casting and committee organisation have the merit of involving still more students in active participation.

Criteria:
(a) The project should be a group activity.
(b) Everyone in the class should be employed in some capacity, based on special interests.
(c) Students should be willing to accept responsibility for the tasks.
(d) Efficient organisation and careful planning are necessary.

(ii) Methods of Organisation:
(a) The Production Staff:
The producer (very likely but not necessarily the teacher), the one ultimately responsible for the production, selects
one or two production assistants. The writer found that an arrangement whereby each scene or act was the responsibility of a particular student worked satisfactorily. At least two students should share the responsibility of advertising, preparing programmes and the management of expenses. They are the business managers. The stage manager, whose ultimate responsibility is to "run the performance", needs to work in close cooperation with the stage crew, including the electricians. One or two students should accept the responsibility for costume making and issuing. Similarly, another student should be responsible for the handling of furniture and other properties, except for personal properties of actors.

The scenery designer, very likely the winner of the class competition, should be in charge of a group of scenery makers. Although everyone in the class should have some knowledge of make-up, one or two students should specialise and assist with the preparation and execution of make-up.
A prompter, whose main responsibility is to assist actors with the memorising of parts during rehearsals and to prompt, if necessary, during the performance may also act as a producer-assistant.

(b) **Committee Organisation:**

Most of the positions on the production team can be managed by committees. Such organisation will include many more students to handle the various production problems, for instance, there may be a casting committee to aid with the selection of actors.

(iii) **Problems of play selection:**

The reader is referred to the appended list of suitable plays in the appendix. (Supplement 1).

**Criteria:**

(a) The play should have literary merit;

(b) Its theme and contents should be meaningful to the class;

(c) The play should have sufficient appeal for its probable audience;

(d) The play should provide opportunities for a large enough cast to employ at least half of the class in an acting capacity.

(iv) **Specific Problems:**
(a) The production of the selected play should be within the means and capabilities of the class members;

(b) The set, costuming and other technical requirements for the production should not unnecessarily strain the resources of the school.

(v) **Problem of script preparation:**

Before rehearsals begin, the producer(s) should make all necessary changes in the text of the play. Objectionable words or sentences should be deleted from the text used in school productions. The interpretation of the play through the elements of grouping, movement, sounds, timing, scenery, properties, make-up and lighting should be considered from the central point of the theme.

(4) **Production Book:**

The purpose of this project is to provide for all members of the class, interesting and creative activity during which they can make their individual contribution to the problems involved. The activity allows the emphasis of a particular aspect of the production, according to the interests and skills of students.

The book, compiled by all the students during the process of
production, should contain sufficient information to enable the
reconstruction of the play in question.

The following is a guide to its general contents:

(i) Names of the cast;

(ii) Schedule of rehearsals necessary for production;

(iii) Floor plan of the set, drawn to scale;

(iv) Perspective drawing, showing the sets as the audience will see them;

(v) Costume drawings and descriptions of costumes, giving information about styles, materials and colours;

(vi) Make-up plot, containing information about the visual aspect of characters and means of achieving the desired effect;

(vii) Lighting plot, giving the general outline of lighting equipment, position of light sources, areas of light on the stage and cues for particular lights to go on and off;

(viii) Sound plot, listing the sound effects, recorded music and cues;

(ix) List and description of furniture and properties;

(x) Script, which includes all stage movements, speech directions, and other instructions necessary for the interpretation of the play.
The project should be completed and handed to the teacher or a committee, for marking, soon after the performance.

(5) Selection of Cast:

**METHOD I:**

**Sight Reading:**

The teacher gives each student a script, briefly explains the play, the scene, and the characters, and then assigns roles for sight reading. The teacher uses different combinations of actors until a satisfactory cast is chosen.

**Criticism:**

Although the most commonly used it is obviously a teacher-centred method, that is not very successful with the shy or reticent, nor with the sensitive child who is reluctant to display "feeling" at the first reading.

**METHOD II:**

Students are given the scripts and are able to familiarise themselves with the play and the characters. In this case the producer looks for interpretation of the roles of the play.

**Criticism:**

This method is conducive to undue competition.

**Interview (5-10 minutes.)**

The producer conducts an interview with the prospective actor, while the class acts as a committee.

The purpose of the interview or audition is to ascertain the potentiality of students as actors.
Students are asked to speak and move on the stage, while performing various acting tasks.

Criticism:

With large classes, this becomes a rather time-consuming procedure. The method is liable to the same criticism as Method I.

**METHOD IV.**

Several casts are chosen to practise the reading of the play. The final cast is chosen by the class.

Criticism:

Although time-consuming, this procedure has much to recommend it if the view is taken that such a process is educationally valuable in itself.

**Criteria:**

(a) All students interested in a particular part should be considered.

(b) Students should be cast for the best part they can do credibly and in which they will contribute most to the group effort.

Producing a play is a complicated group effort requiring the co-operation of the whole group.

The general contention is that no student gains any benefit from being a failure or by taking part in any production that is below standard.

Double casting for plays has many advantages, if provisions
are made for more than one performance. More students are able to participate and the problems of understudying are eliminated. Further, it provides a means for comparison and additional incentive.

(6) Analysis of the Play:

The process of production begins with the study of the play. The playwright's intention to communicate, through the medium of theatre, a particular point of view, or to comment on complex patterns of human behaviour and the form in which these are expressed, involves the consideration of several aspects of the play:

(i) Values: A play, in addition to its value as light or serious entertainment, presents insight into some aspects of human endeavour. In this sense, every play is a learning situation and has an educational value. Because a playwright can express his ideas only in terms of human conduct, the resulting action and dialogue have ethical value. The problem of the producer(s) and cast is to come to a general agreement as to what the values are and how they are to be interpreted.

The playwright's intention to appeal to the emotions of the audience presents the interpretative artist with the problem of perceiving the emotional values inherent in the play. The degree of empathy or sympathy the
audience will exhibit during the play, depends on such interpretation.

The aesthetic values of a play, its visual and aural potentialities should be explored for utilisation in the intended production.

(ii) Theme: The central idea of the play must become the point around which the play revolves.

(iii) Treatment: The production of the play must be consistent. A particular point of view will determine the mood and style of the play. In a sense, the point of view becomes a working hypothesis, the validity of which is tested by the treatment.

(iv) Sequence interpretation: The play begins with a group of characters in a particular environment. The interaction of the characters creates a conflict situation. In a sequence of heightening tension, the conflict reaches a crisis which is resolved in the climax of the play. The theme of the play is clarified by the climax of the play. The function of each sequence in the development is to make the climax organically feasible.
(v) **Character interpretation:** During the analysis, the function of all characters involved and the intended distribution of sympathy amongst the characters in the play must be made clear. The means of portraying, and the means of maintaining the internal consistency of characters in relation to the theme of the play should be mapped out and agreed upon.

(vi) **Word interpretation:** Ideas are expressed in movement and speech. Although words are normally symbols of the ideas they represent, a sequence of words may express a different meaning. Such meaning does not depend on the form of the words, but rather on the idea behind them. One sentence can have several different meanings, depending on the emphasis, intonation, rhythm and inflection. The meaning of words in the play must be interpreted in terms of the play as a whole. (1)

**Procedure:**

After reading the play and prior to the rehearsals, the class should study and discuss the characters and situations inherent in the play in relationship to the plot. The student should be aware, that the plot is not the story, but the way in which the playwright has rearranged the events of the story to make the suspense and emotions of the conflict, rise to a high point in the play. The play is deliberately constructed in a certain way. Students should know the main stages of this structure. (2)

---

(1) A comprehensive discussion of play analysis, at student's level, may be found in: (93:30-77)

(2) Appendix C; Drama in Action, 43-48.
Discussion and questioning may be centred around a number of problems concerned with the theme, plot, characterisation, style, impersonation and staging.

**Theme:**

(i) How valid ethically in the concept of life is the fundamental idea underlying the play?

(ii) What positive degree of understanding and experience does one gain from the reading of the play?

(iii) Is the theme consistent with the setting, plot and characters?

(iv) Is one able to agree with the philosophical concept of the playwright?

**Plot:**

(i) Does the plot develop in clear-cut sequence?

(ii) Does the conflict reach a strong climax?

(iii) Is the suspense emotionally stirring until the end?

(iv) What are one's personal reactions to the characters and events?

**Characterisation:**

(i) Are the characters stock types or do they undergo changes in attitudes?

(ii) Are their motives and resulting actions consistent in relation to the physical and social environment of the play?

(iii) What feelings do the characters raise in the audience?

(iv) What is the particular contribution each character makes to the development of the climax and conclusion of the play?

Style:

(i) Is the play written in a basically realistic or unrealistic style?

(ii) What are the means that will enable consistent realisation of the style on the stage?

(iii) What are the qualities and characteristics of the dialogue?

(iv) Is the dialogue consistent with the characters and the environment?

Staging:

(i) Are all production elements in keeping with the play itself?

(ii) What is the overall aesthetic result?

(iii) Is the setting functional or does it detract from the enjoyment of the play?

(iv) Does the setting provide adequate areas of acting?
Problems of Impersonation:

Once an agreement is reached on the problems of interpretation, each student may begin a detailed study of the character he is impersonating.

Clues can be found in the script, in producers' directions, and in comments made by other characters and especially, in the words and the actions of the character in question. Each action reveals a motive. What the person does must be the outcome of the reason for which he does it. Impersonation then, involves on the part of the actors, imagination, emotional response to a situation and the ability to translate attitudes of the character into voice, posture, gestures and thought processes.

Criteria:

(a) Understanding of the character the student is impersonating;

(b) Ability to maintain all character traits in relation to other actors and the conception of the play;

(c) Awareness of all external and internal processes involved in the re-creation of the part.

Through further discussion of the characters, students will develop a more consistent and a deeper insight into the motives underlying actions and a more intelligent understanding of the theme.

Production Planning:

Although deviations of planning are frequent, the process of
producing a play follows the sequence involved in the problem-solving method.

Each play presents a complexity of problems for solution:

(a) The problems are identified and defined in terms of the theme.

(b) The conception of interpretation becomes a working hypothesis tested by the analysis of the elements of the play.

(c) Rehearsing becomes a process of finding satisfactory solutions to test the hypothesis involved in the conception.

(d) After a trial and error period of rehearsing, the first tentative conclusions are formulated and the segments of the problem are co-ordinated.

(e) Verification or rejection of the conclusions reached about the interpretation, or the final testing of the working hypothesis, is the performance itself, reinforced, in no small way, by the reaction of a competent audience.

(i) Organisation:

The following outline represents an approach to the preparation of a play performance in school, based on
the outlined principles.

(a) **Play Length**: 25 - 30 minutes.

(b) **Time Allocation**: 15 weeks; one period of forty minutes per week.

(c) **Sequence**: The production of the play is planned as a unit of work for the duration of the second term.

(d) **Prerequisites**: The play is to be selected and read in the second part of the preceding term with some consideration given to the problems associated with its production.

(e) **Schedule**:

The project will be concluded after a minimum of fifteen rehearsals:

1. Organisation; (outlining of the problem and planning of resources);

2. Formulation of the interpretative conception; (the hypothesis);

3. Casting; (selection of acting material);

4. Plotting movements; (trial and error testing);

5. First run through; (formulation and compilation of the first tentative conclusions);
9. Individual rehearsals; (refinement of tentative conclusions by individual actors);

10. No script rehearsal; (further refinement and memorisation of conclusions);

11. Co-ordination rehearsal; (further co-ordination of conclusions with particular attention to tempo, styling and the integration of elements of the play);

12. Make-up, costumes and lighting; (co-ordination of all other artistic conclusions);

13. Technical rehearsal (interrupted); (final refinement of all segments of the problem);

14. General rehearsal (uninterrupted); (final testing of the refined solutions); then the performance, (followed by evaluation); (verification or rejection of the working hypothesis; the interpretative conception of the production).

(ii) Outline of Class Procedures:

(1) Planning:
Objectives:

(a) to outline the problem and the organisation necessary for completion of the project;
(b) to select members of the production staff and outline their duties;
(c) to initiate a production book by every member of the class.

Possible Procedures:

(i) The teacher directs and nominates the staff, after outlining the problem and the organisation of the project.
(ii) Teacher guides the discussion about the problem in hand; production staff is either nominated or elected by the students.

(2) Formulation of the interpretative conception of the play:

Objectives:

(a) to reach a consensus about the values, structure and interpretation of the play by all members involved, and outline a course of action;
(b) to devise a means of complete integration of all production elements by the members of the production team in terms of the conception.

Possible Procedures:

(i) Exposition by the teacher;

(ii) Discussion, supplemented by sketching of set designs, costumes, furniture, and tentative plots for all technical aspects of the production.

(3) First Casting:

Objectives:

(a) to select the most suitable actors for parts;

(b) to give the opportunity to try for parts to as many as possible.

Methods and Possible Procedures:

Selection of Cast.

(4-5) Second and Third Casting:

Objectives:

(a) to make the final selection of the actors for the play;

(b) to finalise other appointments.
(e) to give a general outline of the
mounting of the movement in the
following rehearsal.

Procedures:

During the third rehearsal final cast-
ing should be completed in time:

(i) to "action read" several scenes;
or plot, by using a cardboard
stencil of the floor plan, the
general movement of groups and
individuals, in preparation for
next rehearsal.

(ii) to hear reports of the production
staff on progress made since the
first meeting.

(6-7) Plotting Movement:

Objectives:

(a) to plot and record in scripts the
movements of actors on and off the
stage;

(b) to acquaint actors more thoroughly
with the properties of the stage
and setting.

Methods:

(i) The movement of scenes is plotted,
beginning with the opening scene
and continues, scene by scene,
in an evolving pattern.

(ii) the movement and positions of more
important scenes are plotted first,
the rest of the scenes subsequently.

(iii) areas, within which movements should
take place, are suggested and ac-
tors are encouraged to work out
their own movement.

Procedures:

(i) actors move to positions indicated
by the producer(s), speaking their
parts quietly and without expression
and jotting down in their scripts
the areas and changes in movement.

(ii) the rest of the class is working on
production book preparation or works
as members of committees and teams
concerned with the other aspects of
production.

(8) First Run Through:

Objectives:

(a) to revise, co-ordinate and evaluate
the work completed during the pre-
ceeding two rehearsals;
(b) to give actors the opportunity to integrate and co-ordinate words and movements without major interruptions;
(c) to test the logical and organic growth of the evolving pattern of movement in relation to the conception of the play.

Procedure:
Actors, book-in-hand, read and move through the play, concentrating on the flow of movement and speech.
This "give-and-take" activity of co-operation and co-ordination should lead, at the end of the rehearsal, to a thorough discussion of all the problems encountered by the actors and to an agreement on the solution of the difficulties.

(9-10) Individual Rehearsals:

Objectives:
(a) to work with actors on small segments of scenes in order to effect vocal and physical refinements of the parts;
(b) to help in the solving of individual and group problems encountered by actors.
Procedures:

(i) Through trial and error activity and discussion, the actors should gain insight into the motivation and intention inherent in each scene. Certain scenes or sequences of behaviour patterns may be improvised in order to facilitate understanding.

(ii) New solutions or insights should be tested in practice by several repetitions, while increasing attention is being paid to significant details of movement, groupings, vocal expression and timing. Memorisation of parts for the next rehearsal is essential and requires intensive out-of-class individual study.

(11) No-script Rehearsal:

Objectives:

(a) to develop the mastery of memorisation;

(b) to give the actor further opportunity to create a character without the hindrance of the script.
Procedure:

All actors play their parts without scripts, while the prompter assists those who have forgotten. Emphasis is on memorisation of lines, thus, no unnecessary interruptions concerning other aspects of the production should be allowed to interfere.

(12) Co-ordination Rehearsal:

Objectives:

(a) to increase the capacity of the actor to work co-operatively with the rest of the group by emphasising the flow and rhythm of the play;

(b) to make actors concentrate on precision of entries, exits and acting techniques as an integral part of the play;

(c) to introduce all required personal properties, which will be actually used during the performance.

Procedure:

The actors, bearing in mind the aims of the rehearsal, act scene by scene, while the producer "conducts", motioning to actors when to slow down or to quicken
pace. Each scene should be evaluated upon completion with following criteria in mind:

(i) Actors should be well prepared and show mastery of memorisation of parts and consistency of characterisation.

(ii) Integration of acting must be shown by co-ordination of movement and speech of individual actors in relation to other actors and the theme of the play.

(iii) Adaptation between actors should be evident from the way they react to each other, combining the feeling for the part with the techniques of projection.

At the end of this rehearsal, report on costumes, requirements for make-up materials and other aspects of the next rehearsal should be discussed. Try-out of lighting plots and stage management procedures may require a separate rehearsal before the actors meet again.
(13) Make-up, costumes and lighting Rehearsal:

Objectives:

(a) to co-ordinate several elements of production and to obtain the visual effect desired for completion of the production;

(b) to solve all difficulties arising from such co-ordination.

Procedure:

While the actors are changing into costumes and while they are being made up, or making up themselves, a technical rehearsal is in progress. Lights are checked for positioning and special effects are rehearsed. As soon as actors are ready, they should present themselves for inspection, so that possible alterations to costumes, make-up and personal properties can be made before the next rehearsal. Group scenes and scenes requiring special effects should be then checked and co-ordinated with lighting for visual effectiveness. Sufficient time needs to be given to actors to take their make-up off and to change.
Technical Rehearsal:

Prerequisites:
Prior arrangements have to be made with the stage manager and all technical personnel to have the stage set ready before rehearsal begins.

Objectives:
(a) to co-ordinate every aspect of the production;
(b) to make final adjustments of details.

Procedures:
While actors are preparing themselves, a check of all equipment is made with the stage manager and final instructions are carried out. As soon as the actors are ready, the rehearsal begins and the play proceeds as if an audience was present. The flow of the rehearsal should be interrupted only if major technical difficulties arise. Any other shortcomings are noted and written down by the assistant producer(s), to be discussed immediately after the play comes to an end.

General Rehearsal:
If the stage has been used by other classes since the technical rehearsal, the preparation
outlined above must be again carried out.

Objective:
To run through the finished production and to note if any further refinement is necessary.

Procedure:
The stage manager should be given full responsibility to manage the production. If possible, other classes should be present as an audience. No interruptions should occur. Detected shortcomings are noted in writing and discussed after the rehearsal.

(16) Performance:
Objective:
To give students an opportunity to bring the production to its final completion in front of an audience.

(17) Evaluation:
Objective:
To appraise critically the completed unit of work.

Procedure:
The evaluation should verify or reject the
validity of the interpretation in terms
of the audience’s response and in terms
of the personal experience of everyone
concerned with the production. Such
evaluation can take many forms, such as
written criticism; an account of person-
al reactions; seminar discussions, etc.

Conclusion:

The outlined plan is flexible enough to be varied in length
and to suit the needs of different groups. The time allocation
should be considered the minimum and will differ according to
the length of plays, the previous experience of the teacher and
students and the availability of facilities.

The purpose is to provide guidance in achieving a higher
standard of play production in the secondary school and to
realise objectives, which make such a project a more meaningful
activity in the education of adolescents.
It would be impossible to evaluate objectively the impact of the Resource Unit in the class-room. Since its appearance in April 1964, over two hundred units have found their way to schools in every state in Australia and in New Zealand.

The reaction to the unit in these schools was a favourable one. In schools accessible to the writer, where the methods and activities were being applied, teachers commented on the interest and purposefulness in the activities by the students. Further, they commented on the fact, that for the first time they were able to provide a practical all round course of class-room drama activities from elementary acting skills, through the study of play construction, to the study and production of scripted plays, which was one of the main objectives of the unit.

(i) Department of Speech and Drama and Department of Education, N.S.W.

It seems that the prediction of the Supervisor of Speech and Drama, made in the preface to the first edition, that "the Unit fills a need in Australian Schools; and it will prove a satisfying introduction to Drama and a sound basis for work in later years" might prove of substance.

The Supervisor intends to conduct an evaluation of the unit, in schools where it is being used during 1965. During the interview, (Appendix B, Q. 21), he commented: "It seems to be the only pub-
lication which has attempted to give a genuinely practical expression to the drama curriculum."

Its appearance was welcomed by secondary school inspectors during the 1964 Annual Conference of the English Teachers' Association.

(ii) Classroom Response:

The various methods and techniques were applied by the writer in classrooms over a period of three years, and the whole course was independently tested by a Subject Master in one of the metropolitan co-educational high schools.

The observed results indicated that students enjoyed the activities provided and displayed initiative, co-operation and self-discipline to a greater observable degree than in classes where these provisions did not exist. Noticeable improvement in expression in students' oral and written work was also observed, both by the writer and his colleague.

Testing of these observations by objective means and the devising of an experiment to ascertain the degree of possible improvements in at least these two areas of work in English, could become a basis for the further research needed.
CHAPTER VII
SUMMARY OF CONCLUSIONS
AND SUGGESTIONS FOR FUTURE INVESTIGATIONS

Restatement of the Problem:—

In order to assess the position of Drama Education in the comprehensive and co-educational high schools in New South Wales, this study examined several aspects of prevalent practices and their underlying reasons.

Further, it attempted to formulate principles, and design courses and methods which would enable the students, even under present conditions, to receive the optimum benefits from Drama Education.

The underlying idea of the thesis, that "a positive contribution towards the accomplishment of several adolescent developmental tasks will be made if drama is regarded more completely as an important educational activity and courses and methods organised with this in mind," was examined in the following manner.

Description of procedures used:—

(1) The potentiality of drama as methodology was outlined against the criteria of the developmental task of articulation.

(2) Consideration of the developing concept of school drama in the twentieth century in the United States and the United Kingdom, where more enlightened practices were evident, provided a basis for comparison with the New South Wales situation. The present
position of Drama in New South Wales Secondary Schools was examined in two ways:

(a) An analysis of Departmental policies was made, by investigating several aspects of the situation: the tradition; the work of the Speech and Drama Department; the comparison of the general aims and objectives of Secondary Education as expressed in the existing syllabuses, with aims and objectives of drama courses, constructed from the point of view that drama is an important educational activity.

(b) The analysis of classroom practices was undertaken. The attitudes to drama of subject masters in English, who are responsible for the implementation of departmental policies, were tested by means of a questionnaire. Information about physical facilities and resources, time allocation, programming classroom activities, methods and techniques recommended, provided the material from which to formulate conclusions about the position of drama teaching in the comprehensive, co-educational schools.

(3) On the basis of three years' experiments in the class-room,
the writer attempted to formulate a theory, and to design a

tentative curriculum and methods practicable under present con-
ditions, which could contribute towards the accomplishment of

several development tasks.

The practicability of the courses and methods was tested by the
writer himself and independently by another teacher before a
resource unit was published in 1963. At present about two

hundred schools throughout Australia and New Zealand are ex-
perimenting with the unit. (I).

Further evaluation of the effectiveness of the unit in the hands of
other teachers is pending. The Department of Speech and Drama intends
to examine the impact of the Unit in 1965 (vide: Appendix B. Inter-
view with the Supervisor of Speech and Drama, Q. 22.)
Principal Findings and Conclusions:

(1) The theory that drama as methodology should be considered an important educational activity within the secondary school curriculum was strengthened.

(2) Although Drama was regarded as potentially a valuable activity by the policy makers in the Department of Education in New South Wales secondary schools, the attitude to drama as a liberal and fine art was one of limited encouragement; it was not considered by the Administration and Subject Masters of English as the important educational activity suggested by observable attitudes and practices in the United States and United Kingdom. The status of drama remained relatively low and its position in the curriculum a minor one. (This conclusion must be qualified by the variations that exist in the overseas educational systems, many of which are characterised by a great degree of decentralisation.)

(3) Subject Masters of English generally, seemed to lack understanding of the full potentialities of the value of drama as an activity which implies a "doing" process. Although they recognised its values in the area of general personality development, they seemed to lack the knowledge of basic principles and methods which could foster such development in several specific areas of teaching.

(4) A degree of complacency and superficiality (paying of lip-ser-
vice) to drama and its wider implication for teaching was observed and inferred.

(a) Reluctance to experiment with and to utilise existing facilities and resources for drama (which is largely a non-examinable subject) was general.

(b) Rationalisations about lack of time allocation and lack of facilities were obvious, even where definite time allocation and fair facilities existed. Even allowing for the alleged inadequate time allocation existing at present, there seemed to be little awareness of how to utilise effectively the available time and a lack of enthusiasm to accept "activity" methods even in the junior forms.

(5) The concept of using special rooms, such as halls and stages regularly for drama work, in the way that special rooms are used for the teaching of Music, Manual Arts, etc., was not established and provisions were not made by school administrators for utilisation of existing facilities in this way.

(6) There were some difficulties in implementing suggestions contained in the syllabuses of junior forms, because of the nature of the suggested methods and techniques that required the "activity" approach.

(7) Speech activities, often requiring only vocal response from students, rather than dramatic activities based on movement, were preferred.
(8) Formal, interpretative and imitative activities, such as play reading, rather than fundamentally more creative activities, such as improvisations and play-writing, were favoured.

(9) The importance placed on the desirability of studying plays by Shakespeare was diminishing, especially in Form I and Form II. The emphasis on the literary, rather than the dramatic treatment of Shakespearean plays in Form V was necessary, in the opinions of the respondents, because of the University requirements reflected in the type of questions set.

From all these findings, the two factors that became clearly evident in the attitude of the respondents, when all data was considered as a whole, were:

(i) Lack of real conviction that drama deserves more than a very minor place in the curriculum and,

(ii) Lack of understanding of the scope of drama education.

These factors are deemed to be the two principal reasons, preventing a better utilisation even of the limited provisions of facilities and resources.

(10) The courses and methods evolved in experiments over a three year period strengthened the theory that, even under present conditions in the secondary schools of New South Wales, drama if regarded more completely as an important educational activity,
could be a positive means of assisting the adolescent to accomplish several developmental tasks.

Recommendations for further Investigations:

Considering that the present study was exploratory in nature and, considering further that it was concerned with secondary schools of a certain type, several future investigations are suggested:

(1) An investigation of the situation of drama teaching at the Infants' and Primary levels, which could take a form of a survey and would complement Campbell's study and this one;

(2) A validation of the courses and methods hereby suggested at the Secondary level, possibly by means of an experimental design, which would aim to assess the degree of the positive contribution drama could make;

(3) A study concerned with the attitudes to drama and its position in the curriculum of rank-and-file secondary teachers, taking into consideration the imposed limitations of this study in selecting a sample of Subject Masters of English only;

(4) This investigation of the secondary level excluded the question of teacher training. It was considered that the problem warranted a separate investigation which would concern itself with the role of Universities and Teachers' Colleges in preparing teachers for drama teaching. Such an investigation might assess the present situation, and/or the underlying assumptions and theoretical and practical considerations of requirements, necessary for training-programs in the tertiary institutions
which would prepare the future teachers of English, and, possibly of Music and Physical Education, for a fuller utilisation of the potentialities of the dramatic method of teaching.
THIS BOOK IS DUE FOR RETURN ON THE LATEST DATE SHOWN BELOW

Except that members of academic staff may retain it for the following period:

U Book for 2 weeks after due date.

Stack Book (not periodical) for two months after due date.