NEW CONCEPTS IN DRAMA EDUCATION: THE DRAMA CURRICULUM
AT THE SKYLINE CAREER DEVELOPMENT CENTER
IN DALLAS, TEXAS

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This thesis evaluates the Skyline drama program. The first chapter presents an overview of the program; Chapters II and III describe the core and the advanced curriculum, respectively; and Chapter IV examines the first year of operation and evaluates the entire project.

The sources of information are members of the curriculum-writing staff of the Dallas Independent School District, scholarly works encompassing all aspects of theatre, and the theorists and critics whose points of view served as the basis for the drama program.

Although many high schools have "drama programs," the Skyline Career Development Center demanded a special curriculum. All students were to experience a particular career field in detail and acquire a salable skill; some were to be trained for an occupation, and others for more advance study, after high school. Progress was to be measured with the "behavioral objective"--which explained what the student was to do, under what conditions he was to accomplish his task, and how his behavior was to be evaluated. The means of evaluation was part of the objective.
The curriculum was divided into core and advanced phases. The core contains units of basic information and apprenticeship experiences that train the student for participation in the formal productions which are the major activity in the curriculum. The units in the core are Orientation to Dramatic Literature, Basic Characterization, Costuming, Lighting, Make-up, Properties, Publicity, Sound, Set Construction, and Theatre History. Two units of the core curriculum—Orientation to Dramatic Literature and Basic Characterization—are taken by the students as a group before an individual is allowed to study other units of the core independently.

The advanced curriculum is designed for the student who has completed the core curriculum and wishes to specialize in two of the following units: Advanced Acting, Advanced Lighting, Directing, Playwriting, and Scene Design. If a drama student returns for a third year, he chooses two additional units.

This curriculum promises students a learning experience not available in the comprehensive high schools of Dallas. The student learns theatre fundamentals, and then may select an area for advanced study. He is allowed to structure his own learning patterns, and the emphasis on vocational activities makes the program highly relevant to him.
In Chapter IV, the following recommendations are made:

1. Additional teachers should be hired to serve in a team-teaching situation, with well-defined roles and responsibilities.

2. A complete revamping of the curriculum is necessary. It should include adding activities, refining objectives, and stressing evaluative instruments.

3. At least one professional theatre person and one college or university professor of drama who is interested in high school drama curricula should serve on the curriculum writing team.

4. The criteria for writing the curriculum should be stabilized.

With these changes, both the theatre program and the entire Skyline Career Development Center could become the model for a new thrust in secondary education.
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THESIS

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By

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To construct a curriculum and to found a program exactly to one's liking may well be a dream shared by every teacher of drama in the secondary school. During 1971, Sharon Brown Spalding was privileged to receive such an assignment at the Skyline Career Development Center in Dallas, Texas. Along with Delores Schmeltekopf Arnold, Spalding had the task of developing a curriculum that would place drama squarely in the fine arts department and allow secondary school students to prepare for a career in the theatre.

The Skyline Center was particularly well-suited to such a program. The center had three divisions: the Comprehensive High School, the School for Continuing Education, and the Career Development Center. The last-named school emphasized vocational training for the student who wished to go beyond the curricula in a comprehensive high school and to concentrate on a specific field of study. That is, no student had to be a failure, a potential drop-out, or college-bound to take advantage of this program which prepared him for a career while he was still in high school.

The field of study Arnold and Spalding were concerned with was drama. In general, they hoped to profit from mistakes which have long been evident in the drama curricula and the theatre programs of the comprehensive high schools.
in Texas. More specifically, they were to have great blocks of time, a generous budget, and access to students from the entire city rather than from one neighborhood.

After an orientation program in which the objectives and plans for the entire center were explained, Arnold and Spalding began to write the drama curriculum. This thesis contains a report and an evaluation of that experience. The first chapter deals with an overview of the Skyline drama program. Chapters II and III present the rationales for the core and the advanced curriculum, respectively, that were devised. In Chapter IV, the operation of the curriculum during its first year is examined, and the entire project is evaluated.

Special appreciation is expressed to Delores S. Arnold for her support in this project.
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CHAPTER I

THE SKYLINE DRAMA PROGRAM: AN OVERVIEW

Colleges and schools have long since established the worth of a drama curriculum and a theatre program among their offerings. Training for a profession, experience in the life styles of many cultures, involvement in the finest literary products of the human mind and spirit, a chance to explore the boundaries of one's creativity, meaningful insights about human behavior--these are the benefits of participation in a systematic study of drama and theatre.

The art of the theatre, of course, encompasses all other arts. The lessons of each are part of education in theatre. Moreover, the preparation of theatre art includes mastery of many technical skills--carpentry, painting, electricity, to name only three. Finally, working on theatrical productions can encourage a student's responsibility, cooperation, and creative independence.

Each of these worthwhile educational goals is particularly applicable to the secondary school. Within the confines of a high school theatre, a student can learn how to depend on himself at a time when he is suffering a crisis of identity and self-esteem. By reinforcing his attitudes about himself as a successful person, work in the theatre can
enable the student to learn to be secure with his personal abilities when the need arises. Positive experiences are necessary if a student is to learn to trust himself. He will then be willing to take more chances with his abilities and thereby experience the joy of creativity. In the theatre, a student can create his identity, give meaning to his world, and find a way to make his mark in that world right now.

Adolescence is also a time for trying on new emotions. Besides encouraging maturity, cooperativeness, a sense of accomplishment, and creativity, work in the theatre can allow considerable freedom in "playing the role of the other." The entire world and history of theatre provide an endless gamut of roles.

From exposure to these roles can also come a greater curiosity to explore the various worlds that the roles present. To succeed as a theatre artist, the student must to some extent become a historian, a psychologist, a biologist— as well as an artist and a critic.

Nor is it only the drama student who benefits from the confluence of cultures and historical periods inherent in a drama program. A teacher who presented Spoon River Anthology, for example, prepared a study sheet for teachers of English, history, social studies, government, and other subject areas. This study sheet dealt with who the author was, when the poetry was written, why the poem was composed,
the meanings in the verses, and the methods used by the production to enhance Masters' work. The production and the poem played important parts in the classwork for many subjects other than drama. At another time, Bertolt Brecht's *Galileo* was produced in conjunction with the science and the mathematics classes.

Even outside of class the theatre program can become integral to the lives of students who otherwise would never attend a play. If there are enough theatre experiences, the general student may develop a taste for theatre. Upon graduation he may join a growing audience of habitual theatre-goers. Then man's oldest and in some ways most rewarding art-form would have the basic ingredient for its renaissance--large and enthusiastic audiences who go to plays as readily as they see a motion picture or a television production.

The Origin of the Skyline Drama Program

Recognizing these values in a drama program, many high schools have always offered their students some kind of experience in the theatre. The Skyline Career Development Center asked for a special curriculum and a special program for students who desired to study theatre to the extent usually reserved for post-high school, indeed post-college, professional training schools.

The philosophy of the Center was to provide the student with a variety of experiences from a particular career field.
Three goals were established for the students. To acquire a salable skill while in high school is the first goal of career education for many Dallas students. The Career Development Center offers a variety of curricula that prepare a student to go directly into an occupation upon completing his high school work. For the student who needs to prepare for certain careers requiring more in-depth and advanced study beyond the high school, however, courses in highly technical areas were to be available. A third type of student, one who seeks merely to expose himself to a branch of human knowledge or to test his aptitudes and interests without having to make a career of it, was also to be accommodated.

Thus, career education acquired an added dimension. Here-tofore in Dallas it had been limited to N. R. Crozier Technical High School and L. G. Pinkston High School, both inner-city schools with vocational curricula. Each had had a comprehensive high school and had taken its vocational enrollments from students who were not planning to attend college but who needed a salable skill for a livelihood both during high school and after graduation.

In both schools, however, vocational training had developed a certain stigma. The student who was unable to perform satisfactorily in an academic setting at his comprehensive high school, the student who was a disciplinary problem, and the student who was unable to attend college
because of financial reasons had been sent to Crozier or Pinkston so that they could learn a skill to earn a living (1, p. 39). While high schools with predominately Anglo-American enrollments had put their emphasis on the college-bound student, Crozier's students had been mostly Chicanos and Blacks, and Pinkston's almost exclusively Black. As a rule, these students had been forced to earn a living as soon as possible.

In 1965, W. T. White, Superintendent of the Dallas Independent School District, began work on the creation of a vocational center that would emphasize "career education" (1, p. 40). Although the new school would be organized on the vocational education principle that upon graduation a student should have a salable skill, some careers would depend on further study beyond the high school. The center graduate would be able to take advantage of the expanded curricula that would provide additional learning experiences unavailable in a comprehensive high school.

The facilities obviously would have to be more extensive than those available at the comprehensive high schools or at the two existing vocational schools. Thus, a new tract of land had to be acquired. Not only was the size of this tract important, but also the location of the site had to be carefully chosen. A site in south Oak Cliff was purchased, but when the area became Black in the meantime, it was feared that the center would not be accepted by the rest of Dallas
if the location were not changed. When an eighty-acre parcel of land on the eastern edge of Dallas was given to the district by the Buckner Foundation—the parcel lay between two predominantly white high schools, Bryan Adams and W. W. Samuell—the administration selected it for the site of the proposed career center (1, p. 41).

A comprehensive high school was to be included in the center's complex as it had been in both Crozier and Pinkston High Schools. Students for the comprehensive school were to come from three existing high schools: Adams, Samuell, and Woodrow Wilson. In addition, a Center for Community Services, with evening classes for adults residing in the Dallas Independent School District, was to complete the educational complex (4, p. 1000).

In 1967, ground was broken for the proposed center. Nolen Estes, who had become superintendent upon the retirement of W. T. White, made it his responsibility to implement the plans for the center. Estes and the school district administration made a bold effort to recruit students for the center. The career education program was presented to the public as a place for the student who was an "achiever." Through the homeroom period of every secondary school in the district, students were given information about the career development center. Task forces from the administration followed this initial contact by explaining the program in more detail. By means of a series of admission requirements,
for example, a student had to demonstrate self-discipline and emotional maturity, and be evaluated for his intellectual potential. The student had to be able to reveal a high level of

(1) interest—determined through application data and personal interview;
(2) aptitude—determined through available test data;
(3) past achievement—determined through his records; and
(4) intellectual potential—determined through his past records, a personal conference, and demonstrated abilities: demonstrated through projects, papers, and job experiences (3, p. 3).

To reduce the number of objections to the program, the Dallas Independent School District would provide free transportation by bus to and from the student's home school. A student could remain enrolled in his home school while taking a class at the career development center. The student who wished to take all his classes at the center could be enrolled in both the comprehensive high school and the career development center (3, p. 4, 9).

The subject areas offered at the career development center were to be divided into time units of three hours. Several of these units, called "clusters," were to make up a "department." The theatre cluster, for example, was to be in the Performing Arts Department along with the music cluster. A student could take advantage of the cluster concept by freely moving from one division to another within the cluster. Even within the cluster there were to be options. A student in the drama cluster, for example, could take technical
theatre, directing, playwriting, and/or acting. The cluster would be completed in one semester, and the student would receive two and one-half credits for each cluster (3, p. 10).

In 1970, the center was completed. The largest secondary facility in the nation, it had 650,000 square feet of air conditioned space with fourteen acres under roof. The cost of the facility was $16,500,000; for equipment, faculty, and administration, the figure was $4,500,000. The school was officially named Skyline Center (5, p. 2).

From the beginning of the project, the business community was considered a full-partner in Skyline Center. Businessmen could provide liaison between the school and industry, determine personnel needs, help supervise on-the-job training of students, and review and critique the curriculum. Outstanding citizens were chosen to become members of the Skyline Advisory Board, which was to supervise the programs. Eleven cities donated time, materials, and direct counseling to the center. Colleges and universities in the Dallas-Fort Worth area also gave support and guidance to the programs. The Radio Corporation of America contracted to teach thirteen clusters at the career development center, and guaranteed certain results. The Dallas Independent School District was responsible for the remaining twelve clusters.
The Use of Behavioral Objectives

To promote the uniqueness of the career development center even further, progress was to be measured not by grades or grade points, but by standards developed through behavioral objectives. "Behavioral objective" is a term used by curriculum writers to indicate the desired behavior to be demonstrated at the time the guidance and information from the instructor ends. A behavioral objective explains what the student is to do, under what conditions he is to accomplish his task, and how his behavior is to be evaluated. The means of evaluation must be built into the objective.

At Skyline, the curriculum was written with two levels of behavioral objectives. The terminal behavioral objective was written to encompass a broad learning behavior. Several enabling objectives delineated the terminal behavioral objective by allowing the student to demonstrate a behavior that would become a more specific area under the terminal behavioral objective. If a student wanted more in-depth experiences in a subject area than is provided in the curriculum, Paul M. Harris, Coordinator of Curriculum Development, stated that the teacher could write additional behavioral objectives specifically for that student to accomplish (6).

Thus, the behavioral objective approach to curriculum writing individualizes a student's course of study. A behavioral objective for scene design might be written as follows:
(1) **Statement of the Task:** The student will design three different sets based on a single playscript as measured by a score of at least eighty percent on a teacher-designed evaluation scale. (The task is designing the three different sets.)

(2) **Statement of the Conditions Under Which the Task Will Be Completed:** The student will design three different sets based on a single playscript as measured by a score of at least eighty percent on a teacher-designed evaluation scale. The condition as stated is that the three different sets must be based on a single playwright. (If the condition is not stated, it is assumed that accomplishing the task is the goal, rather than under what condition it will be accomplished.)

(3) **Statement of the Minimum Level of Acceptable Performance or the Criterion for Acceptability:** The student will design three different sets based on a single playscript as measured by a score of at least eighty percent on a teacher-designed evaluation scale. The minimum level of acceptable performance would be a score of at least eighty percent on a teacher-designed evaluation scale. (If there is no minimum level of performance stated, one hundred percent completion is implied) (2, p. 7).

The most difficult task in writing the objectives for drama was the discovery of evaluative techniques to be included in each objective. Deciding on what level achievement would be reached and what it consisted of were the two obstacles that had to be overcome.

Since there were to be no grades, a Student Progress Report was to be issued every six weeks. The report would list the behavioral objectives the pupil had chosen to master and the extent he had progressed toward mastering them. Opposite each stated objective would be a scale marked with asterisks from zero to one hundred percent. Each asterisk
would represent ten percent. If a student mastered thirty percent of the behavioral objective, a mark would appear below the third asterisk; if ninety percent was mastered, a mark would appear below the ninth asterisk, and so forth.

The Preparation of the Curriculum

The aggregate course of study, or curriculum prescribed for the drama cluster, was written by two teachers from the Dallas Independent School District: Delores Schmeltekopf Arnold, who was the teacher of the drama cluster, and Sharon Brown Spalding, the drama teacher at Woodrow Wilson High School. The first step in writing the curriculum consisted of two general meetings to orient the writers to the philosophy of writing curricula in behavioral objective terminology for the center. In the meetings, the curriculum writers were introduced to the concept of behavioral objectives, their merits, their application in the Skyline concept of career education, and the evaluation form to be used. The meetings were not directed toward any particular subject area, and the entire staff of writers from the Dallas Independent School District met together. Afterward, the staff was separated into various departments under which the clusters would operate. The drama cluster became a part of the performing arts department.

The pressure of time plagued the writers from the beginning. With no formal experience in curriculum writing, and
without being able to consult with experts on behavioral
objective curricula regularly, the writers often felt that
they were completing a blind educational exercise. More-
over, the library was so new that no drama books were avail-
able; the writers had only their personal libraries for
resource materials. Within the curriculum-writing period
of seven weeks, three major tasks had to be accomplished:
the new drama room had to be reconstructed, a drama budget
had to be submitted, and classes for the fall had to be
finalized.

The original plan was to house in the drama cluster a
theatre that was to be part of the main building. According
to B. J. Stamps, Deputy Assistant Superintendent, because of
the need for more administrative offices, the plans for the
theatre were cut and administrative offices were built in its
place (17). The drama cluster was moved to F-11, the Fashion
building, which was shared with the School for the Deaf, and
the Fashion Industry cluster. The room assigned to drama
was forty-two by forty-six feet and equipped to contain power
sewing machines. Large conduit lines ran out of the floor.
On one wall was a freestanding cold water fountain; beside
it stood a basin with running water. In the corners of the
room were mirrors behind poles on which curtains were hung.
The cubicles masked by these curtains had been designed to
serve as dressing rooms for trying on the garments made by
students in the fashion cluster. Off to one side were rooms
for offices and storage. The ceiling contained neon lighting fixtures. About eight feet off the ground and inserted over the office and storage rooms were the uncovered heating and air conditioning units, the roar of which was deafening. The rationalization given for their exposure to the room was that when the sewing machines were operating the noise from the all-weather units would be insignificant. Change from sewing room to theatre room had not been foreseen. Thus, the curriculum writers had to make plans to have the space reconstructed.

Since the room had literally to be rebuilt, the equipment budget was a "new budget" and hence without limit. Such equipment as a complete sound system; a lighting system consisting of portable dimmers, lighting instruments, and money set aside for the building of a portable grid to hang the instruments; lumber; a set of portable platforms to form a variety of stage areas; and tools for constructing sets was ordered.

These purchases were separate from the book budget that allowed the drama cluster to order books to be kept in the drama room for the exclusive use of cluster students. The book budget, however, was to operate on a yearly basis.

Classes for the fall had been temporarily formulated for the first semester of 1971-72. The summer brought increases in the student population, and an effort was made to halt the enrollment. At one time, the number of students in
the drama program reached forty-seven. The size of the classes continued to fluctuate throughout the summer, and the dropping and adding of students seemed endless.

Nevertheless, in the midst of these distractions, it was the responsibility of the writers to devise a cluster curriculum different from the drama programs found in the comprehensive high schools. Because of the increased time allotted to each cluster, the student would be given opportunities for additional learning experiences. Governed only by the student's ability to cope with the material to be selected, the writers were charged with designing behavioral objectives that would challenge him and provide learning experiences that he could not encounter in the comprehensive high school.

A core curriculum would contain the essential course material which each student would complete in order to have a foundation for the theatrical productions planned as the major activity of the drama program. To learn by doing is at the center of the philosophy of the high school drama program. Productions bring together all facets of theatre in a culminating activity that demonstrates how the disciplines of theatre work in concert with one another. Of all activities, productions offer the opportunity, the testing ground, and the evaluative instrument for student experimentation in a variety of theatrical areas.
The core curriculum began with Orientation to Dramatic Literature and Basic Characterization, which were designed to provide a good foundation. These two units would introduce the student to all aspects of a script and orient his thinking to the total milieu of a production. Since the curriculum writers believed that characters are the most important single element in a script, and thus in a production, a study of Basic Characterization would be imperative. With these learning experiences in Orientation to Dramatic Literature and Basic Characterization, the student would have a foundation in theatre that could be transferred to other production areas.

All students would be required to take and complete these units together. Upon completing them, a student could begin working on a production. At that point the need for keeping students at the same task or on the same level would no longer be necessary. After completing the first two units, a student would be free to choose, in any order, the other area of the core he desired to study: Set Construction, Lighting, Make-up, Costuming, Publicity, Properties, Sound, or Theatre History.

After completing all core units, the student could choose any two of the units in the advanced curriculum. They could be taken either separately or in conjunction with one another: Advanced Acting, Scene Design, Advanced Lighting, and Playwriting.
These units would not necessarily be completed in one year, two years, or even three years. Given the opportunity to add behavioral objectives as required, a teacher could provide the student with unlimited learning experiences.

A detailed explanation of this curriculum, and the rationale which guided its writing, are presented in Chapters II and III. The evaluation of the curriculum appears in Chapter IV.
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CHAPTER II

THE CORE CURRICULUM

One of the exciting facts about drama education is that it is most successful when least structured and most individualized. Yet the artistic discipline involved creates an inherent structure in the way a student goes about learning theatre.

As was noted in Chapter I, the drama program at Skyline had as a primary goal the maximum individualization of instruction. The curriculum writers were and are dedicated wholeheartedly to seeking that goal. As a matter of practicality, however, each student of drama must go through a period of "apprentice learning" before he is ready to proceed individually. Such is the nature of the performing arts—and of theatre in particular.

Hence, the curriculum writers divided the curriculum into a core and an advanced phase. The core was to contain units of basic information and apprenticeship experiences that would give the student enough of a working knowledge of theatre to participate actively in productions. Formal productions would be the major activity in the curriculum, of course, so that students could more easily "learn by doing."
Moreover, students to be enrolled in the drama program would be at various levels of proficiency in theatre experiences or general knowledge. Some students would have had extensive theatrical backgrounds in acting, crew work, and publicity. Others would have had little or no contact with theatre except that somehow they knew they wanted to become a part of it. Recognizing these variants in the student population, the writers required each student to take two specified units of the core curriculum simultaneously with other class members before continuing to the rest of the core. These required units were Orientation to Dramatic Literature and Basic Characterization.

The first of these to be taken—Orientation to Dramatic Literature—would contain the basic terminology necessary for the student to become acquainted with the language of the theatre. Without a basic vocabulary at his disposal, the student of theatre would not be able to communicate with members of his profession. Knowing the language of theatre is as important to the theatre craftsman as the understanding of printer's marks is to an author: they are the basic tools with which to work. Orientation to Dramatic Literature would also contain the elements of a playscript, an analysis of these elements, and the methods with which the student could study the effect of the playwright's life on the script.

The terminology and knowledge learned in Orientation to Dramatic Literature would be put to work in Basic
Characterization, which is an acting unit introducing the student to the character in the play. The curriculum writers felt that with these experiences the student would be armed with a useful background in theatre when he chose other units for study. If the student chose to take the properties unit following Basic Characterization, for example, the analysis of the script originating in Orientation to Dramatic Literature would be put to use when the student explained the set and its relation to the production.

The other units in the core were Costuming, Lighting, Make-up, Properties, Publicity, Sound, Set Construction, and Theatre History. To receive credit for the year's work, the student would be expected to take and complete all of the core units. After mastering the core curriculum, the student would then be allowed to choose an area of specialization in which to concentrate his study of the advanced curriculum. Because of the varied experiences within the core curriculum the student would be ready to make this choice wisely. Though not bound to enroll in the advanced drama program, if he wished to pursue a career in theatre, he would be able to take advantage of courses heretofore unavailable in the Dallas Independent School District: Advanced Acting, Advanced Lighting, Directing, Playwriting, and Scene Design.

A student would qualify to participate in the advanced curriculum before his second year if he were able to complete the core at an earlier date. After the first two core units,
his rate of progress would be dependent solely on his abili-
y. If he wanted further experiences with a particular unit,
the teacher would be free to add behavioral objectives to
meet these needs.

Each student would also record his own progress through-
out each unit. He would have his own folder for his work,
his own set of behavioral objectives for the unit he was
studying, and his own progress report. Thus, it would be
possible for each student to have behavioral objectives
that would apply to his particular needs and desires. His
records would be kept on file in the drama room, with only
the teacher and the student having access to them.

Orientation to Dramatic Literature

Orientation to Dramatic Literature is the first unit of
the core to be considered in this thesis because it is the
first unit all students take together. Introducing the unit
is the film, Summer and Smoke, taken from the play of the
same name by Tennessee Williams. This particular motion
picture was chosen because the screenplay, also by Williams,
is very close to the playscript, and because one of the
curriculum writers had used it successfully when teaching
the elements of a play, basic terminology, the history of the
play, and the analysis of the playwright's life as it affects
a script. These are the four areas of study included in this
unit.
Tennessee Williams has been studied by historians, biographers, and critics, who have written voluminously about his life and his work. Students should have no trouble discovering the social, cultural, environmental, physical, and geographical influences on Williams when he created the script. Along with his study of the script, its milieu, and its playwright, the student analyzes the ideas that inform the play. In this analysis, the student puts together important facts concerning the play and its author, and draws conclusions based on his findings as he interacts with his fellow students in the sharing of information. He is asked to apply this information to another play which he selects for independent study. Dramatic criticism is introduced in this unit by allowing the student to cite the strengths and weaknesses of the playscript. He can begin to practice formulation of ideas and beliefs in the light of his assimilation of facts.

The elements of a play include the scene, characters, plotting or plot-making, action, language, music, and spectacle (6, pp. 8, 62). The term "scene" has two definitions. In the first of these, scene is the picture onstage. What is physically on stage, for example, what kind of structures are visible, why these colors are used, or why the stage designer created the physical scene with this particular form, line, and texture (1, pp. 251, 333-334). A second definition of scene is the specific time sequence in which one
action occurs. In Graham Greene's *The Potting Shed*, the scene containing the climax of the play occurs when the priest, while intoxicated, recounts the happenings in the potting shed (7, pp. 92-95). This scene has one purpose—to explain the mystery of what happened in the shed.

Along with these questions concerning scene, certain stage terms are introduced. One example is "properties"—objects which an actor uses either as a part of the stage scenery, such as flowers on a table, or separate objects that belong to the character's personal wardrobe, such as a cane. Another term introduced in this unit is "sight lines"—unobstructed lines of vision that allow the audience to see the important stage areas in a production free from interference by scenery or properties (11, p. 84).

The persons on the stage that play the story are defined as "actors"—that is, people who perform the speeches and actions of the characters. The characters in a play, of course, reveal the story through what they say and do. "Action" is not merely an external act, but an inward process that works itself outward; it is active and moving. With regard to characters, action is defined as motivation from which "deeds spring" (8, p. 8).

Certain questions need answering concerning characters and their actions—the question of relationships between one character and another. In *The Glass Menagerie*, for example, what relationship does Tom have with Laura, Amanda,
or his father that causes him to react the way he does to situations? Why is the Gentleman Caller introduced into the play? This kind of questioning develops the enabling objective, which is to identify the elements of a given script by means of this specific activity relating to characters.

The word "motivation" is also necessary in explaining the actor's work. What psychophysiological attributes, for example, affect his view of the world? To be specific, how does Laura's being crippled and painfully shy affect her outlook, her mother's vision of her children, or Tom's sense of loyalty and protectiveness? Why do these relationships occur? Among the terms introduced into the vocabulary of the student at this time are "protagonist"—the leading character and hero of a play, and "antagonist"—the character who opposes the protagonist (10, p. 39).

Another element of the script is "plot." A play is a collection of incidents, and a plot is the arrangement of these incidents in the play. By studying the plot of a play the student learns to discuss why the characterizations, scenic pictures, color schemes, lighting, and music, were organized the way they are in a play.

The "language" of a play is what the characters say and their choice of words. A character in *Dark of the Moon*, for example, is certainly far different from one in *Of Mice and Men*. Even though both plays deal with an uneducated segment of society, the element of language is a factor in
differentiating the characters in one play from those in the other. While *Dark of the Moon* has characters who are ignorant and isolated members of a mountain community, *Of Mice and Men* deals with migrant farm workers who have been forced by their vocation to become transients in order to survive. The playwrights have written the dialogue of *Dark of the Moon* so that a distinct choice of phrase perfectly expresses characters who would live that way of life. In the same way, Steinbeck wrote a more sophisticated dialogue for his characters.

Thus language is an important key to characterization, and thereby to the entire play—what it is about, what kinds of people are telling the story, the set, the mood, the style, and the historical period of the play. Terms such as "dialogue"—a conversation between two characters—and "dialect"—the identifiable language and way of speaking which distinguish one person's speech in one locale from another person's speech living in another locale. Dialect also is concerned with the peculiar arrangement of words characteristic of certain classes and groups of persons (11, p. 192).

Another dramatic element studied in the orientation unit is "music," which is examined as to its appropriateness and its contribution to the action, its place within a production, and its importance for establishing a mood and for blending thoughts, plots, and actions. Music contributes not only to the auditory, but also to the visual aspects of
a production. By hearing a musical passage before the curtain rises, the audience visualizes the kind of scene that is to take place. For instance, carousel music seems automatically to indicate a circus-like scene. If the carousel music is played off-key or with discordant chords, the mood can be one of melancholia within the circus atmosphere, or of uncertainty, or sadness.

Special sound effects, which are important to a production, can be discussed along with the music. Examples of these effects are a bell, a train whistle, a mob scene, the noise from firecrackers, a gun shot, or any number of sounds that are needed to complete a mood, piece of business, action, or scene. New terms that are introduced include "sound system"--the mechanical equipment used to reproduce music, sounds, or anything audible produced or reproduced on records or tapes--and "amplify"--to make a sound louder by increasing the size of the vibrating element.

With the ability to rerun the film of *Summer and Smoke*--to freeze the action and view particular scenes over again--the teacher is able to introduce the various elements of a play by citing specific examples from the film. A sample behavioral objective for this unit is given below:

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will analyze the ways in which the playwright's life affects his use of the elements in a playscript.

**Enabling Objectives:** The student will be able to:
- Identify the elements of a given script.
Analyze the influences in the playwright's life that directly affected his treatment of the script.
Analyze a playscript (5, pp. 7-8).

Basic Characterization

Basic Characterization is the second unit of the core curriculum. This unit, which all students complete together, teaches the student to create a character and then portray it before an audience. Included in the unit are the character's psychophysiology; relationship with other characters in the play; relationships with the historical period of the play; status in life; wants, needs, desires, beliefs, and views; and the influence of his background on his present existence in the play. In short, the study of a character encompasses everything and everyone that has, or could have, influenced his behavior.

Class activities enable the student to conduct his own investigation. Since all students are involved in the study of characterization together, each student can serve as both actor and audience. Techniques of dramatic criticism and of research learned in the first unit are employed. A behavioral objective is as follows:

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will perform a scene from memory that demonstrates his ability to create a character.

**Enabling Objectives:** The student will be able to:
Create a character through movement.
Make a tape recording which creates a character by means of vocal techniques.
Recreate a definite character by changing style of language.
Explain how the physical appearance affects characterization.
Explain how relationships affect a character.
Explain how outside forces affect characterization.
Create a character through improvisation (5, pp. 13-17).

The physical aspects of a character are dealt with by the student actor through work with his own body. Activities in basic movement enable him to experience his own physical properties and thereby add a physical dimension to the motivational aspects of characterization. From the basic positions of the body, the student chooses a character and discovers not only his appropriate posture, but a gesture he might use. Freeing the student from inhibitions about his body is achieved by means of exercises and work in basic movement. After this, the student strives to express the language of the character's body.

Work in pantomime also helps the student realize the important part his body plays in character portrayal. When he has no dialogue and must rely wholly on his body to tell a story by creating a character, he learns the basic lesson that drama is a visual art first and a verbal one second. Stanley, for example, from Streetcar Named Desire by Tennessee Williams, communicates more about who he is through his posture than through any line in the play. He shows the audience his station in life. By itself his posture tells the audience of his self-assurance, his "stud" approach to life, the way he uses his potency throughout society, and
the basic dependency he never wants to admit. Simple posture exercises help the student master this difficult form of bodily communication. Moreover, posture is important to the emotional as well as the physical aspect of a character. It is the bodily expression of a feeling. For example, a slumped posture can indicate a character's disappointment in himself. By studying the motivations within a scene, an act, and an entire playscript, the student is able to plan movements for his character that will seem consistent with the motivations present in the playscript.

An actor's movements must also be consistent with the period in which his character is living. In Love for Love by William Congreve, for example, it is imperative that Valentine move like a gentleman of the period. If the actor playing Valentine portrays a gentleman of today, he will not fit into the Congreve play or cast, even though he is still playing a "gentleman."

In this manner, the student determines what physical attributes he must bring to bear on his characterization. Physical exercises keep the body responsive to demands of characterization. Such terms as "pantomime"--the art of conveying meanings, emotions, actions, by mute gestures--and "stage position"--profile, three-quarters, full back, full front, one fourth positions--are added to the student's theatre vocabulary (7, p. 2).
Though character portrayal is first of all physical, vocalization is also important. By using a tape recorder, the student is able to perform vocal exercises to discover the range and flexibility of his own voice and to experiment with the vocalization most appropriate to his character. Words such as "timbre"—voice quality and inflection—"pitch," and "tone" are introduced throughout this part of the unit (13, p. 73).

Along with vocalization, study of a character's language gives added dimension to work on characterization. If the actor has studied the posture and movement of the character of Algernon in The Importance of Being Earnest, for example, his characterization will be incomplete if he does not study the distinct British dialect by listening to records that demonstrate the dialect, by studying various dialect books, by indicating on his script the diacritical markings appropriate to the British dialect, and by practicing his lines on the tape recorder in order to perfect the dialect. For the student of theatre, the character of Algernon is inseparable from the distinct British dialect. Furthermore, the actor also studies the structure of the words and phrases that make up all the play's dialogue.

Vocal exercises serve the actor in more ways than merely helping with sounds being produced from printed words on a page. Research into why the character speaks as he does may reveal an interesting life-style that is invaluable for the
study of characterization. In *Long Day's Journey Into Night* by Eugene O'Neill, for example, the pronunciation and enunciation of Tyrone provide insights about his life as an actor, which in turn explain many of his actions. By virtue of his theatrical background, which was filled with great successes that led to indifference and finally to oblivion, Tyrone would have beautiful speech that would reveal his Scrooge-like guardianship over the finances and his seeming preoccupation over his own life-script to the exclusion of recognizing the cries of help from his family, which are not fully explained until the final act. Moreover, the social status of J. B., in Archibald MacLeish's play, is explained by the moment when J. B. delivers his first speech. At the rise of the curtain, J. B. is a contented and light-hearted man. Wealthy, successful, and powerful, he is nonetheless a loving family man with an easy manner and a humble spirit. His speech is cultured, self-assured, and relaxed.

Thus, the way he uses language is one of an actor's most valuable tools. While studying an historical period for movement and vocalization, the student can become aware of costumes. What a person wore in the era portrayed by the play is a definite aid to character analysis. If an actress were to play Elizabeth in *Elizabeth the Queen* by Maxwell Anderson, for example, not only the outer appearance but also the undergarments would be worthy of note. Why did farthingales come into existence? What does it feel like to wear one?
How does a person move when encased in one? If an actor were in Suddenly Last Summer by Tennessee Williams, to take another instance, how would his costume affect him? Would he feel any different if he were to put on the clothes of Claudius, uncle to Hamlet?

Moreover, color, line, form, and texture of a costume affect how an actor visualizes his character. If Miss Alma in Summer and Smoke wore a bright red costume, or Rosa Gonzales of the same play dressed in white bridal lace as she danced in the cantina, the clothes would not fit the character. Color tells a story in itself, and the actor must make choices that are consistent with the way he views his character. Line and form of a costume are also important in dressing a character; Miss Alma would not wear a low-cut dress, but Rosa Gonzales would. The line of Miss Alma's costume would be conservative, and the form would certainly not reveal the shape of her body any more than was the conservative fashion of that time. In the same way, the texture of the material plays a part in characterization. A dotted Swiss would be appropriate for Miss Alma because of its bumpy texture; Rosa Gonzales would prefer smooth, slick fabrics—such as satin.

As the student works on costuming his character, certain terms are introduced: "toga"—the loose outer garment worn by citizens in ancient Rome—and "farthingale"—a hooped skirt or framework for expanding a woman's skirt worn in the
sixteenth and seventeenth centuries—in fact, any term that helps describe a character's costume (3, p. 255).

Going beyond physical attributes, the student must examine his character so closely that he understands why he reacts as he does to certain people or events. Ibsen's Ghosts, for example, requires a study of the Alving family. The past also has great bearing on the characters in Williams' Mooney's Kid Don't Cry. Finally, no actor can make an audience believe he is Biff in Miller's Death of a Salesman if he has no conception of the life lived by the Loman family before the curtain opens.

Thus, a student is encouraged to study a character psychologically. What are his likes and dislikes? What are his fears, his hopes, his goals, his realities? In short, all the things that constitute a psyche are important if the student is to create a believable character on the stage. No relationship is too small, no part of the personality too insignificant, for the student to study if his character is to seem alive on stage.

No study of personality is complete, however, without an examination of the total environment of the period. If Summer and Smoke is used as an example, how does the town of Glorious Hill affect the character of Alma? What is the significance of the play taking place in the South? Does Alma's father being a minister have any bearing on her character? What kinds of furnishings are part of the house Alma lives
in? To what degree was Alma's mother unable to cope with life; was this significant in Alma's development? What was Williams striving to say by placing Dr. John's house next door to Alma's? What part does her environment play in Alma's concept of herself as a daughter, the hostess of the rectory, the long-suffering Christian, or a woman?

At this point in the unit, "role-playing" is employed as a technique to bring out truths in a character. Role-playing is imitating or performing a set of attitudes and behaviors for which the characteristics are prescribed by one's society or by someone's special concept. Role-playing means acting out the concrete details of the attitudes and behaviors in a contrived situation for the purpose of uncovering further insights about oneself or the character one is studying (12, p. 481). Through role-playing a student can demonstrate how family and social relationships affect the thinking and conduct of a character, or discover how he views the personal relationships of his character.

Along with role-playing goes "improvisation." The student is given an object such as an old hat, a dead corsage, an onion, a piece of chewing gum, or any number of things, and asked to create a scene around the article. Other students may join in at any time. By means of tape-recorded music, live music, or a phonograph record, the students listen and respond with improvisation on any subject that
comes to mind using only the music as stimuli; other students may enter the improvisation at any point.

As a result of these exercises, the student makes inferences that aid him in creating the total character. Finally he chooses a scene, researches it, memorizes the lines and business, and portrays the character before an audience. Throughout this final exercise, the student is guided carefully through the techniques of dramatic criticism.

This relatively independent activity completes the unit on basic characterization, and with it the two mandatory units of the core curriculum. After this, the student may choose any unit of the core as the first of a series of more specialized, yet still basic, studies of theatre arts. In the description of these units which follows, they are examined in alphabetical order.

Costuming

If the student chooses to specialize in costuming, he is first given a list of undefined terms. One of his tasks is to achieve command of the activities and concepts which the terms signify.

The method that he uses is the costuming of a play. He selects his play and then examines the uses of line, color, fabric, and decoration through class discussion and independent research. Designing a costume plate does not necessarily mean that the student must be an artist. It simply means that
he needs to be able to conduct adequate research for the play, recognize the needs of its characters, and then demonstrate that knowledge by drawing or painting pictures of the costumes which the character will wear.

Some students may actually want to make the costumes themselves. The teacher has the freedom to create new behavioral objectives to satisfy the desire for further experiences in costuming.

Using what he learned in the first two units—Orientation to Dramatic Literature and Basic Characterization—the student practices the research techniques or refers to data previously gathered that will aid him in creating the most appropriate costume for a character to wear. If he chooses a more in-depth study beyond the stated curriculum, the student may create the costumes for a production.

Costume terminology learned in Basic Characterization is still used, but new terms such as "set of costumes"—the entire wardrobes of all characters in a play—and "costume accessories"—objects the character wears that are necessarily sewn onto the costume, such as jewelry, decorative hat pins, and feather boas—are introduced (1, p. 276).

Lighting

After completing Orientation to Dramatic Literature and Basic Characterization, the student would be free to choose any unit of the core; he might choose the unit on lighting.
The student who studies lighting also receives a list of undefined terms. Besides working on terms, he observes a demonstration of the light board and makes notes. After the demonstration, he describes the functions of stage lighting and diagrams the light board. With this information, he draws up a cue sheet for lighting a play of his own choosing.

He is also encouraged to demonstrate his cumulative lighting knowledge by lighting a full-scale production. Through experimentation at the light board, he learns to mix colors, create various atmospheres, cross light, light for emphasis, and carry out the playwright's statement with lighting. Referring to Orientation to Dramatic Literature, he is able to understand the process of discovering the playwright's dramatic statement.

The beginning light unit thus introduces the student to the basic techniques of lighting. Afterward, he can go directly to another unit in the core or request more in-depth experiences through behavioral objectives created by the teacher expressly for the student who wishes to delve deeper into lighting than the stated curriculum allows. Words such as "fresnel"—a spotlight with a short focal length—and "gelatin"—a thin, translucent piece of specially treated colored paper put over stage lights—are added to the student's theatre vocabulary (10, p. 46).
Make-up

If the student wishes to study the art of make-up, he moves to that unit of the core. Again, experimentation is the primary learning activity. After receiving his list of terms to help him develop his theatrical vocabulary, the student watches a demonstration of make-up application. He takes notes and then actually applies make-up to a partner. After this, he is allowed to apply make-up in a production.

Terms associated with this unit include "mortician's wax"—a putty-type substance used for building parts of the face, such as the nose, eyebrows, chin, or any area that needs remoulding—and "base"—the color applied to the face of an actor to give him color and to serve as a foundation for other make-up (4, pp. 15-16).

Properties

A study of the property crew's responsibilities to a production is carried out in the unit on properties. Discovering how difficult it can be to find and take care of properties for a production is part of the training of every serious theatre student. After play selection occurs, the student determines the properties needed and discusses community resources with the director and the members of the properties crew. A list of properties and decisions about the best way to distribute the properties, which side of the stage to keep them on, how to tag and protect them
from all persons with whom they might come into contact—are all a part of the property crew's responsibility. The properties crew learns organization, resourcefulness, and respect for items that have been borrowed.

Crew members also make valuable community contacts for the department and help the publicity committee by locating patrons to attend and support the production. These community resources are very important. Where in the community, for example, can a crew member borrow an item for a show? The answer to this question is dependent on the theatre program's list of patrons.

As the student in this unit completes his work, terms for properties peculiar to a particular period are studied and placed in his vocabulary: words such as "pedestal table"—usually round or oval supported by a central column or pillar with spreading base, usually found in pairs—and "alcove"—a recessed part of a room for a bed, cabinets, bookcases; also, a recessed part of an exterior building that frames a window or door (2, pp. 4, 334).

Publicity

Every student of drama must understand how people are brought into the theatre. Publicity is an important activity that actor, technician, director, and playwright should learn well. The job of the publicity staff is to be thoroughly familiar with the play in order to be able to plan an
effective campaign to bring people into the theatre. If no one comes to the play, half of what makes the play exist is gone.

The student in this unit creates a publicity campaign. He has the freedom to choose the play—it may be one that is currently in production or it may be one that is not a part of the year's scheduled productions. With class discussion and the sheet of terms concerning publicity, the student maps out his campaign. At the same time, he learns about the sources of publicity. How can the local radio station be of help in the limited-budget publicity campaign, for example, and what about the newspapers—both on and off campus? Other sources of publicity are loudspeaker announcements, posters, and a series of "teasers" performed by the actors to promote the show. A study sheet made to distribute among all teachers, not only in the local school building, but in the other schools of the district and interested schools outside the district, to acquaint them about the play and enable them to give their students a background study of the play, was mentioned in Chapter I. Finally, if the budget permits, postcards can be sent to the patrons of the school.

Sound

Sound is an area of study that has been stressed in the curriculum. Each student must be exposed to, and have
experience with, the sound effects and the music required for a production. Musical passages within a script can create a mood, support action, act as a bridge, give impetus to a scene, and point up important pieces of business. Sound effects can accomplish the same ends.

The sound plot the student creates will only come after experimentation with music, sound effects—either self-created, or discovered through sound tracks or records—and much trial and error.

Though the student works with the director, the latitude for creativity is extensive. If the student is to create a sound plot for a play that will actually be produced, he can experiment with the available equipment: books, records, and a sound system that includes a record player, a tape recorder, and accompanying speakers. At Skyline it may be possible for the student to use the video equipment that belongs to the television cluster. Certainly it is possible for a student to compose his own music, play it, record it, and use it in a production. Skyline, in fact, offers the experimental musician opportunities that might not be possible for him in any other subject area in school.

Set Construction

Under Scene Design in Drama, Curriculum Bulletin, is a core unit on set construction. In this unit, the student constructs and paints a flat, which is considered to be the
basic unit of scenery. It is impossible for each student to build and paint his own flat. The shortage of storage space prohibits such an activity, and the available space for construction is limited. The rationale of the theatre cluster allows students to choose the order they take the core units; consequently, all students are not involved in set construction at one time. Moreover, it was decided to allow students to build and paint flats as a group activity, thus partially alleviating the space problem.

The instructor demonstrates and explains the uses of the tools involved in the building of the flat. With an accompanying lecture, the instructor thoroughly orients the students to the various parts of a flat and how it is to be constructed. The student groups then build the flats.

After the task is completed, the teacher conducts a class discussion on various painting techniques. The group members discuss what method or methods they wish to employ when painting their flat. They discuss and make a decision as to the color to be used and the method to be applied to their flat.

The ideal time for the set construction unit is when a play is in production and the flat can be used in the production. The student in the theatre cluster may be working on a flat at a time when there is no production, however, and in that case the group stores the flat for future use. If
more than one flat is built at a time, the lashing of flats is demonstrated and implemented.

If the student is interested in set construction beyond these activities, additional behavioral objectives may be introduced. A student may also choose to work on the set construction crew, helping to build an entire set for a production.

Theatre History

The unit on theatre history is unusual in that it is the only one studied within every other unit of the core. Theatre history is so much a part of every area of theatre that to make it a separate and independent study would not use its full potential. When studying the unit on basic characterization, for example, the student has to research the period in which the character is living to get an adequate understanding of the environmental, social, and historic influences that determine the behavior of a character. As an example, Henrik Ibsen saw a discrepancy in the stated philosophy of Norwegian life and the actual day-to-day existence of the Norwegian citizen. Whereas the philosophy expounded democracy and equality for all, in actual practice certain classes of people were unable to rise above a prescribed life-style. Women were one such group within this society. Ibsen, as a witness to this phenomenon, recorded his observation in A Doll's House. The protagonist, Nora,
was made the representative of the Norwegian woman. Labeled as a "plaything" by her husband Torvald, Nora rebelled against not only the life-script imposed upon her as a woman, but more importantly her lack of self-determination as a human being.

Yet *A Doll's House* (1879) occupied the midpoint in a period (1865-1890) when changes were occurring in the lifestyles of people all over the world. Inventions such as the electric light, the transatlantic cable, the automobile, and the phonograph became realities. Revolutionary writers such as Zola, Dickens, Swinburne, and Thomas Hardy, and painters such as Rossetti, Renoir, Monet, Degas, and Toulouse-Lautrec shocked the world. While Oscar Wilde was amusing English society with his satiric epigrams, famines ravaged Ireland, and a mass exodus to America began. Bismark armed Germany, the United States suffered through the Civil War, France fell before the Prussian invaders, and Disraeli and Gladstone led the British Empire to world domination. In this period, Sardou wrote *Dora* (1878), Gilbert and Sullivan wrote *The Pirates of Penzance* (1880), and Ibsen proved to be the single most important force in dramatic writing in Europe and America (*+, p. 461).

The costumes of the day reflected this period of flux. The men wore velvet and satin, scarlet and green and gold. Knee-breeches, the frock coat, a wide variety of hats, closely-cropped hair, and the Inverness cape were marks of
good grooming and restraint. While London tailored the fashionable men, Paris dressed the women. As soon after the Siege of Paris as possible, for example, dressmakers were hard at work "gowning the smart world" (3, p. 461). The well-dressed woman wore pounds of hair; a bustle; a corset, being careful to emphasize the rear; yards of skirt material; silk, high-heeled shoes; and frills, ruffles, and laces (3, p. 461).

To research a play, therefore, is to experience the era in which it was written. Looked at in this way, theatre history is not a confining study of dead people or a forgotten and unrelated society. It provides the life-force which may be lacking in the script. If the student is responsible for the music and sound effects in The Importance of Being Earnest, for example, the script gives limited assistance. Study of the composers of the day and their works is necessary to discover the type of music preferred by the people Wilde writes about. That Earnest is a comedy of manners and that Oscar Wilde is a master of this theatrical style are important facts if the student is to formulate a conception about the music appropriate to Wilde's play. Learning, moreover, that the English reacted to situations with behaviors appropriate to their social class provides the student of sound effects with definite clues as to what would be the logical choice of music and the proper instrument to be used in its reproduction. It gives him clues as to the insertion of music into the script
for emphasis, color, and bridging. For instance, the rhythm of the script would certainly indicate the type of music, its tempo, and its uses within the script. Perhaps the harpsichord would be selected as the instrument to be used in the production of the music for Earnest. By contrast, the instrument chosen to reinforce a contemporary play might be the guitar.

Trends in theatre history are recognized through a study of various periods. Ibsen’s Doll’s House, Hedda Gabler, and Master Builder heralded a kind of Renaissance of the dramatist. Wilde wrote such masterpieces as Lady Windermere’s Fan, The Importance of Being Earnest, and Salome. A few years later, George Bernard Shaw’s biting satires found willing audiences. Stanislavsky and Checkov began their collaboration. During the same period, the physical theatre was greatly influenced by the invention of electricity, among many innovations (10, p. 443).

All this is to show why the student must be able to see how history affects every aspect of theatre, and is therefore important to every unit of study. Terms related to periods of theatre would be added to the student’s theatre vocabulary.

The core curriculum has now been described. Once all these areas are covered, the student is free to proceed to the advanced unit of his choice. Which unit he chooses is up to him. The kind of work he experiences is delineated in Chapter III.
CHAPTER BIBLIOGRAPHY


CHAPTER III

THE ADVANCED CURRICULUM

The advanced curriculum is designed for the student who has completed the core curriculum and wishes to specialize in two of the following units: Advanced Acting, Advanced Lighting, Directing, Playwriting, and Scene Design. The two units are taken either separately or simultaneously. If a drama student returns for a third year, he chooses two more units.

Advanced Acting

This unit begins with a study of the great actors and actresses from different historical periods. Armed with the glimpse at a particular historical period covered in Basic Characterization, the student now studies the history in depth. He places the actors of an era in a particular physical theatre and associates them with the contemporary people and events that shaped the world they lived in, and the social movements that affected them.

Theatrical sensitivity exercises are also important in this unit. These exercises--both mental and physical--develop an actor's mind and body. As was noted in Chapter II, one of the most important goals for the actor is to become more aware of his own body. This awareness is
developed through relaxation exercises. The student either sits in a chair or lies on the floor and completely relaxes specific areas of his body on command. Another exercise along this line is one that asks the student to trace his blood through his body: to imagine, on command, the blood rushing through different parts of the body (8, p. 56).

At another time, the student imagines how variations in heat and cold affect his body. He sits in a circle and, on command, reacts to supposed temperature changes. He then participates in an exercise that asks him to react to various stimuli which suggest temperature changes—wind blowing, for example, or glasses clinking together (8, p. 57).

Finally, the student is given a situation and asked to react to it both physically and mentally. A group of students stand in front of the class, for example, and when fellow students shout commands (each student expressing a separate and distinct directive) the group in front of the class must react to each one. The structure of this exercise is that each student is inside a box, and must feel the sides of his own private box. He must determine what the texture is, what materials it is constructed of, and the color, the temperature, the size, the degree of confinement—is he tied up and cannot move, is he blind, and so forth—and the time of confinement.

Each student takes his turn in the box exercise. Not only do such activities aid the student in exploring and
understanding his own mind and body, but they again prove what a major tool concentration is for the actor and how closely it is related to body awareness. If the student's body is stiff and uncooperative, his concentration will be hampered. The actor should be cognizant of the strong relationship that exists between his mind and body (3, pp. 13, 44).

After individual exercises have been completed, the student is put into contact with his fellow actors. Together they formulate movements and simple stories in reaction to music. Following the exercise, students are encouraged to discuss their feelings and discoveries.

Then, working in pairs in the mirror exercise, the trust exercise, and the blindness exercise, the student actors learn to trust, depend on, and share themselves with their partners. Each actor faces his partner; one plays the part of the mirror, and the other plays the part of the "person." The object of the exercise is for the "image" in the mirror to reflect the hand movements, body movements, and facial expressions of the person at the instant they are made. After time is called, the partners change roles. The instructor beats out a rhythm for the students to follow when performing this exercise (8, p. 60).

The trust exercise forces the students to depend on one another. As a result, they learn to trust each other implicitly. One person is blindfolded; his partner leads him
around the room, halls, outside the building, wherever possible (the more sounds, textures, and temperature changes he experiences the more successful the exercise). The sighted person creates obstacles and leads his partner safely through them. Verbal interchanges are encouraged. After a time, the roles are reversed (8, pp. 171-173).

The blindness exercise forces the actors to touch one another. Half the class is blindfolded, the other half can see. The blindfolded actors sit or remain in one place; the seeing actors go from blindfolded actor to blindfolded actor allowing the blindfolded actor to recognize him solely through the sense of touch. No conversation takes place, but the blindfolded actor can speak. The sighted actor can only move his head in response to the blindfolded actor's questions or comments. When the sighted actor is recognized, he moves on to the next blindfolded actor. The roles are reversed after each blindfolded person has had experience with every sighted class member (8, pp. 171-173).

The next activity—the paper exercise—allows students to stretch their imaginations and develop their creativity. At the same time, they become members of a group who must work closely together. The exercise begins with students dividing themselves into groups. Each group is handed identical sheets of crumpled paper. After each group member examines his crumpled piece of paper, all the pieces are taken from each group and placed in the center of the room
in a pile. A member from each group is chosen by his group to retrieve the piece of paper that belongs to his group. More paper is given to each group and together the members make an airplane. A flying contest follows, and the airplane that can fly the farthest wins. From these same sheets of paper, each group then makes an animal. The best and most original animal wins. Three additional sheets of paper are given to each group; along with the used paper, the group creates a project made out of paper and composes a study that includes the project. The students are challenged to use their imaginations and creativity, and encouraged to feel pride in the group's accomplishments.

Meanwhile, physical exercises have allowed the student to react to various stimuli presented by the instructor. For example, the instructor beats out a rhythm that the student actor must follow in an improvisation. The sensations of falling, of weight consciousness, and of sensory awareness give the student further insight into the reaction he makes toward a given situation. Running-in-place exercises allow the student to develop his concentration because he is asked to run in a circle with his fellow actors, and on command from the instructor, to freeze in a certain position requested by the teacher. As he is running, for instance, the instructor may say, "When I say stop, you are to freeze in the position you see a famous athlete. Stop." The students freeze and the teacher then works his way around
the circle examining the power the student is exerting over his body and the imagination he displays regarding the position he has chosen. The instructor then may ask various students to remain frozen while other students break their positions to observe their fellow actors. The instructor may also ask the students to react to one another in a group, as, "When I say stop, you are to form a grouping with the actors around you. The scene will be one of sympathy for one another. Stop." Then the students react toward one another. They turn; their bodies react (1, pp. 1-3).

Improvisations are another important tool for an actor. Students improvise posture exercises, sensory exercises, music exercises, and various group number exercises. For example, the students may be given a situation which calls for them to be a certain person of a certain age, or asked to improvise a situation using body posture exercises. Sensory exercises are improvised when a student is placed in a situation where food and drink, and hot, cold, smooth, and rough textures are suggested to him. His task is to make the audience believe the reality of the taste, smell, touch, and so forth that he is "experiencing." Improvisations dealing with music are accomplished when a record is played and students, one at a time, in various groups, or with the class as a whole, react to a particular musical selection (8, p. 153).
When students are called upon to improvise a group number exercise, each student is supposed to tell a story, describe a situation, or express an emotion using only his telephone, house, or social security number as dialogue. As he repeats the number over and over, he can gradually bring other students into this exercise (8, p. 126).

After weeks of training, the students are ready for more complex techniques of characterization. Those developed by Constantine Stanislavsky are used for a start (9). One student is asked to use these techniques in portraying his character to an audience. Such words as "spine," what the character wants in the play and in life; "actions," various things a character does to achieve his desire; and "beats," brief actions that make up a plot done by one or more characters, are presented to the student (7, pp. 51-53). Then he chooses a play, selects a character, and portrays that character. Following this activity, the student creates a dramatic interpretation. Having chosen a theme using a single playwright, a theme using several playwrights, or a play that includes several characters whom the actor can portray, he memorizes the scene or scenes, creates the costume or costumes for his character or characters, does the same with make-up, lights the production, devises his own sound or special effects for his recital, and then presents his scene to an audience.
Advanced Lighting

If the student chooses Advanced Lighting as one of his areas of concentration, the experiences provided in the curriculum ready him for an apprenticeship in technical theatre or prepare him for college courses in lighting. The curriculum writers believed that a student should understand the history of lighting before actually designing the lights for a production. The reasoning behind this philosophy was that the student should not only see the heritage of great lighting designers, but also glean ideas and methods of illumination which experimentation made possible with limited resources. Thus the pre-electric age of lighting provides the background study of such experimentalists as Inigo Jones, who was responsible for giving the masque its elaborate stage designs. Tracing the historical development of stage lighting from the campfire to the natural lighting used during the Greek, Medieval, Renaissance, and Elizabethan periods demonstrates what can be accomplished without electricity and how recent is its use in theatre illumination. The study of a great theatre designer during the advent of electricity, Adolph Appia, serves as a prelude for the study of the science of lighting in the theatre of today (5, p. 435).

Color plays such an important part in theatre lighting the curriculum has devoted an entire terminal behavioral objective to its use. Various methods are used in producing color with lights. Gelatins are available to change ordinary
white light to colored light, for example, and colored bulbs are sometimes inserted in lighting instruments. Black lights have had much use in recent theatrical productions. The prospective lighting technician must know the media of color and the methods used to present those media. The degree to which a color will mix with another color, and the spectrum of colors that can be made available through stage lighting, are among the facts which must be used when lighting a production (11, p. 177).

Within a particular culture or society, color affects feelings in a special way. Blue light, for example, creates a somber mood for Americans. A brilliantly lighted stage, on the other hand, causes the audience to be gay and happy. Thus, the lighting designer must study the impact of certain colors on a set and on the audience. The psychological effect of color in stage productions is limited only by the imagination of the designer, and his experimentation enables him to discover color combinations that create moods and effects which clarify and support the playwright's dramatic statement (6, p. 7).

No thorough study of lighting is complete without an understanding of electricity. In fact, safety often depends on this knowledge. Various terms are introduced and their relationship to stage lighting is studied through personal research and class discussion. The student examines the parts of a control board in sufficient detail to be able to
explain their uses in lighting. The dimmer system of the various lighting instruments is discussed.

Now the student is ready to concentrate on the product of the various light sources—the beam. The throw of the beam, its focusing capabilities, the various lighting instruments that emit various intensities and shapes of beams, and further study and experimentation with the versatility of the instruments are in order. The student lighting designer charts beam throws, experiments with the focus of various lighting instruments, and discusses cross lighting (11, pp. 191-193).

At this point, the student is given two independent projects. In the first, he is asked to decide on, and plot, the lighting requirements for both an arena theatre and a proscenium theatre. After completing this task, the student creates and executes a light plot for his own production. He works with the director, lists the lighting needs of the play-script, and discusses their implementation with the director using the available facilities. Throughout the project, the student consults with the scenic designer, the costumer, and the make-up artist to learn their color schemes, their line and form, their style, and any lighting needs they require. The student lighting designer then determines the color requirements of his plot. He decides on the necessary instruments to accomplish his concept of the production. The cue sheet is drawn up as a guide for the execution of the
light plot. Specific instructions from the director are incorporated into the light plot.

The behavioral objectives for the lighting unit are given below (4, pp. 32-35):

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will trace the historical development of stage lighting.

*Enabling Objectives:* The student will be able to:
- Describe the uses of lighting before the Sixteenth Century.
- Describe early lighting methods (pre-electric).
- Describe the advent of electricity's influences upon stage lighting.

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will describe the use of color as measured by teacher-designed test.

*Enabling Objectives:* The student will be able to:
- Describe the methods used in producing colored light.
- Explain the psychological effect of color in stage productions.

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will explain methods of lighting control as measured by teacher-designed test.

*Enabling Objectives:* The student will be able to:
- Define elementary terminology of electricity.
- Relate terms to stage lighting.
- Explain the parts of a control board.
- Contrast various dimming mechanisms.

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will illustrate area lighting of various theatres as measured by completed sketches.

*Enabling Objectives:* The student will be able to:
- Explain the use of focus.
- List lighting requirements for various types of theatres.

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will create and execute a light plot for production to be measured by teacher evaluation.

*Enabling Objectives:* The student will be able to:
- Determine lighting requirements for a specific play.
- Create a light plot.
- Create a cue sheet.
Directing

A student who aspires to be a theatrical director may choose the advanced unit on directing. Among the terminal behavioral objectives of this unit is an objective on directing children's theatre. In this situation, "children's theatre" is defined as a student production with a script prepared for an audience composed exclusively of children. Their ages are from three to four. The reasons for including children's theatre in the directing unit are (1) the variety of theatrical experiences provided in children's theatre allows the director possibilities of artistic achievements unlike those found in most theatrical productions, (2) children's theatre can bring to the fledgling director an in-depth study of the audience in a controlled setting before production, and (3) the director has access to an audience of children made available through the Child and Youth Care Cluster within the Career Development Center at Skyline.

This cluster offers opportunities for the student who wishes to enter the field of the education of children, or the care of children—that is, the future day-care center teacher, director, or worker, and pre-school or elementary school teacher. Students interested in child psychology or child psychiatry are able to take this cluster as a valuable preliminary work experience prior to their university training. The children enrolled in the cluster are from eleven
ethnic groups in the Dallas community. These children are selected from applicants, and they remain in the cluster for half a day, every day. There are two such groups in the program at Skyline—one enrolled in the morning cluster, one in the afternoon.

Students of theatre may enter the Child and Youth Care Cluster as observers and participants in the program. They can study the resource materials available on child development, and theatre techniques can be used to teach the children such tasks as memorizing a song, choral speaking, role-playing, reciting a poem, and telling a story. While the student teaches the selected task, he also evaluates the reactions of the children. Then he compiles a list of subjects he feels would be of interest to this particular age group. From these subjects he chooses a script he believes the children would like. The script may have to be adapted to the student-director's purpose in view of this particular audience. If royalty is required, it is paid.

Using his classmates within the theatre cluster, the student-director chooses a cast, selects his crews, and begins rehearsals. His audience consists of the Child and Youth Care Cluster children. After the production, the student-director evaluates his own work. He lists the problems and their solutions, if known, and summarizes the single best experience. Finally, he recommends ways to improve the next production.
When the student reaches the stage of the directing unit at which he directs a play for his peer group or an adult audience, he has reached the most advanced level of the directing curriculum. Like playwriting, this activity is the culmination of all the activities in both the core and the advanced curriculum.

The director chooses the playscript with certain requirements in mind. What are the demands of characterization? Are the actors who are available equal to the demands of the playscript? Can the set, costume, and make-up requirements be fulfilled? Can this play be done on the stage that is available? Are there special effects that cannot be accomplished, such as certain lighting requirements, sound effects, smoke, rain, turntables, trap doors, and so forth? Is the royalty too expensive? Is the budget for the production adequate? Finally, and most important, does the director truly want to produce this playscript?

Once the student director decides that all these questions can be answered satisfactorily, he proceeds to his research. Beginning with an in-depth study of the playwright, the student covers all areas of research that were included in the other units of the curriculum. The behavioral objectives for this independent work are given below (4, pp. 45-46):
TERMINAL BEHAVIORAL OBJECTIVE: The student will be able to identify the playwright's intention as measured by a comparison of the sequential logic of his statement to the sequential logic of the play.

Enabling Objectives: The student will be able to:
- Recall facts regarding the life of the playwright.
- Identify intervening influences upon the playwright's work.

TERMINAL BEHAVIORAL OBJECTIVE: The student will determine his own approach to the play as measured by his own interpretation consistent with the playwright's intention.

Enabling Objectives: The student will be able to:
- Analyze previous methods of producing the playwright's work.
- Identify the core of the play.
- Design his own approach to the time and setting as measured by his own interpretation consistent with the playwright's intention.

TERMINAL BEHAVIORAL OBJECTIVE: The student will be able to block a script as measured by the basic techniques consistent with the form and theme of the script.

Enabling Objectives: The student will be able to:
- Explain blocking techniques.
- Demonstrate blocking techniques by marking a script.

TERMINAL BEHAVIORAL OBJECTIVE: The student will determine his tryout and rehearsal techniques as measured by his ability to evaluate his facilities and environmental situations in concert with selected forms.

Enabling Objectives: The student will be able to:
- Answer questions concerning tryout and rehearsal techniques.
- Describe selected method of tryout procedure.
- Map out a rehearsal schedule.

TERMINAL BEHAVIORAL OBJECTIVE: The student will direct a play for laboratory production to be measured by teacher evaluation.

Enabling Objectives: The student will be able to:
- Describe the importance of the crews as applied to this production.
- Log rehearsals.
- Evaluate the finished production.
EVALUATION:
1. Appropriateness of script
2. Believability of characters
3. Use of color:
   a. Costumes
   b. Set
   c. Make-up
4. Use of movement
5. Appropriate pacing
6. Use of music

Playwriting

The advanced theatre student may choose playwriting for his specialized study. Included in the unit are a section on writing a script and another on writing critical reviews of plays in production. These areas are reconciled in that the student may experience on the one hand the making of a play-script, and on the other, the criticizing of a playscript in performance.

The student playwright is asked to identify and discuss the elements of a script as introduced in the core unit, Orientation to Dramatic Literature, which was examined in Chapter II. Studying the elements of a play again reintroduces the student to the structure of a playscript.

Short writing exercises allow the student to succeed at small tasks that build on one another. He begins his thinking process, for example, with what he knows:
1. He lists the happenings of a day and chooses a story line.

2. In another exercise, he writes a short character sketch of an acquaintance. Heformulates the sketch into a series of incidents that tell a story.

3. Recalling a recent conversation, the student playwright records the dialogue. After listing the incidents that occurred in the conversation, heformulates these incidents into a specific setting and time period, and then inserts necessary sound and/or special effects and lighting requirements that explain and support the dialogue.

4. Using a fairy tale or nursery rhyme as a model, the student rewrites the story utilizing the same characters but placing them in a different setting with a different conflict.

Having completed these writing exercises, the student begins to write his playscript. Whether he begins with the characters or the story line, the individual student lists the reasons for his choice. This helps him think through his decision and points him in the direction he wishes to go. The incidents begin to unfold and the characters begin to be defined. Each character's physical appearance, psychophysiological make-up, and relationships with the other characters are identified as the student-playwright draws on the information he has learned from the core unit, Basic Characterization, which was delineated in Chapter II.

The student playwright may have already decided on the style of his play; if not, he makes that decision now. The style crystalizes the time, rhythm, pacing, setting, psychophysiological make-up, and physical appearance of the
characters. It places the characters in an historical period. A French Renaissance lady, for example, reacts differently from a twentieth-century lady. Not only are the costumes and make-up different, but also the silhouette—the French Renaissance lady preferred a rounder, fuller figure, while the twentieth-century woman strives for a slender, reed-like appearance. Once the period is established, the rhythm, pacing, and setting are dictated by the style which is required.

Plot-making, the arrangement of incidents in a play-script, is outlined, then expanded as necessary stage directions are inserted. After the playscript is completed, it is evaluated. Since no playscript can be criticized adequately until it is performed, the student playwright submits his script to the teacher for possible production. If it is accepted, a thorough evaluation can take place; if not, the only recourse is to judge the playscript as a written document. The form for evaluation of a playscript is (4, p. 11):

1. Subject:
2. Theme:
3. Plot progression:
   a. Rising action:
   b. Climaxes:
   c. Falling action:
4. Characterization:
   a. Adequate description:
b. Believability:

5. Dialogue:
   a. Pertinent to script:
   b. Pertinent to characters:
   c. Concise language:

6. Adequate descriptions:
   a. Characters:
   b. Plot:

7. Logical time sequences:

8. Adequate stage directions:

9. Additional comments:

Further work is provided in this unit by having the student criticize a performance. The student critic identifies the major critics, analyzes their style and emphasis, and answers the following questions: What is a theatre critic? Who are the major critics of our time, and what do they say about critical analysis? After studying a particular critic, what components of a production does he emphasize?

At this point, the student chooses a play to review. He looks at several plays for different reasons:

1. In the first play he critiques, he is concerned only with its structure. Does it have all the elements necessary to any playscript?

2. He reviews another play by giving his major consideration to the characters. "Do they fulfill the requirements of characterization?" he asks.
3. In the third play, the student evaluates the production. Were there adequate and appropriate sound and special effects? Was the setting believable and relevant to the playscript? Did the lighting support the intent of the production? Did the costumes add to the production? Was the make-up suitable? In other words, were all the visual and auditory effects sufficient for the demands of production?

4. Finally, the student critiques a play by evaluating the elements of the play, the characters, and the visual and auditory components that accompany the production.

Scene Design

Students interested in theatrical design will select this unit in the advanced curriculum. As a review, the student lists the basic requirements of scenery. He studies theatre history, in particular the origin of various scenic effects, and learns to identify styles of stage scenery when shown pictures or slides.

The review reacquaints the student with the scope of scene design. In the in-depth study of color which follows, the student seeks to explain his knowledge of color by a presentation using slides, pictures, and graphs. He also
discusses the psychology of color as applied to the various productions cited.

He then develops his design for production. He determines the style and color choices for his design, draws or maps out a ground plan, and renders the perspective drawings of his design. At this time, a model set is constructed by the student to show, in perspective, how the set will appear.

The student designer is now ready to create his working drawings of the set. An evaluation of his project is completed by the teacher, and the two of them discuss the project.

An in-depth research project covers the great eras in theatre history. In the Greek era, for example, the student-designer describes or sketches the physical theatre of that time. He explains why the physical aspects of the stage were necessary in construction. Since the theatre was in the shape of an amphitheatre with rows and rows of seats going up the hill looking down onto the stage area, for instance, the student explains why this theatre was constructed in this way. He may also explain why, and for whom, the various carved chairs were built into the theatre.

The student identifies the inventions of the period that applied to scenic design. When drawings and sketches are available, the student includes these materials. The student is expected to do the same research for the Medieval, Italian Renaissance, Elizabethan, French Renaissance, Restoration, nineteenth-century, and twentieth-century theatres.
Because a scene designer may work with a great many settings, the curriculum provides the student with work in areas outside the standard proscenium stage, and on various kinds of productions. The behavioral objectives for these creative projects are given below (4, p. 22):

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will design sets for various theatrical media as measured by teacher evaluation.

*Enabling Objectives:* The student will be able to:
- Design a set for a musical.
- Design a multi-level set.
- Design a traveling set.
- Design a set for an opera.
- Design a set for a play using an unlimited budget.

**TERMINAL BEHAVIORAL OBJECTIVE:** The student will design various sets based on the same script as measured by teacher evaluation.

*Enabling Objectives:* The student will be able to:
- Create three designs set in different styles using the same playscript.
- Create three ground plans for the three types of physical theatre using the same playscript.

The student may take two of the units in the advanced curriculum each year he is in the advanced theatre cluster. A discussion of the concept of career education for theatre, and how this curriculum satisfies its rationale, broad-based goals, and concept appear in Chapter IV.
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CHAPTER IV

RETROSPECT: THE SKYLINE DRAMA CURRICULUM

What happens to a published curriculum during its first year of use? The ideas that seemed truly inspirational in the calm of preparation, when Utopia was available to the secondary drama teacher, now stand naked and bedraggled in the harsh world of practicality: school begins; a few students are placed in the cluster by appointment from the counselor; the drama room is moved because the building may collapse; there is no drama room for a while; the comprehensive high school students are allowed to break into the three-hour cluster for one hour a day because there is no theatre class in the comprehensive high school; and the curriculum is issued, ready or not, to each new student.

The concept of career education in theatre, like that of all the clusters, was to provide each student with a variety of experiences in a particular career field that had been unavailable in the Dallas Independent School District. The graduate from the drama cluster, for example, would be able to enter the professional theatre directly as an apprentice, enroll in a professional theatre training school or company, or become a student in a university theatre department. To accomplish these ends, the rationale for the drama
curriculum offers a single all-inclusive career goal: "to prepare the students for further study and/or participation in educational, community, and legitimate theatre" (1, p. 2). The rationale then takes up the concept of individualized instruction whereby the student proceeds at his own rate and specializes in a particular area of theatre. Finally, the rationale asserts that all learning experiences must culminate in a formal production before an audience.

The broad-based goals which further define the rationale are as follows:

1. To develop insight into human character and life.
2. To develop an appreciation for theatrical literature.
3. To develop an appreciation for the historical and cultural contributions of theater.
4. To develop a sense of pride in accomplishment.
5. To develop a sense of personal worth.
6. To develop a sense of teamwork and responsibility.
7. To develop creativity.
8. To develop discipline of the body and the mind.
9. To develop skill in the use of oral language.
10. To develop a capacity for intellectual recreation.
11. To develop discriminating audiences for the theater.
12. To develop public reactions (1, p. 6).

These goals seem to focus more on a broad general education in the arts than on training for a career in theatre. If a person wants to make theatre his vocation, he must have talent, maturity as an artist, and most important of all, a great deal of luck. That the rationale and the broad-based goals recognize and seek to implement a program in terms of these requirements for a successful theatrical career seems doubtful. That is, the rationale and the goals seem inconsistent with the primary purpose of the Skyline Career
Development Center. At the very least, moreover, both the rationale and the goals are incomplete; at the worst, they are inadequate for successful drama education.

The curriculum designed to carry out these goals appears to have a lot going for it. Innovations like the behavioral objective approach to teaching, the three-hour time period, the individualized learning patterns, a generous budget, and minimum standards of admission promise a drama program far superior to that available in the comprehensive high schools.

Nevertheless, one may seriously question whether the curriculum as now written can deliver what it promises. The core units, which all students must complete before going to the advanced units, are designed to give students in-depth experiences in theatre. Yet the core units do not provide enough behavioral objectives or enough enabling objectives to allow study and practice of a particular subject in depth. An example is the unit on set construction. It contains one activity under the enabling objective that states the student is to describe the methods of set construction. After learning to build a flat, how does the student proceed to construct the rest of a set? This unit does not lead logically into the scene design unit of the advanced curriculum.

The core curriculum is more completely developed in the first two units that all students must take together. Here
the question is whether Orientation to Dramatic Literature is the best way to introduce a novice to the theatre. It is possible the beginning unit should be more of an orientation to theatre than to the playwright's script. Somewhere in this unit, moreover, the state of the theatre today needs to be studied. A realistic look at the career opportunities on theatre should be included in the opening unit.

The strongest unit of the core is Basic Characterization. It is the largest unit in terms of activities, and it provides more experiences for the beginning student. Yet, even in this unit, more activities and behavioral objectives are needed. Perhaps some of the activities in Advanced Acting could be moved into the core unit. The improvisational work, for example, would be an interesting way to introduce Basic Characterization.

The advanced curriculum suffers from the same problems as the core. There are too few activities and too few objectives, and behavioral objectives in both divisions seldom have an evaluative instrument built into the prescribed activities. The catch-all phrases "teacher judgment" (1, p. 18) and "teacher evaluation" (1, p. 9) are nebulous and difficult to define. Each objective, even the enabling behavioral objectives, should be measurable in itself.

Nevertheless, the curriculum does have many strengths. The ability of the student to work on units in any order he chooses is far superior to the prescribed order in the
curricula of the comprehensive high schools. The cluster student also has the benefit of delving deeper into a subject if he so desires. Behavioral objectives can be written as needed in a particular area to provide the student with additional learning experiences.

Students in the drama cluster, moreover, work with a good deal of independence. Not only do they proceed at their own rate through the curriculum, but with all students involved at different levels in the various units, they also assume responsibility for their own progress.

Certain core units offer unique learning experiences. Theatre History, for example, is integrated into each core and advanced unit. Playwriting may be taken as one of the two units in the student's second year. The question of maturity as a requirement for the person who is seeking to make theatre his vocation is answered in the demands placed on the individual by the curriculum. Talent, the second requirement, is given the opportunity to assert itself within both the core and the advanced units of the curriculum.

A final word needs to be written about the process followed in the preparation and the application of the drama curriculum. The two curriculum writers were both teachers in the Dallas Independent School District, with no experience in the professional theatre. Hence, a professional theatre person should have been available to answer questions about the student who is planning to pursue theatre as a career.
He would have supplied valuable information about the professional theatre, for example, and about subject matter that should be mastered before the student enters the professional theatre. A fourth member of the team should have been a university professor of theatre to help formulate and organize the program as it related to university training in theatre.

Teaching the curriculum probably is too great a task for one person. A team of teachers, each of whom would teach only within his area of competence, would provide the student with additional learning experiences, and strengthen the program in content and scope.

Despite its faults and problems, however, the Skyline drama cluster has great potential. It promises students a learning experience not available in the comprehensive high schools of Dallas. The student learns fundamental concepts and skills, and then has the option to select areas of concentration from several units of advanced study. Throughout the program he structures his own learning patterns, and the emphasis on preparing for a career makes the program particularly relevant for him. To increase the programs' effectiveness, the following recommendations are made:

1. Additional teachers should be hired to serve in a team-teaching situation, with well-defined roles and responsibilities.
2. A complete revamping of the curriculum is necessary. It should include adding activities, redefining objectives, and stressing evaluative instruments.

3. At least one professional theatre person and a college or university professor who is qualified and interested in the high school student and the secondary drama curricula should serve on the curriculum writing team.

4. The desired criterion of the educational terminology to be used in writing curriculum should be stabilized.

With these changes, the drama curriculum at Skyline Center could provide outstanding career education. Properly developed, in fact, both the theatre program and the entire Skyline Career Development Center could become the model for a new thrust in secondary education.
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