
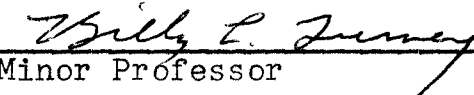


AN ANALYSIS OF THE TEXAS UNIVERSITY INTERSCHOLASTIC LEAGUE
ONE-ACT PLAY DIRECTORS AS DRAMA TEACHERS

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AN ANALYSIS OF THE TEXAS UNIVERSITY INTERSCHOLASTIC LEAGUE
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THESIS

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TABLE OF CONTENTS

	Page
LIST OF TABLES.	iv
Chapter	
I. INTRODUCTION	1
The Problem and Its Significance	
Organization of Study	
Definition of Terms	
Sources and Treatment of Data	
II. SURVEY OF THE LITERATURE	13
Theoretical Analysis of the High School	
Drama Teacher	
Training	
Job Situation	
Actual Analysis of the High School Drama	
Teacher	
Training	
Job Situation	
Conclusion	
III. RESULTS OF THE STUDY	39
Training	
Job Situation	
IV. CONCLUSIONS	55
APPENDIX	69
BIBLIOGRAPHY.	72

LIST OF TABLES

Table	Page
I. Majors of UIL One-Act Play Directors	40
II. Semester Hours of College Drama Training	42
III. Teacher Opinion of Reasons for Being Selected as UIL Director	43
IV. UIL Play Director's Opinion Concerning Adequate Personal Preparation	45
V. Reasons Given by UIL Play Directors for Feeling Adequately Prepared	45
VI. Reasons Given by UIL Play Directors for Not Feeling Adequately Prepared	46
VII. Value of Various Aspects of Drama Training as Rated by UIL One-Act Play Directors.	47
VIII. Evaluation of College Drama Courses by UIL One- Act Play Directors	49
IX. Subjects Being Taught by UIL One-Act Play Directors	50
X. Extra-Curricular Activities Sponsored by UIL One-Act Play Directors	52
XI. Number of Years That UIL One-Act Play Directors Have Directed UIL Plays.	53

CHAPTER I

INTRODUCTION

The Problem and Its Significance

During the past few years, there have been several undertakings which indicate that there is a desire and determination to improve educational drama within the State of Texas. Studies have been conducted and recommendations have been made by the Texas Coordinating Board for Higher Education, by the Texas Educational Theatre Association, and by the Texas Speech Association. The Texas Education Agency has responded by establishing new and more rigorous requirements for obtaining a teaching certificate for the field of drama.

While universities and educational theatre organizations and agencies are working to improve the existing programs in drama, a situation exists on the high school level which does not seem to correlate with the ideals of improvement and excellence which professional agencies have established.

It is the high school drama teacher and the high school drama program which apparently have been left most unaffected by these efforts to achieve excellence in the area of drama. While excellence does undoubtedly prevail in some high school programs and in some high school drama teachers, this excellence in Texas high schools and in high schools throughout

the nation seems to be the exception, rather than the rule. In fact, the high school drama teacher seems to fall into one of three quite diverse categories.

First, individual teacher comments and some limited surveys imply that, quite often, the teacher required to perform dramatic duties is either inadequately trained in theatre or completely devoid of such training.

Second, while many teachers sponsoring dramatic activities are adequately trained, school records and teacher opinion indicate that they are often overworked. Either the teacher has an unrealistic assignment of dramatic duties or the teacher has numerous chores which are unrelated to drama. Often, the teacher is faced with both of these problems.

Third, a few teachers are adequately trained and have a well-balanced program of teaching dramatics and directing dramatic activities. However, the number of teachers with dramatic training and satisfactory assignments in curricular and extra-curricular duties seems to be quite small.

In short, the problem is an apparent lack of correlation between theory and practice in the academic analysis of high school drama teachers--what their training should be, compared to what it actually is and what their classroom and extra-curricular assignments should be, compared to what they actually are. Waldo Phelps expressed the problem concisely. "We see a very large gulf between what we as speech teachers

think is necessary and what is actually happening."¹ The extent of that gulf in the Texas secondary schools has not yet been measured.

The purpose of this study is to determine (1) What training is recommended for high school teachers of drama, (2) What training the high school teachers of drama actually have, (3) What job situation is recommended for the high school teacher of drama, and (4) What job situation the high school teachers of drama in the State of Texas actually have. This study should determine if there is a significant relationship between what a high school drama teacher should be and what the high school drama teachers of Texas actually are.

Organization of Study

Chapter I will discuss the method used in this study to determine the status of the high school drama teacher in Texas.

Chapter II will indicate what is already known about the lack of correlation between theories of excellence and practice within the field of secondary school drama. This will be done by surveying the literature available concerning (1) What a high school drama teacher should be and (2) How drama teachers in other states have measured up to these standards of excellence. Also included in this section will

¹Waldo W. Phelps, "Organization of the High School Speech Program," The Southern Speech Journal, XX (Spring, 1955), 241-248.

be other studies which have been done in Texas which give indications as to how well the Texas high school drama teachers have achieved these standards of excellence.

Chapter III will present the results of the survey conducted for this study.

Chapter IV will analyze the results of this particular survey and will attempt to evaluate the high school drama teacher of Texas by the standards established in Chapter II. Chapter IV also will include recommendations and conclusions.

The Definition of Terms

This study is particularly concerned with the term drama. This term encompasses all areas of dramatic arts. Specifically, it includes (1) the audience and dramatic criticism, (2) the play and the playwright, (3) the acting and the actors, (4) the background and the technicians, (5) the direction and the director.² Theatre is sometimes used interchangeably with drama.

The term speech can have at least a dozen different definitions. According to some authorities it refers to areas of study related to communication which do not include dramatics, i.e., public address, debate, discussion. However, another definition of speech accepts speech as a generic term and includes both areas which are defined separately above as

²Edward A. Wright, A Primer for Playgoers (Englewood Cliffs, N. J., 1958), p. 31.

speech and drama. Especially often is the term speech used to include all of these areas in the label speech teacher. Careers in Speech Communication, a recent publication of the Speech Association of America, states in the section entitled "Speech Education,"

Elementary and secondary schools employ teachers of speech to provide instruction in the basic skills of public speaking, debate, discussion, theatre, radio, and television, and to work with the speech and hearing handicapped. Preparation for a career as a teacher of speech in either the elementary or secondary school generally requires broad training in the speech arts . . .³

When the term speech or speech teacher is used within this study, that term will refer to all areas included in speech and drama, unless a distinction between speech and drama is made within the particular reference.

In relation to this, the Interscholastic League one-act play director, an individual somewhat unique to the State of Texas, is defined as a drama teacher, regardless of his training or classroom assignments. This person acquires the title of drama teacher in one of two ways: (1) If drama classes are being taught within the school, they are most likely being taught by this individual, and (2) If there are no drama classes within the school, this person is teaching in an extra-curricular capacity all the drama which is being taught. Consequently, all instructions and requirements

³Speech Association of America, Careers in Speech Communication (Ephrata, Pennsylvania, 1968), p. 8.

referring to the drama teacher are in essence also referring to the play director. While it may be true that neither the teacher involved nor his principal considers the individual to be a drama teacher, he deserves that title by job description. In fact, he may be teaching more drama through daily hours of rehearsal and set construction than the teacher who has a curricular class of drama but who does not direct a play.

Furthermore, since many writers use the term speech teacher to include the drama teacher, such advice and requirements for a speech teacher also refer to the drama teacher and the play director. In numerous cases the individual doing drama work is referred to as the speech teacher. Once again, by virtue of job description, he is the drama teacher. Exceptions to this title generalization will be so stated at the time of reference in the study.

Sources and Treatment of Data

In order to evaluate the high school drama teacher of Texas, it was necessary to find some reasonable way of reaching the high school drama teachers. The Texas Education Agency, who would seem most likely to have such a list at their disposal, stated that no such list was available.⁴ While it would have been possible to survey principals and

⁴Letter from Don Irwin, Program Director, Fine Arts and Drama Division of Program Development, Texas Education Agency, February 26, 1968.

superintendents, this approach was rejected for two reasons. First, it was the teacher, not the administrator, with whom this study was concerned. Second, a letter to an administrator might fail to gain information about the teacher who is not labeled as a drama teacher, but who is doing drama work.

Only one list was available which was sure to reach people actually involved in dramatic activities. That was the Interscholastic League one-act play list. Many of the teachers on this list are referred to by their administrators as drama teachers. Others have no drama training and teach no drama courses. Nevertheless, all, by the nature of their job, are actually teaching drama; all are directing one or more dramatic activities. The study was designed to reach all these people--the classroom drama teachers and the extra-curricular drama teachers. Consequently, the survey was made of a group of UIL one-act play directors.

The University Interscholastic League is an organization of Texas high schools, existing for the purpose of organizing and directing desirable school activities through competition. It was first organized in 1910 and is directed by a bureau of the Extension Division of the University of Texas. It has a shifting membership from year to year, but continues to maintain the attribute of having the largest membership of any similar organization in the United States. In 1966-67, 2,723 schools participated in one or more of the speech,

literary, music, and athletic contests sponsored by the League.⁵

The 1968 UIL one-act play participation report indicates the popularity of the one-act play event. It further indicates the likelihood that such a list would include almost every drama teacher in Texas secondary schools. The high percentage of schools participating in the contest leaves little opportunity for schools with drama teachers not to be represented. The figures found in the report⁶ are as follows:

<u>Conference</u>	<u>Total Schools</u>	<u>Total Participants</u>	<u>Percentage</u>
AAAA	189	170	90%
AAA	132	118	89%
AA	209	169	81%
A	213	141	66%
B	406	171	42%
Combined	1148	769	67%

Two-thirds of all Texas high schools participate in Inter-scholastic League one-act play contest. Within the participating schools, less than 1 percent of the trained drama teachers do not direct their one-act play entry.⁷ Since most trained drama teachers are employed by AAA or AAAA schools, where almost 90

⁵Constitution and Contest Rules of the University Inter-scholastic League for 1967-1968, #6713 (Austin, July 1, 1967), p. 6.

⁶Letter from Roy Brown, State Drama Director, Inter-scholastic League, March 11, 1968.

⁷Letter from Roy Brown, State Drama Director, Inter-scholastic League, February 20, 1968.

percent of the schools enter the play competition, the UIL one-act play list probably contains more than 90 percent of all drama teachers of Texas secondary schools.

A questionnaire was decided upon as the method for obtaining information from the play directors. A list of the one-act play directors was made available by the League office in Austin. The list is an impermanent one; each year a new one is compiled. It is composed of all League schools planning to participate in the annual one-act play contest. Schools desiring to participate in the contest, held in the spring of each year, must indicate this desire by returning a post card to the state office by December 1 of that school year. In the school year 1966-67, 742 schools thus indicated their intention to participate in the contest and were placed on the list of one-act play contest participants.⁸ Of these 742 schools, 713 were actually to compete in the contest.⁹

It did not seem feasible from the standpoint of time or money to send a questionnaire to all 742 directors included in the UIL list. Therefore, it was decided that the questionnaire would be sent to a random sampling of this list. The method employed to select this sampling was as follows: Each name and school was given a number, starting with 1 and

⁸Letter and list from Lynn Murray, State Drama Director, Interscholastic League, April, 1967.

⁹Letter from Roy Brown, State Drama Director, Interscholastic League, September 20, 1967.

continuing to 742. Then a random numbers table was used in order to select names randomly until a desirable number had been chosen. Thus, 227 names were selected to be a part of the survey.

These 227 teachers were sent a questionnaire¹⁰ which was designed to determine (a) The academic background of the directors, (b) Other drama training the directors had received, (c) The job situation of the director, and (d) The director's attitude concerning his training, his job, and Interscholastic League.

Conclusions were based upon 150 questionnaires, a 66 percent return of the survey.

In order to evaluate how the Texas high school teacher of drama measured up to the standards set for high school drama teachers, two different sets of data were considered.

First, data were gathered in order to establish what standards are recommended or required for a high school teacher of drama. State and national professional speech and drama organizations were investigated first. Then, state education agencies and drama textbooks were examined. Other sources included articles by individuals in the field of drama education, surveys or studies conducted in related areas, the Texas University Interscholastic League office and books about UIL. The questionnaire sent to UIL one-act play

¹⁰A complete copy of the questionnaire can be found in the appendix.

directors gathered information from the teachers as to what training they thought high school teachers of drama should have.

Second, in order to see how well the high school drama teacher meets these requirements, other sources of data were used. Foremost among these was the questionnaire sent to the UIL play directors. Results of this survey were compared to findings of similar studies and surveys.

The following hypotheses were tested:

- (1) There is a correlation between the drama training of a teacher and winning in Interscholastic League competition.
- (2) There is a correlation between the directing experience of a teacher and winning in Interscholastic League competition.
- ✓(3) Most teachers being hired to fill drama positions have met the state requirements for certification.
- ✓(4) Most teachers directing dramatic activities are teaching in closely related fields.
- (5) Most teachers directing dramatic activities have extra-curricular assignments which are related to drama.
- (6) Most persons directing dramatic activities would consider themselves to be qualified for that assignment.
- (7) There is a high correlation between winning in Interscholastic League competition and a favorable attitude toward the League.

In Chapter IV the hypotheses tested by the questionnaire will be accepted or rejected.

CHAPTER II

SURVEY OF THE LITERATURE

Theoretical Analysis of the High School Drama Teacher

In order to interpret information obtained about the training and the job situation of drama teachers, a measuring device had to be established. This was done by consulting authorities in the field of drama education. From them information was obtained as to what the training of a drama teacher should be and what the job situation of the drama teacher should be.

Training

Numerous drama and education specialists have expressed their views concerning what academic training a speech teacher should have. Karl Robinson, in his book Teaching Speech in the Secondary School, said that this person should have a methods course in teaching speech and should meet the state certification requirements. He should also ". . . have had experience in high school and college in a variety of speech activities, . . . at least a major in the field, . . . and adequate preparation in subject matter, . . ." ¹

¹Karl F. Robinson, Teaching Speech in the Secondary School (New York, 1951), pp. 12-13.

The Speech Association of America recommended that the basic preparation of speech teachers include a knowledge of dramatic production, eighteen hours of speech, and extra-curricular speech activities. They emphasized the importance of having certified speech teachers in both the junior and the senior high schools.²

One method of determining what experts think the training of a drama teacher should be is to examine the requirements which colleges and universities place on that person.

In response to a survey, a large percentage of speech and drama departments throughout the United States replied that they not only required a certain number of hours for a degree, but required a variety of courses in order to expose their graduates to the entire discipline of speech, thus preparing them to teach in all areas of speech.³

Of sixteen universities surveyed concerning their requirements for certification in speech, many required extra-curricular speech activities as a part of their teacher training program. One required that applicants score an acceptable rating on the Minnesota Personality Inventory.⁴

²SAA Committee on Curricula and Certification, "Principles and Standards for Certification of Teachers of Speech in Secondary Schools," Speech Teacher, XII (November, 1963), 336-337.

³Marceline Erickson, "Shall We Have a B.A. Degree with Work in One Area Only?" Speech Teacher, XIV (September, 1965), 171-177.

⁴Kenneth Burns, "A Report on Teacher Training in Speech," Speech Teacher, IX (September, 1960), 192-199.

The findings of the Texas Speech Association survey pertaining to state requirements for certification were not quite as specific. The TSA discovered that "semester hour requirements for endorsement in a subject matter field vary from twelve to forty-five, with twenty-four being the median and approximately the average."⁵ However, certification specifically for drama existed in only seventeen percent of the states responding to the survey.⁶

New York State requirements for certification of a speech teacher are, among other things, six to twelve hours of dramatics, six to ten hours of oral interpretation, supervised student teaching, methods and materials in speech, and psychology for teachers. Even a certificate for a substitute teacher in speech requires one course in dramatics and one course in oral interpretation.⁷

The New York requirements were mentioned in a thesis of a Queens College student. For her thesis she also surveyed sixty-seven recent graduates of fifteen New York State colleges and universities in an effort to determine what courses and activities they thought were beneficial in training them as speech teachers. Thirty-three of the sixty-seven respondents were teaching speech arts. The teachers

⁵TSA Ad Hoc Committee on Teacher Certification, "Report," Texas Speech Association Newsletter, IX (March, 1966), 1-6.

⁶Linda Rosenberg, An Evaluation by New Speech Teachers of Aspects of Their College Preparation for Their Profession, unpublished master's thesis, Queens College, New York, 1965, pp. 6-8.

⁷Ibid.

were to rate each course as below average, average, or above average. Courses which a large percentage of the respondents rated as above average were these:

public speaking, 91 percent
practice teaching, 90.4 percent
oral interpretation, 87.5 percent
theatre, 81.9 percent

Courses listed by the speech teachers as below average and the percentage of teachers rating them below average were as follows:

history and philosophy of education, 93.8 percent
evaluative procedures, 56 percent

More than 95 percent of the teachers also rated play production and drama as extra-curricular activities which were above average in value.⁸

For a doctoral study of 1961, Tristum S. Holland surveyed fifty-four speech and drama teachers who had graduated from the State University of Iowa between December, 1942, and August, 1957. By examining the transcripts of the fifty-four teachers involved, twenty-five speech educators and a number of school administrators associated with the teachers attempted to arrive at standards of training necessary to produce a good speech and drama teacher. The educators and administrators judged which teachers taught successfully and which

⁸Ibid., p. 21.

ones did not and correlated their success or lack of success with their training. The conclusions were that prospective speech and drama teachers need coursework in all major areas of speech and drama, a minor in English, courses in education, methods of teaching speech, and practice teaching. They further concluded that the prospective teacher should be required to participate in extra-curricular activities and should possess skills and knowledge of play production, play selection and play direction.⁹

Georgiana von Tornow, Director of Dramatics at State Teachers College, Fredonia, New York, listed other recommendations for a teacher of drama. She stated that "the best training for the teacher of dramatic arts is a four-year liberal arts college course followed by graduate study in drama and theatre, and culminating in a degree of doctor of philosophy."¹⁰ She admitted that this is financially impossible for most prospective teachers, but added that some scholastic training in dramatics is an absolute necessity.

From the educational point of view, however, there is no substitute for specialized dramatics training, and it is only through course work that the student obtains diversified training and becomes familiar with all phases of production.¹¹

⁹Tristum S. Holland, "A Study of the Experiential Needs of Teachers of Speech and Dramatics in Secondary Schools," unpublished dissertation, as abstracted in Dissertation Abstracts, XXII (1961-62), p. 2912.

¹⁰Georgiana von Tornow, "Training Needs and Qualifications," Bulletin of the National Association of Secondary School Principals, XXXIII (December, 1949), 79-82.

¹¹Ibid.

One high school teacher emphasized the need for a high school drama teacher to have training and ability in craft-work.

Certainly all secondary school dramatic arts instructors should be able to design, construct, paint, and light properly the various settings required.¹²

A few recommendations can be found which apply to the State of Texas in particular. First, the Texas Educational Theatre Association's Committee on Academic and Production Standards recommended as a minimum requirement for a high school teacher of drama, twenty-four hours of college training in drama, as well as twenty-four hours in another teaching field. This recommendation was drawn up by request of the Texas Education Agency, and in September, 1966, the recommendations became requirements.¹³ Presently, in order to be certified to teach drama in the secondary schools of Texas, a student must complete an approved four-year degree program, including student teaching and twenty-four hours of drama.¹⁴

The Texas Education Agency does not specify the courses which are required for certification, nor does the American

¹²Hal H. Ulrici, "The Teacher of Dramatic Arts in the Secondary School," Ibid., p. 77.

¹³TETA Committee on Academic and Production Standards, "Report to TEA," unpublished paper, Fall, 1967.

¹⁴Bulletin of North Texas State University, #386 (June, 1967), pp. 82-83.

Educational Theatre Association or the Secondary School Theatre Association recommend courses to constitute the required twenty-four hours of drama training. Each Texas college establishes its own program for certification in drama. However, there is some consensus among the schools as to what should be basic training for prospective drama teachers. Of fourteen Texas colleges surveyed, fourteen required a course in stagecraft for certification, fourteen required a course in direction, twelve required history of theatre, eleven required beginning acting, and eleven required voice and diction. These five courses which are required by most of the schools would constitute fifteen of the necessary twenty-four hours of drama training. There was more discrepancy in the requirement of other courses, but approximately one-half of the schools required introduction to theatre, scene design, and oral interpretation.¹⁵

Thelma Henslee wrote a study concerning the senior play in Texas high schools. After surveying the work required of a dramatics teacher, she stated,

Considering all the things a play director needs to know, it would seem very unwise to ask a person who has no training in the dramatic field to direct a production.¹⁶

¹⁵E. Robert Black, "Theatre Division of Fine Arts in Texas Research Project," unpublished research, North Texas State University, 1968.

¹⁶Thelma Henslee, "The Role of the Senior Play as Part of the Drama Program in Selected High Schools of Texas," unpublished master's thesis, Texas State College for Women, Denton, 1952, p. 18.

In conclusion, all of these diversified authorities concurred that dramatic classes and productions should be directed by teachers who are trained in drama and certified in speech or drama. The actual number of hours of study in drama which the teacher needed ranged from three to twenty-four or more, depending upon the state or school involved. Other specific requirements varied, but student teaching and a course in methods of teaching were often considered necessary.

Job Situation

The duties of a drama teacher are not nearly so well established as are his training requirements. While it is generally agreed that such a person should teach the courses in drama being offered in his school and should direct some or all of the dramatic activities of that school, very little is said about what that teacher should not do. The limits of his job have not been clearly established.

However, a few guidelines have been established. One source of concern is class preparations. It is generally agreed that, although three or four subject preparations are not uncommon for a teacher, such preparations undoubtedly require large blocks of the teacher's time outside of the classroom. Other time-consuming duties performed out of class are the extra-curricular assignments. The smaller school usually finds it necessary to use a greater percent of its

faculty for extra-curricular activities than does the larger school, and this placed an added demand of time and ingenuity on the teacher. One writer stated that an older, more experienced teacher might cope with these added burdens, but that beginning teachers quite certainly need a reduced load if they are to manage their job adequately.¹⁷

The drama teacher's problem is compounded. He is quite often assigned numerous subject preparations, and often these preparations are from diverse subject areas. Furthermore, due to the nature of a drama teaching position, the drama teacher is almost always asked to direct several out-of-class activities. To further complicate the situation, the drama teacher who happens to be teaching in a small high school usually finds himself directing numerous extra-curricular activities which have nothing to do with speech or drama. If the "eight to three" job is a myth to anyone, it is definitely a myth to the secondary drama teacher.

The problem of teacher load was discussed further by the Secondary School Administrative Coordinator of Los Angeles. He stated that "there is a relationship between teacher load and teacher expertness."¹⁸

¹⁷Douglas Hunt and associates, "Preparation for Reality. Induction of Beginning Teachers," The Bulletin of the National Association of Secondary School Principals, LI (May, 1967), 63-76.

¹⁸Gerwin C. Neher, "Teaching Load and the Achievement of Expertness in Teaching," Journal of Secondary Education, XXXVII (December, 1962), 488-494.

Ernest Bavely, former Executive Secretary Treasurer of the National Thespian Society,¹⁹ further established the framework of the job situation within which the drama teacher should function.

To achieve . . . a well-established, well-managed dramatic arts program . . . one person must remain in charge anywhere from three to five years. [School systems] should make the working conditions for deserving directors and teachers so attractive that they will want to remain at their posts. [They should] see to it that those who are in charge of the program possess adequate qualifications, receive fair pay for their services, and render the school and community the kind of professional work expected of them.²⁰

A high school principal and President of the National Federation of State High School Athletic Associations was more specific in his description of a good job situation for the drama teacher.

If at all possible, give him time off in his daily schedule to compensate for the endless extra hours which he must put in. If this cannot be done, pay him extra for his time, according to a definite schedule which is uniform for all the school. And most important, give him unfailing support and understanding . . .²¹

Mr. Semler also suggested careful and constant coordination

¹⁹National Thespian Society is an honorary dramatic organization for secondary school students.

²⁰Ernest Bavely, "The Status of Dramatic Arts in Secondary Education," The Bulletin of the National Association of Secondary School Principals, XXXIII (December, 1949), 29-33.

²¹Charles A. Semler, "The Administrator's Obligations," Ibid., 3-6.

of the program and a workable time allotment of the dramatic activities.²²

Teachers of speech had another comment to add concerning the desirable job situation. A large majority of teachers responding to a survey agreed that teachers feel more secure and do a much better job of teaching when they are teaching in the field for which they are best prepared.²³

In conclusion, there are some things which help to create a desirable job situation for teachers in general and drama teachers in particular. First, a teacher should be teaching as few subject preparations as possible and, second, should have his teaching load lightened if he is asked to direct an active dramatics program. Monetary remuneration is sometimes necessary in addition to or instead of this lightened load. Third, the teacher should be teaching only in his prepared field. Although none of these conditions is absolutely necessary, all help to create a desirable job situation.

Actual Analysis of the High School Drama Teacher

Unfortunately, theory does not always equate with actuality. Even if the desirable training and the desirable job situation can be clearly described, this gives no assurance that either are actually being achieved by the secondary drama teachers. In order to ascertain whether or not these desirable

²²Ibid.

²³Rosenberg, p. 26.

conditions are being achieved, the persons who are teaching drama in the high schools must be analyzed.

Who are the people who are teaching high school drama? What training have they received? What does their job entail? How do they meet the requirements established by experts?

Training

Bavely is one of many persons in the field of educational theatre who have criticized the training that drama teachers have been receiving. He classified high school play directors in three distinct categories. He labeled as being "in a class by themselves" those individuals who are trained as dramatics directors and teachers. This group is small, partly because their training frequently enables them to find a more desirable job. A second group is persons, often English teachers, who are not really trained as dramatic teachers. However, because of a genuine interest or because they take their assignment seriously, these people have acquired some training in drama. A third group are teachers

. . . who are more or less compelled to take over the sponsorship of the dramatics club or to direct one or more school plays a season. They are not trained for this work. They do no more than is absolutely necessary to get by; and once the job is done, they are more than willing to forget the whole episode as somewhat of a nightmare. Of course, in schools which follow this system, there is no discernible improvement in the dramatics program from one year to the next. In fact, these schools are in a perpetual state of having to start all over again each year, a situation which

would be considered most unfortunate if it were applied to the athletics program.²⁴

Bavely added that the turnover each year among faculty members who direct secondary school dramatics ranged from thirty to forty percent.²⁵

Wallace Smith, the Secondary School Editor of the Educational Theatre Journal, stated that

. . . the place of theatre arts in education is hazy, distorted, and likely to be bound up with objectives and values attributed to all fields or to other fields, like English, supposedly allied to theatre. As a result, a teacher of theatre is seldom sought by high school administrators and the actual educational values seldom realized. The true values of the art cannot come in education unless the art is taught by qualified people.²⁶

Marceline Erickson, by means of a survey of speech and drama departments, further verified the fact that drama teachers simply are not being hired for drama teaching positions, even when such teachers are available. Her findings indicated that a thorough background in one field, such as theatre, does not help an individual get a job. In fact, this sort of background tends to hinder him.²⁷

In 1965 an Ohio State doctoral student surveyed 661 Ohio secondary schools. She discovered that forty-four percent of the speech teachers surveyed lacked the minimum Ohio speech

²⁴Bavely, p. 31.

²⁵Ibid.

²⁶Wallace Smith, "Theatre Teaching on the High School Level," Educational Theatre Journal, XIX (June, 1967), 290-291.

²⁷Erickson, 171-177.

certification, even though these teachers all possessed bachelor's degrees.²⁸

A similar study in California revealed that in 1962-63 more than 16 percent of the teachers in speech and drama positions did not have a major or minor in speech. Nevertheless, this figure showed a sharp decline from a 1947-48 survey which indicated that 43 percent of the speech and drama teachers did not have a major or minor in speech.²⁹

A survey of secondary schools in the Intermountain States revealed similar preparation of drama teachers. One hundred twenty-three schools which offered a speech program were studied. There was a total of 176 speech instructors in these schools. Of these 176 teachers, there were 103 different combinations of majors and minors. The majority had an English major and a speech minor.³⁰

The Texas Speech Association Committee on Teacher Certification sent questionnaires to approximately 1700 junior high and senior high schools in order to gain information concerning their speech and drama teachers. There were 555 replies to

²⁸Kathryn Schoen, "Perceptions of Speech Education in Ohio Secondary Schools," unpublished dissertation, as abstracted in Dissertation Abstracts, XXVI (May, 1966), 6914-6915.

²⁹Lee Edward Granell, "A Survey of Speech Education in the California Public Senior High Schools, 1962-63," unpublished dissertation, as abstracted in Dissertation Abstracts, XXVI (September, 1965), 1828.

³⁰Emanuel John Kerikas, "Current Status of Secondary Education in the Public Secondary Schools of the Intermountain States," unpublished dissertation, as abstracted in Dissertation Abstracts, XXIII (March, 1963), 3549.

their survey. One question of this survey pertained to training of the drama teacher: "How many, if any, of your speech and/or drama teachers lack the full 18 or 24 hours for full certification in these fields?" Thirteen percent replied that their speech or drama teacher lacked the required hours for certification. When limited to grades nine to twelve only, the percentage increased to slightly over 17 percent. It should be noted, however, that these 1965-66 figures failed to reveal the number of certified drama teachers under the new state requirement of twenty-four hours of drama. Furthermore, the question did not differentiate between drama teachers with drama preparation and speech teachers with speech preparation. Even though the question was not specific, the findings did indicate that some drama teachers lack certification.³¹

Thelma Henslee surveyed Texas high school senior play directors in 1952. She discovered that 73 percent of the directors were teachers of speech and English, 19 percent were other teachers, 5 percent were school administrators, and 2 percent of the directors were from outside the faculty.³² Henslee gave no breakdown between the English teachers and the speech teachers and gave no indication as to the extent of the drama training that these teachers might have. She did conclude, however, that a large group of the directors had received very little, if any, drama training. This was verified by the fact that 27 percent of the directors were classified

³¹TSA Ad Hoc Committee on Teacher Certification, p. 1.

³²Henslee, p. 18.

as neither speech nor English teachers. Henslee blamed this lack of qualified directors upon the schools involved, stating that part of the problem was the reason for which the play was presented. She found that 52 percent of the schools used the play proceeds for a senior trip. Thirty-five percent used the money for a school gift, 3 percent gave the proceeds to some other department, and only 6 percent used the proceeds of the play for the drama department.³³

Replies to questionnaires which were sent to all fifty states showed that, whereas there are some high schools in urban areas that can hire a teacher of dramatics or a teacher of speech who can direct dramatics, most of our schools depend upon a teacher of English to direct plays as an extra-curricular activity.³⁴

This idea was also expressed in a report to the American Educational Theatre Association by the Teacher Training Project Committee:

The teaching of theatre arts subjects is often . . . assigned to and undertaken by individuals who may be fully certified to teach "Speech" but who have little or no formal training and experience specifically in theatre arts.

Furthermore, it is generally not necessary for a person to be certified at all to direct plays and other extra-curricular theatre activities. Yet in many of the smaller schools, where no drama courses exist, the extra-curricular play production program may provide the students with their only experience with the theatre arts.³⁵

³³Ibid.

³⁴von Tornow, p. 81.

³⁵Teacher Training Project of the AETA, Report to the American Educational Theatre Association and the Secondary School Theatre Association, August, 1967, p. 1.

Loren Winship's extensive study of educational theatre in Texas included a survey of 528 high school administrators concerning their drama programs. The administrators were asked how many of their high school play directors held a major in dramatics. Less than 21 percent replied that their play director held such a degree. Most of these schools did, however, offer dramatics in their curricular program. Almost 80 percent of the administrators replied that the play director did not hold such a degree. Asked if they would hire a qualified drama teacher, if such a teacher were available, over 47 percent stated that they would not hire such a teacher. This 47 percent did not include the schools which currently employed drama teachers. This study seemed to verify the tendency of high school administrators to avoid hiring the qualified teachers of drama, even when drama is a part of their school curriculum. Indeed, only 37 percent of these administrators thought that dramatics should be taught in the curriculum.³⁶

The teacher who has a major in speech is not necessarily qualified to teach drama.

Most colleges will graduate and most states will certify a teacher in the area of "speech" who may have specialized in only one of the major areas of speech, and who has had only the very briefest of passing acquaintances with the others.³⁷

³⁶Loren Winship, "The Development of Educational Theatre in Texas," unpublished doctoral dissertation, University of Texas, 1953, p. 293.

³⁷Teacher Training Project of the AETA, p. 1.

Even the teacher who has a major or minor in drama often is not really qualified for the numerous duties of drama teachers and directors. Winship explored this idea in his study. He found that most of the senior colleges and universities of Texas included teacher training in their curricula. In fact, many of them claimed to give complete training in theatre.

Yet, the offerings in drama seldom included many of those courses which are essential to prospective teachers of dramatics. Knowledge of playwriting, scene design, methods of teaching drama, costume, lighting, dramatic literature, etc., are basic requirements for teachers of theatre, but some or all of these courses were often omitted from the academic requisites of students preparing to teach drama.³⁸

Furthermore, Winship found that in 1950-51 the Texas colleges established primarily to train teachers offered an average of six one-semester three-hour drama courses. This compared unfavorably to the average nine courses offered by all Texas colleges and universities.³⁹

Winship concluded that there is

. . . little doubt that public school administrators are relatively unconcerned about the status of dramatics in their schools. . . . Yet, one can scarcely blame administrators and parents for not giving enthusiastic support to school dramatics programs when colleges and universities produce teachers whose training in the theory and practice of play production is so superficial and incomplete that they are unable to demonstrate to patrons and administrators the values which must accrue to students

³⁸Winship, p. 311.

³⁹Ibid., p. 312.

who participate in a comprehensive program of educational theatre.⁴⁰

Presently, fifteen years after Winship completed his study, the academic requirements for certification in drama have been increased to twenty-four hours of drama. By 1965-66, the average number of courses offered by Texas colleges and universities had increased to eighteen, yet the average number of courses offered by the traditional teacher training schools was less than fifteen.⁴¹ Although these teacher-training schools compared more favorably with other schools in 1965 than they did in 1950, they still lag behind the overall average in number of courses offered.

Another interesting fact has been revealed by the research of the current Fine Arts in Texas Research Project. Dr. E. Robert Black, director of research in theatre for this state-wide project, discovered that, although most Texas colleges and universities listed the courses they required for completion of the twenty-four hour requirement by the state, only one school listed a course in methods of teaching as a requisite.⁴²

All of these surveys indicated a lack of trained people in the field of secondary school drama. At least part of the problem is the fact that trained teachers aren't being hired, even when such persons are available. Another situation

⁴⁰Ibid.

⁴¹Black, "Fine Arts Research Project."

⁴²Ibid.

which often exists is that the person directing dramatic activities has had some training for the job, but he in no way meets the recommendations established for such a teacher; he has not completed the requirements for certification as a teacher of drama. A third situation involves the teacher who supposedly has received adequate drama training, but who, in reality, is not thoroughly trained.

After examining the situations which exist throughout the United States, one must arrive at the conclusion that there is a lack of correlation between theory and practice. The training recommended and presumably required for a high school teacher of dramatics is simply not being achieved by a large percentage of teachers who are teaching and directing high school dramatics.

Job Situation

The job situation of drama teachers varies from school to school. Fred Alexander and Gordon Thomas, in an article entitled "The High School Speech Teacher in Michigan," reported that 56 percent of all speech teachers have the responsibility for extra-curricular dramatics. In considering class load, 50 percent were spending less than one-fourth of their teaching time in speech and drama classes. Furthermore, 70 percent spent less than half of their teaching time in speech

and drama classes. The teachers were responsible for an average of two extra-curricular activities each.⁴³

A similar study in Ohio revealed that the typical high school speech and drama teacher taught two or more subjects, one of which was likely to be English. In fact, much of the speech work was combined with English or functioned merely as an extra-curricular activity.⁴⁴

Winship found that drama teachers rarely had their curricular load lightened to compensate for their extra-curricular duties, regardless of the extent of those duties.⁴⁵

Bavely's findings concurred with those of Winship.

The faculty director of dramatics is often called upon to prepare and present plays for the school assembly and for various church and community groups. [He] does not, in the majority of cases, receive additional pay for the many hours of work he does after school hours in rehearsing plays . . . even though he may not get much relief from a full teaching load.⁴⁶

One high school teacher expressed his own teaching situation as being something for which he was almost totally unprepared. He had majored in English and had received training in drama. He hoped to be teaching English and drama

⁴³Fred Alexander and Gordon Thomas, "The High School Speech Teacher in Michigan," Speech Teacher, IX (September, 1960), 189.

⁴⁴Schoen, 6914-6915.

⁴⁵Winship, pp. 113-114.

⁴⁶Bavely, p. 29.

in his new job. Instead, he found that, in addition to teaching English and drama, he was teaching journalism, sponsoring the school paper, directing plays, directing assemblies to exchange at nearby schools, editing the yearbook, sponsoring the rally committee, and performing numerous other tasks. The teacher described his tasks as "overwhelming."⁴⁷

A teacher opinion poll directed by the National Education Association asked the question, "Are you now teaching a grade or subject which, in your opinion, your college and professional preparation does not qualify you to teach?" Nine percent of the teachers responded that they were teaching in an area for which they were unprepared and 2 percent of the group was uncertain. While these figures showed no relationship between the drama teacher and other teachers, they did reveal that many teachers were teaching out of their field or in a field for which they were not thoroughly prepared.⁴⁸

Determining the job situation of the typical drama teacher is an almost impossible task. The information available can do no more than reveal some tendencies which do exist. It seems safe to conclude from this information that the drama teacher usually directs numerous dramatic activities and some nondramatic activities. Often these tasks are performed with

⁴⁷George Z. Wilson, "The Teacher of Dramatic Arts in the Secondary School," Bulletin of the National Association of Secondary School Principals, XXXIII (December, 1949), 77-78.

⁴⁸NEA Research Division, "Teacher Opinion Poll," NEA Journal, LIV (April, 1965), 10.

no additional pay and with no reduced curricular load. Furthermore, the drama teacher often teaches in other fields and sometimes in fields for which he is not prepared. These are circumstances that do not contribute to a desirable job situation.

Not only are the drama teachers doing things other than drama, other teachers are doing drama. This is due in large part to the birth of competitive dramatics. Especially is this situation true in Texas, where the Interscholastic League contest has become, along with the senior play, the most universal dramatic activities within the secondary schools.

It was not until 1926-27 that the one-act play contest was included in the League activities. Eighty-nine schools competed in the first contest, and the number of schools participating maintained a steady increase until World War II. Proponents of the drama contest credited the League contest with promoting interest in drama, strengthening standards, and recruiting better directors.⁴⁹

In 1940, 659 of the 1130 League schools participated in the one-act play contest. In 1950 the League was still struggling to recover from the war years. Five hundred thirty-six of the 1105 League schools participated in the play contest.⁵⁰ By 1967-68, there were 769 play entries.⁵¹

⁴⁹Roy Bedichek, Educational Competition. The Story of the University Interscholastic League of Texas (Austin, 1956), pp. 287-288.

⁵⁰Winship, p. 298.

⁵¹Letter from Roy Brown, State Drama Director, Interscholastic League, March 11, 1968.

Texas colleges were slow in providing summer courses in play production, so high school drama teachers began seeking instruction out-of-state. After about five years, announcements of training courses began to appear in the summer catalogues of Texas institutions. Registration in directing courses increased as if by magic.⁵²

Opponents are quick to criticize the UIL one-act play contest on the grounds that competition, especially subjective competition can only harm dramatic programs. League officials answered that subjective competition

. . . is really one of the main points in their favor. How is one judged when he applies for a job? Subjectively. How do people judge between two candidates for the same office? Subjectively. How does the manager decide promotions in a business organization? Subjectively. And so on throughout all the range of competitive endeavor in life-situations, the individual is judged subjectively.⁵³

Loren Winship, after his thorough study of educational theatre in Texas, further defended Interscholastic League and similar contests:

Whether or not one is in sympathy with the concept of inter-school competition in the arts, it can scarcely be denied that, in the instance of drama, play contests and festivals have had a decisive effect upon the development of educational theatre in the secondary schools.⁵⁴

Ernest Bavely, an authority on high school drama, stated,

⁵²Bedichek, pp. 287-288.

⁵³Ibid., p. 294.

⁵⁴Winship, p. 104.

Much credit for the growing interest in dramatics and in the study and appreciation of better drama must be given to the drama festivals and contests which are held annually throughout the United States.⁵⁵

Norris Houghton, who toured throughout the United States in an effort to determine the status of theatre, had this to say about the UIL play contest in Texas:

I was startled to learn that in 1940 668 high schools competed in a state-wide one-act play contest. . . . Although it may be true, as critics of the contest claim, that the competition takes the emphasis off the values of play production and places it all on the idea of winning; nevertheless, under whatever circumstances 668 schools are producing plays in any one state, more people are becoming aware of the stage, the living actor, the drama than would otherwise be the case, and are bound to believe that from such vast animation some revelations of the meaning of culture will be unfolded.⁵⁶

Undoubtedly, there will always be criticism leveled at the University Interscholastic League; undoubtedly, some of it will always be justified. The system is not a perfect one. However, the immensity of the program is in itself an indication that the system has value. No other organization in Texas or in any other state has been responsible for the dramatic activity of as many students in as many schools under the direction of as many teachers. No doubt, Interscholastic League will continue to exist until a superior system is created to take its place.

⁵⁵Ernest Bavely, "Editorial Comment," Educational Theatre Journal, II (October, 1950), p. 192.

⁵⁶Norris Houghton, Advance from Broadway (New York, 1941), pp. 258-259.

Conclusion

The literature surveyed revealed two things quite clearly. First, there are relatively consistent training recommendations and requirements for the high school drama teacher. Second, the training of a considerable number of high school drama teachers does not meet these recommendations and requirements. Two other facts were less concisely revealed. First, there are some recommendations as to what the job situation of a high school drama teacher should be. Second, many high school drama teachers are not teaching in the recommended job situation. Furthermore, drama competition in general and the Texas University Interscholastic League in particular have been established as an existing entity of considerable value and an activity relevant to the job of drama teachers.

Just how the Texas high school drama teacher of the 1960's relates to the situations established in the literature surveyed has not been established. Chapter III will examine the status of the Interscholastic League one-act play directors as drama teachers. Chapter IV will relate these findings to the criteria established in the literature surveyed.

CHAPTER III

RESULTS OF THE STUDY

The questionnaire had been sent to UIL directors, with no knowledge of the classification of the school in which the teachers taught. Results were compiled for each separate conference and for the combined conferences. Division between school conferences is based on the size of the school. The smallest schools are in Conference B; the next group is Conference A. Conferences AA, AAA, and AAAA increase in size, with Conference AAAA representing the largest high schools in Texas. The total of 150 responses was composed of twenty-nine Conference B directors, twenty-one Conference A directors, forty-seven Conference AA directors, twenty-four Conference AAA directors, and twenty-nine Conference AAAA directors.

Training

Chapter II has established several characteristics of the well-trained drama teacher. The questionnaire sent to the UIL one-act play directors revealed the training that these individuals had received.

Considering academic preparation, the survey revealed that the background of the individuals directing dramatic activities was extremely diversified. The 150 persons surveyed had majors in more than twenty different subject areas.

TABLE I
MAJORS OF UIL ONE-ACT PLAY DIRECTORS

Major Field	Percentage of each group holding each major					
	Conf. B	Conf. A	Conf. AA	Conf. AAA	Conf. AAAA	Com- bined
Drama	0	0	8.5	16.7	31.0	11.3
Speech	10.3	19.0	25.5	25.0	31.0	22.7
Speech and Drama	0	4.8	19.1	20.8	34.5	16.7
English	41.3	42.8	40.2	8.3	27.6	33.3
Education	20.7	28.5	14.7	16.7	17.2	18.7*
Business	6.9	4.8	4.2	8.3	0	4.7
Social Studies	6.9	4.8	2.1	8.3	0	4.0
Spanish	3.4	4.8	8.5	0	0	4.0
Art	0	0	0	12.5	3.4	2.7
Home Economics	6.9	0	2.1	0	0	2.0
Library	3.4	4.8	2.1	0	0	2.0
History	6.9	0	0	4.2	0	2.0
Others	10.3	9.5	12.6	8.3	6.9	9.3

*Of this 18.7%, 3% have a teaching field in drama but do not have a major in drama.

Table I shows the majors held by at least two percent of the total group. Percentages of the whole group in specific majors total approximately 113 percent; this is due to the fact that some persons held a major in more than one area. Although these double majors, or changes in majors for a graduate degree, exist in almost every subject, education was listed most often as one of the majors by those having more than one major.

Only 11.3 percent of the respondents held a degree in drama. Speech majors were held by 22.7 percent of the total. Whether or not drama courses were a part of this major varied from one director to another. Those who had a major of speech and drama totaled 16.7 percent. The number of hours of drama which this major included also varied from one individual to another. Respondents having a major in one of these three areas make up almost one-half of the total. At least one director had no college degree.

Specific drama training of the play directors is revealed in Table II. The average number of academic hours of drama training which the combined group of 150 directors had received was 13.4 hours. This is roughly four three-hour courses in drama. However, the average varied greatly from one conference to another. Directors in Conference B, the conference composed of the smallest high schools, had an average of only 3.2 hours of drama. Representatives of the next largest high schools, Conference A respondents, had 4.7

TABLE II
SEMESTER HOURS OF COLLEGE DRAMA TRAINING*

	Conf. B	Conf. A	Conf. AA	Conf. AAA	Conf. AAAA	Com- bined
Average Number of Drama Hours	3.2	4.7	12.5	20.9	28.4	13.4
Percentage Having 0 Drama Hours	69%	71.4%	21.4%	0%	0%	34.7%
Prcent. Having 24 or More Drama Hours**	0%	0%	28.6%	28.6%	62.5%	22%

*Based on a sampling of 50 of the total 150 surveyed.

**Requirement for certification in Texas.

average hours of drama. The Conference AA average was 12.5 hours. Conference AAA averaged 20.9 hours, and Conference AAAA, the largest high schools, had directors who averaged 28.4 hours of drama. This is the only group whose directors averaged enough hours for certification in drama. It can be noted that a steady increase in the number of hours of drama correlates with the increase in the size of the school. This same tendency existed in the percentage of directors having at least twenty-four hours of drama. However, in this case both Conference B and Conference A failed to have any directors with twenty-four hours of drama. Conferences AA and AAA had an identical percentage of 28.6 percent. The percentage of directors having no academic drama training indicates a negative correlation with the size of the school.

Other aspects of the UIL play directors' training is indicated in Table III. In this table are listed the reasons

TABLE III
TEACHER OPINION OF REASONS FOR BEING SELECTED
AS UIL DIRECTOR

Reason	Percentage of each group stating each reason					
	Conf. B	Conf. A	Conf. AA	Conf. AAA	Conf. AAAA	Com- bined
Major or Minor in Drama	3.4	4.8	10.6	25.0	44.8	17.3
Major or Minor in Speech and Drama	6.9	14.3	34.0	45.8	69.0	34.7
Major or Minor in Speech	17.2	23.8	19.1	29.2	13.8	20.0
Nonacademic Theatre Training	3.4	4.8	6.4	8.3	13.8	7.3
Special Personal Interest	41.4	28.6	42.6	20.8	20.7	32.7
Lack of Drama Tchr. in School	62.1	52.4	38.3	8.3	0	32.7
Other	10.3	4.8	10.6	12.5	3.4	8.0*

*Reasons given most often were "no one else would take it" and "automatically falls to speech (or English) teacher"

for a particular teacher being given the job as one-act play director. Where academic training was a part of that reason, it has been indicated. Also listed are nonacademic theatre training, special personal interest, and a negative reason, the lack of a drama teacher within the school. These reasons are not based on information supplied by the principal or administrator assigning the job, but are the opinion of the

teacher involved as to why he was selected for the position. Therefore, this is a subjective interpretation of the situation.

More teachers listed their academic preparation as being in the area of speech and drama than as being either drama or speech. Slightly more than one-third of the respondents stated they had been given the job as drama teacher or one-act play director because of a major or minor in speech and drama. Approximately one-sixth of the respondents listed as a reason a major or minor in drama.

Only 7.3 percent listed nonacademic theatre training as a reason. Almost one-third expressed a special personal interest as one of the reasons. Almost one-third listed as a reason that there was no drama teacher within the school. In the Conference B schools, the percentage answering with this negative reason was nearly twice as much as the percentage of the entire group. The percentage decreased with each larger conference. Conference AAAA had no respondents stating this as a reason for selection.

Those directors surveyed evaluated what training, if any, they had received. First, they responded by a general evaluation in which they simply stated whether or not they felt that they had been adequately prepared to teach drama or direct plays. Responses to this question are found in Table IV. Sixty-four percent answered yes to the question; 32.7 percent answered no. With the exception of Conference

TABLE IV
UIL PLAY DIRECTOR'S OPINION CONCERNING ADEQUATE
PERSONAL PREPARATION

Answer to Question "Do you feel adequately prepared?"	Percentage of group responding					
	Conf. B	Conf. A	Conf. AA	Conf. AAA	Conf. AAAA	Com- bined
Yes	44.8	28.6	66.0	75.0	93.1	64.0
No	51.7	61.9	29.8	25.0	3.4	32.7

A, which had more directors stating no than any other conference, there is a correlation between the size of the school and the feeling of preparedness. Conference AAAA had a 93.1--percent response in the affirmative.

The directors who considered themselves adequately prepared stated their reasons for this opinion. Table V presents these reasons and the percentage of the group responding to each reason.

TABLE V
REASONS GIVEN BY UIL PLAY DIRECTORS FOR FEELING
ADEQUATELY PREPARED

Reason	Percentage of group listing each reason
Academic Background	87.5%
Other Theatre Experience	38.5%
Independent Study Experience in Directing	51.0%
	80.2%

Most directors who felt adequately prepared listed academic background as one reason; over 87 percent gave this reason. However, almost as many, 80.2 percent, also listed experience in directing as a reason. Other theatre experience was listed as a reason by 38.5 percent. Independent study was named by 51 percent.

Table VI is concerned with the directors who did not consider themselves adequately prepared. Their reasons were more diversified; numerous reasons which did not appear on the questionnaire were volunteered by the respondents. Some of the answers were as follows:

Not had enough training yet . . .
 Not particularly interested--lack technical training
 and "know how" . . .
 I know nothing about directing . . .
 Burdened with too many school activities . . .
 Never intended to teach drama, but then, I never
 intended to be a band director, either . . .

TABLE VI

REASONS GIVEN BY UIL PLAY DIRECTORS FOR NOT FEELING
 ADEQUATELY PREPARED

Reason	Percentage of total group responding to each item
Wrong Major Department Weaknesses	63.3%
Lack of Interest	6.1%
Lack of Theatrical Ability	6.1%
Lack of Time	50.0%
Lack of Experience or Training*	49.0%
	16.3%

*This response did not appear on the questionnaire but was volunteered by the directors.

The majority of directors who considered themselves poorly prepared listed as a reason the fact that their college major was in the wrong area. Two reasons were given by approximately one-half of the group; these were lack of theatrical ability and lack of time. Weaknesses of the drama department from which they received their training was listed as a reason by 6.1 percent. Also listed by 6.1 percent of the group was lack of interest. Among reasons given which did not appear on the questionnaire were lack of experience and lack of training.

The UIL play directors were asked to give their opinion concerning the relative importance of various items often considered necessary parts of drama training. Their answers are recorded in Table VII. Many respondents who lacked drama training did not answer this question.

TABLE VII

VALUE OF VARIOUS ASPECTS OF DRAMA TRAINING AS RATED BY UIL
ONE-ACT PLAY DIRECTORS*

Training	Value of Training
Drama Major or Minor	1.4
Speech Major or Minor	2.1
English Major or Minor	3.0
Drama Student Teaching	2.2
Onstage Play Participation	1.6
Offstage Play Participation	1.9
Attending Professional Plays	1.7
Attending Nonprofessional Plays	1.8

*Based on a continuum of 1=Very important to 5=Very unimportant.

The training given the lowest rating by the group, indicating that the directors considered it to be of least importance of the items mentioned, was a major in English. Student teaching in drama received the next lowest rating by the group. However, there was a wide range between the rating of these first two items. The item rated highest by the directors was a drama major or minor. Onstage play participation received the second highest rating.

The directors were asked to evaluate the department from which they received their drama training. They were to respond to any or all of a list of items mentioned on the questionnaire, by rating the area as strong or needing improvement. Most of the directors who had little or no drama training did not answer this question. The table showing results of this analysis, Table VIII, lists the percentage of directors who stated that the course or area of training needed improvement. The percentage of respondents that did not indicate that the area needed improvement said that the area was strong.

Only 5.4 percent of the directors stated that the quality of theatre productions needed improvement. The other two items which received a low percentage of negative responses were personal contact with instructors and introductory courses. Three items were mentioned as needing improvement by almost one-half of the responding directors. They were courses in methods of teaching, technical training, and the student teaching program.

TABLE VIII

EVALUATION OF COLLEGE DRAMA COURSES BY UIL ONE-ACT PLAY DIRECTORS

Course	Percentage of Respondents Saying Course Needs Improvement
Introductory Courses	8.1%
Courses in Acting	22.2%
Courses in Directing	23.3%
Courses in Methods of Teaching	45.5%
Courses in Theatre History	18.5%
Quality of Theatre Productions	5.4%
Participation Opportunities	15.2%
Student Teaching Program	39.2%
Instructor Teaching Ability	11.3%
Instructor Personal Contact	7.5%
Technical Training	41.5%

Job Situation

Chapter II established several conditions of a desirable job situation for a drama teacher. The questionnaire used in this study established several conditions of the teaching situation for the directors surveyed.

Table IX shows the subjects being taught by at least 2 percent of the individuals surveyed. The 150 directors were teaching in thirty different subject areas. Only 1.3 percent were teaching solely drama; 30.7 percent were teaching at least one drama class. The subject being taught by the largest percentage of the directors was speech. English was the subject being taught by the second largest group. More than one-third of the directors were teaching classes other than drama, speech, or English.

TABLE IX
SUBJECTS BEING TAUGHT BY UIL ONE-ACT PLAY DIRECTORS

Subject	Percentage of each group teaching each subject					
	Conf. B	Conf. A	Conf. AA	Conf. AAA	Conf. AAAA	Com- bined
Drama ONLY	0	0	0	0	6.9	1.3
Drama	3.4	14.3	14.9	45.8	82.8	30.7
Speech	37.9	76.2	74.5	87.5	86.2	72.0
English	69.0	76.2	72.3	41.7	27.6	58.7
Spanish	13.8	9.5	4.2	0	0	5.3
Journalism	3.4	23.8	4.2	0	0	5.3
Home Ec.	10.3	0	0	0	0	2.0
P. E.	6.9	4.8	0	4.2	0	2.7
History	17.2	0	10.6	8.3	0	8.0
Total Areas Being Taught*	20	13	17	10	3	
Average No. of Different Subj. Areas Per Teacher	2.1**	2.3	2.1	2.1	2.0	

*The remaining numbers are totals, not percentages.

**Speech and drama, for instance, are considered different areas. World history and American history, while two different subjects, are not in two different areas.

There was some negative correlation between the total number of subject areas being taught by the directors in each conference and the size of the schools in the conference. There was little difference in the average number of subject areas being taught by individual directors in the different conferences. The average number of subject areas being taught by each director was two, or slightly more than two, in each conference.

The extra-curricular activities sponsored by the play directors are shown in Table X. More than forty different activities were listed by the 150 respondents. Activities sponsored by more than half of the directors were UIL speech events and other plays. Almost one-third of the directors sponsored debate. Activities not normally associated with either speech or drama and being sponsored by at least 4 percent of the respondents were UIL nonspeech events, class sponsor, yearbook, school paper, and National Honor Society. Activities sponsored by a smaller percentage of the directors and not appearing on the table were coaching football, coaching basketball, coaching track, sponsoring the pep squad, directing play festivals, sponsoring the drill team, sponsoring the cheerleaders, student council, junior-senior banquet, and commencement. Several of the directors were responsible for administrative duties or library duties. More than one-half of the respondents sponsored some activity which was not drama-related.

TABLE X
EXTRA-CURRICULAR ACTIVITIES SPONSORED BY
UIL ONE-ACT PLAY DIRECTORS

Activity	Percentage of each group sponsoring each activity					
	Conf. B	Conf. A	Conf. AA	Conf. AAA	Conf. AAAA	Com- bined
Other plays	31.0	19.0	55.3	87.5	82.8	56.0
UIL speech events	51.7	61.9	63.8	66.7	48.3	58.7
UIL nonspeech events	41.4	33.3	10.6	0	0	16.0
Debate	31.0	14.3	27.7	50.0	34.5	31.3
Class Sponsor	24.1	19.0	19.1	0	0	13.3
Yearbook	6.9	14.3	8.5	0	0	6.0
School Paper	6.9	14.3	4.2	0	0	4.7
F. H. A.	6.9	0	0	0	0	1.3
Musical	0	0	0	12.5	27.6	7.3
Assemblies	3.4	14.3	19.1	20.8	34.5	18.7
Drama Club	0	14.3	25.5	12.5	44.8	20.7
Talent show	0	0	2.1	4.2	10.3	3.3
Direct speech tournament	0	0	2.1	0	10.3	2.7
Speech club	0	0	8.5	4.2	6.9	4.7

Table XI shows the number of years that the directors have directed UIL plays and indicates the percentage directing a UIL play for the first time. The average number of years that each director had directed League plays was 4.5 years. There was little relationship between school size and average number of years directed. The percentage of respondents directing a UIL play for the first time was 39 percent. There was some relationship between the new directors and the size of the schools. Conference B schools had 52 percent new directors. Conference A and Conference AA had 33 percent and 38 percent respectively. In Conference AAA, 42 percent of the directors were new; in Conference AAAA, 28 percent of the directors were new.

TABLE XI
NUMBER OF YEARS THAT UIL ONE-ACT PLAY DIRECTORS
HAVE DIRECTED UIL PLAYS

	Conf. B	Conf. A	Conf. AA	Conf. AAA	Conf. AAAA	Com- bined
Average No. of Years Directed	4.1	6.6	4.2	2.4	5.9	4.5
Percentage Directing UIL Play for First Time	52%	33%	38%	42%	28%	39%

Thirty-eight percent of the directors surveyed had won Interscholastic League competition at least once. Eighty-three percent responded that they believed that Interscholastic

League one-act play competition helped their school's drama program. However, there was no correlation between how many times a director had won in League competition and his attitude toward the contest. There was no correlation between percentage of winning years and attitude toward the League. Nor was there any correlation found between the hours of drama training a director had received and how many times he had won in League competition.

There was no correlation between the number of years of experience in directing UIL one-act plays and the percentage of years of winning in League competition. There was little, if any, relationship between subjective determination of preparedness and percentage of winning years in League competition.

Of the 150 directors responding to the survey, 118 indicated that they would be interested in a workshop in play directing for Interscholastic League.

Chapter IV will draw conclusions from the information revealed by the questionnaire.

CHAPTER IV

CONCLUSIONS

Chapter I set forth several hypotheses which were to be proved or disproved by this study. Chapter II established guidelines for the training and job situation of the secondary school drama teacher. Chapter III presented the findings of this particular study. Chapter IV will examine the hypotheses of Chapter I and the standards established in Chapter II by considering the statistics which resulted from the questionnaire and which were revealed in Chapter III.

Hypothesis one stated, "There is a correlation between the drama training of a teacher and winning in Interscholastic League competition." In other words, it is assumed that an adequate knowledge of theatre can be acquired and that such knowledge enables a director to produce a play which is superior to plays produced by directors with minimal or no training.

The questionnaire failed to prove this hypothesis. No correlation whatsoever was found between the hours of drama training a director had received and the number of times he had won in UIL competition. Even when consideration was limited to winning directors, there was no correlation between their hours of drama training and the percentage of competing years in which at least a district championship had been won.

A play directed by a "trained" director does not fare any better in Interscholastic League competition than does a play directed by an "untrained" director. The first hypothesis does not stand.

The second hypothesis assumed that "There is a correlation between the directing experience of a teacher and winning in Interscholastic League competition." A coefficient of correlation test, similar to the one employed for the preceding hypothesis, was used to determine the validity of this hypothesis. As indicated in Chapter III, this test also failed to show any correlation between years of experience and percentage of winning. A play directed by an experienced director was not judged superior to plays directed by inexperienced directors to any significant degree. Hypothesis number two was not valid.

Hypothesis number three stated that "Most teachers being hired to fill drama positions have met the state requirements for certification." Tables I and II were related to this hypothesis. They indicated that the majors of persons directing the UIL plays were diverse and that only 22 percent of the directors had enough hours of drama training to be certified by the State of Texas. These findings are in keeping with the findings of several studies referred to earlier. In 1965, 44 percent of the speech teachers in Ohio schools lacked certification. In 1963, 16 percent of the speech and drama teachers in California lacked certification.

In 1952, Henslee found that senior play directors in Texas were, largely, not trained in drama. In 1963, a majority of drama teachers in Intermountain States had an English major and speech minor. The TSA survey of speech and drama teachers in 1966 discovered that 17 percent of the teachers were not certified. So, the present situation in Texas secondary schools is not unique. The third hypothesis proves to be untrue.

Hypothesis four stated, "Most teachers directing dramatic activities are teaching in closely related fields." Table IX is pertinent to this hypothesis. Only 1.3 percent of the respondents were teaching exclusively drama classes. The other 98.7 percent were teaching everything from English to chemistry and physical education. Even if English and speech are considered closely related fields, at least one-third of the directors were teaching in fields that were not closely related to drama. The fact that 150 directors were teaching in thirty different subject areas in itself indicates that the people being called upon to direct dramatic activities are, for a large part, untrained in drama; they are people who are attempting to teach classes and direct activities which are totally unrelated to one another.

This tendency is indicated in the Alex and Thomas findings in Michigan. They discovered that 70 percent of the speech teachers spent less than half their teaching time in speech and drama classes.

Ohio speech and drama teachers taught two or more subjects; one was usually English. Often the drama work was totally extra-curricular.

Despite these similar findings, no other study revealed such diversity of subject matter as did the present study. Unless a liberal interpretation is given to the term "closely related," hypothesis number four does not prove to be true.

Hypothesis number five stated, "Most teachers directing dramatic activities have extra-curricular assignments which are related to drama." The survey findings pertaining to this hypothesis are found in Table X. The extra-curricular activities of the directors repeated the diversification of the curricular activities. For example, many were responsible for Interscholastic League events not related to speech or drama. Some listed five or more various school activities for which they were responsible. For example, several sponsored the yearbook or the school paper. These findings verify statements made by George Wilson and Ernest Bavely that numerous extra-curricular chores are thrust upon drama teachers. However, no other study was found which indicated the wide variety of extra-curricular duties which was discovered in the current study. More than half the directors sponsored at least one activity which was not related to drama. Hypothesis five does not prove to be valid.

Hypothesis six was that "Most persons directing dramatic activities would consider themselves to be qualified for that

assignment." Table IV shows that 64 percent of the directors considered themselves qualified and that 32.7 percent felt they were not qualified. In Conferences B and A more than half the directors did not consider themselves to be qualified. The large percentage of drama teachers who felt they were unprepared was not consistent with the percentage of all teachers--in all areas--who considered themselves to be teaching a class for which they were unprepared. The percentage of this group expressing inadequate preparation was 9 percent, as revealed by the NEA.

Although a majority of the total group of directors did consider themselves to be prepared, a majority did not exist in all conferences. Hypothesis six is valid for some groups, but invalid for others.

Hypothesis seven was that "There is a high correlation between winning in Interscholastic League competition and a favorable attitude toward the League." The survey found no correlation whatsoever between winning in League competition and attitude toward the League. While both favorable and unfavorable attitudes were expressed by the respondents, these attitudes did not seem to relate to the director's success or failure in competition.

As has been noted earlier, the winnings in Interscholastic League could not be related to anything--to drama training of the director, to experience of the director, to the subjective evaluation by the director of his ability,

nor to the attitude of the director relative to his evaluation of the League. While the standards established in Chapter II for a drama teacher may define professional attainment, achievement of these standards failed to be rewarded by a consistent winning pattern in production competition.

The role of Interscholastic League in this dilemma should not be overlooked, for perhaps a large part of the responsibility for this lack of correlation lies with UIL. Many directors answering the questionnaire volunteered criticisms of the League's system of judging. The remarks were mostly of two types--criticism of the system of ranking, rather than rating, plays, and criticism of the critic judges.

It is impossible to determine which is at fault--the plays and their directors or the system which judges them, University Interscholastic League. Nevertheless, hypothesis seven does not prove to be valid.

The study revealed several facts about the one-act play directors who were surveyed which did not relate to the hypotheses. Sources referred to in Chapter II established several recommendations for a drama teacher. Training was, of course, the foremost item. Yet, according to Table III, a total of 32.7 percent gave as their reason for being selected as the play director the fact that there was no drama teacher in their school. In other words, they were not trained; they were given the job because no trained person was there to do the job. Furthermore, a total of 8 percent

volunteered the fact that they were directing simply because no one else would take it or because their school administrator considered it to be a part of their job, regardless of their training. What is happening in the secondary schools of Texas seems to negate the theories of excellence being discussed by professional organizations and drama experts. Somewhere between the recommendations and reality, the importance of training in drama is forgotten or overlooked. Evidently school administrators are at least partly to blame. Winship's findings, Henslee's findings, and Bavelly's remarks indicate that school administrators often turn a deaf ear to state certification requirements, recommendations of drama experts, and individual teacher's wishes when they appoint a play director. Many have not yet accepted the role of drama as being other than a frill. Those who have accepted drama into the curriculum often assume that drama is a part of English or speech and place them together--regardless of the individual teacher's training.

It is obvious from this standpoint why 32.7 percent of these directors admitted that they were unprepared. Furthermore, many who answered affirmatively the question about preparedness failed to have any drama training. Unprepared teachers seem to be the prevailing situation in the field of drama.

The directors who described themselves as being prepared listed the obvious reasons for that opinion; however, only

87.5 percent listed academic background as a major factor of preparedness. Evidently the remaining 12.5 percent did not feel that their academic background was satisfactory.

Those who described themselves as unprepared for the task of play directing listed many of the reasons which have been mentioned above. However, one very important factor should be noticed. Almost half of these persons affirmed that lack of time was a principal factor in their diagnosis. This answer reflects back to the job situation in which many of these directors found themselves. They were directing the play, acting as librarian or principal, teaching bookkeeping and shorthand, sponsoring the drill team and the senior class--and working on a score of other chores simultaneously. They did not have time to direct a play and do it well--and they knew it.

Research and teacher opinion related conditions of the job situation of the drama teacher which would be adequate. The recommendation which was repeated by several sources was that the drama teacher should have a reduced load--or at least receive additional pay. While this study did not inquire as to additional pay being received by drama instructors, it is obvious that many of them did not have a reduced load. Conversely, in the smaller schools their load seemed to be unbelievably heavy.

Perhaps this is one reason why the average number of years these persons had directed the one-act play contest

was 4.5 years. This total was not limited to the time they had spent in one school as the play director; that average would be even less. Yet Bavely stated that a director must direct at least four or five years in one school if he is to have a good program. The average director of UIL plays had not directed for that length of time. In fact, 39 percent were first-time directors. According to the experts quoted previously, this situation of constant turnover in directors is undesirable and cannot lead to a good drama program.

When the UIL directors evaluated various aspects of their training, they gave poor ratings to three areas: courses in methods of teaching, student teaching program, and technical training. It is interesting to note that, even under the improved college drama programs in Texas this year, only one school requires a course in methods of teaching. Yet, the experts have established this as one course which prospective drama teachers should have. Evidently those who have had the course have felt that it was not a very good one, or that it did not relate to practical problems met in the field. This same indictment is true of the student teaching program. Most of the experts agree that the prospective drama teacher should have student teaching. In fact, Rosenberg found that 90.4 percent of speech and drama teachers surveyed rated student teaching as above average in training value. Holland, in comparing successful teachers of speech and drama to less successful teachers of speech and drama, concluded that

prospective teachers needed practice teaching in order to do the best job possible. Yet, many of the Texas UIL directors who had had student teaching were quick to criticize the program. As the teachers did not give their reasons for judging any area as weak, there is no way to know what the particular weakness was. Perhaps the fault was with the system, the supervisor, the cooperating teacher, or the student himself. Some of these factors cannot be controlled by the sponsoring college or university. A reevaluation by each school of their student teaching program might reveal if their problems are correctable ones.

The third area criticized by the directors was technical training. There is no way of knowing why each director's technical training was weak, but Winship's intense study of college and university programs concluded that many schools are offering programs of drama training which claim to give "complete" training, which in reality give nothing more than a cursory introduction to the theatre and which definitely do not prepare a person to teach drama or direct plays. Evidently, the UIL directors questioned by this study would agree with this conclusion.

In conclusion, no hypothesis tested proved to be unequivocally true. Correlations could not be found between items which had been assumed to be related at the beginning of the study. This study will not attempt to analyze why these things are true. Indeed, one cannot say with certainty

why the hypotheses were invalid. Perhaps the fault is with school administrators who are not interested in securing qualified drama teachers and sponsoring a better-than-average drama program. Perhaps the fault is with the teachers who are "overworked and underpaid" and have lost what enthusiasm and desire for perfection that they might have had. Perhaps the fault lies in part with our colleges and universities, in that their courses, degree plans, and instructors are something less than superior. Perhaps the fault is with the University Interscholastic League, in that the instructions often seem to be, "Produce a play, of any quality, under any conditions, but produce a play." Under these circumstances, excellence certainly is not stressed. Perhaps, even, the fault lies with an educational system which strives to improve educational theatre by increasing the requirements for certification, when such requirements were already being ignored by a large majority of the schools. Moreover, it may be that the fault lies within all these areas. One cannot say with certainty.

The UIL dramatic directors of Texas secondary schools are, on the whole, not trained according to the drama teacher standards established by the experts and by themselves. In many cases, the drama work is being performed by persons totally untrained and, sometimes, uninterested in drama. Bavely concluded that such programs cannot improve. Perhaps the Texas secondary schools are in the vicious cycle described

by Wallace Smith and Marceline Erickson: Teachers of theatre are seldom sought by administrators, and the value of theatre cannot be realized unless it is taught by qualified people.

Robert Gilmore, past chairman of the Teacher Training Project of AETA, expertly expressed the uncertainty involved in the recent movement toward excellence in drama which has been sponsored by the upper echelons of the educational systems:

What effect this will have upon the small high school which has been offering a teaching load of perhaps two courses in speech and three in English will remain to be seen. If by upgrading the teaching certification requirement we tend to turn out people better prepared but prepared in only one field, will this force the small high school to shut down their speech offerings completely, or will it cause them to expand the offerings to the place where a teacher may be employed to teach in the area of speech full time? I don't know the answer as yet--I don't think anyone does--but there are ramifications here that will need watching.¹

In addition to the uncertainty of the future of upgraded drama training, which has been revealed by the study, other aspects which lend themselves to further investigation have become apparent. Although this survey did discover a large amount of information about the Texas drama teachers, it failed to reveal the specific training of the high school directors. Also, the only measuring stick employed for determining quality was the UIL play contest. At its best, a contest in which ranks and no ratings are received is a weak

¹Letter from Robert K. Gilmore, former Chairman of the Teacher Training Project, AETA, March 26, 1968.

system for ascertaining quality. A better measuring device might reveal more about the quality of directing and directors. Some other study might reevaluate the philosophy, as well as the structure, of the UIL one-act play contest.

Another study might take into consideration the school administrator in order to see how his attitude correlates with the situation of drama and the type of play director he has within his school. It would be of value to determine the administrator's basic attitude toward drama in particular and the arts in general. His concept of drama should be determined, as well as his understanding of what drama training on the high school level is to accomplish.

Further research needs to be done in the area of additional pay for secondary drama teachers, as well as in the area of drama student teaching.

Finally, the situation of drama in Texas secondary schools presents a frustrating picture when compared to the theories outlining standards of excellence expressed by current theatre experts and revealed in Chapter II. Nevertheless, it should be pointed out that not all responses to the survey reported a gloomy picture. Some revealed the excellent situations described by the experts, and these examples should not go unnoticed or uncommended. Two of the 150 respondents had met all recommended requirements, taught drama classes exclusively, and directed a well-balanced program of extra-curricular drama activities. Several other respondents had

met training requirements, taught exclusively speech and drama classes, and directed well-balanced extra-curricular programs. Perhaps in time, with a system which approaches the problem where it exists--at the "bottom" of the educational system--these excellent situations will become the rule, instead of the exception.

APPENDIX

Name _____

School at which you teach _____

Class and district of school _____

Degree(s) held _____
(degree, instutution, year) ✓

Major _____ ✓

Minor _____ ✓

Teaching fields you have completed requirements for _____
(other than those above) ✓

Courses you are teaching this academic year _____

Extra-curricular activities you are directing this academic year (such as junior class play, assembly programs, student council, debate, ready writing--be specific) _____

Why were you selected as director of the contest play? Check appropriate answer(s):

- A. Major or minor in drama
- B. Major or minor is speech and drama
- C. Major or minor in speech
- D. Nonacademic theatre training
- E. Special personal interest
- F. Lack of drama teacher within the school
- G. Other (please elaborate)

Do you feel that you are adequately prepared to teach drama and/or direct plays?_____

If yes, why? Check appropriate answer(s):

- A. Academic background
- B. Professional or community theatre experience
- C. Independent study
- D. Experience in directing school plays
- E. Other (please elaborate)

If no, why? Check appropriate answer(s):

- A. Wrong major
- B. Right major, but degree play, course content, extra-curricular activities, teaching ability of instructors, etc. were inadequate.
(Circle any specific weakness which applies.)
- C. Lack of interest
- D. Lack of theatrical ability
- E. Lack of time
- F. Other (please elaborate)

In evaluating the department of drama in which you received your academic training, please letter with an S any area in which the department is particularly STRONG. Letter with an N any area which NEEDS IMPROVEMENT. You need not letter every item mentioned.

- A. Introductory courses
- B. Courses in acting
- C. Courses in directing
- D. Courses in methods of teaching
- E. Courses in theatre history
- F. Quality of theatre productions
- G. Opportunity to participate in theatre productions
- H. Student teaching program
- I. Teaching ability of instructors
- J. Personal contact with instructors
- K. Technical training
- L. Others (please elaborate)

Rank each of the following items according to its importance in training a teacher to teach drama and/or direct plays. Rank from 1 to 5. 1=most important, 2=second most important, etc.

- A. A major or minor in drama
- B. A major or minor in speech
- C. A major or minor in English
- D. Student teaching in drama

- E. Participation in college play productions onstage
- F. Participation in college play productions offstage
- G. Attending professional productions of plays
- H. Attending nonprofessional productions of plays
- I. Other (please elaborate)

How many years have you directed Interscholastic League plays at your present school? _____

At other schools? _____

How many times have you won Interscholastic League play competition? _____

- A. Zone level _____
- B. District level _____
- C. Area level _____
- D. Regional level _____
- E. State level _____

How do you feel that the Interscholastic League one-act play contest affects your school's drama program? Check one:

- A. Helps the program very much
- B. Helps the program somewhat
- C. Does not affect the program
- D. Hurts the program somewhat
- E. Hurts the program very much

Have you attended a workshop pertaining to the Interscholastic League one-act play contest sponsored by the state office and college in your area? _____

If yes, how many? _____

Would you be interested in a workshop in play directing for Interscholastic League? _____

If yes, would you prefer a

- A. Saturday workshop
- B. Early summer workshop
- C. Late summer workshop
- D. Other (please elaborate)

Would you prefer a

- A. One-day workshop
- B. Three-day workshop
- C. Six-week workshop with college credit
- D. Other (please elaborate)

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