THE FEASIBILITY AND ORGANIZATIONAL PROCEDURES
FOR ESTABLISHING A CHILDREN'S THEATRE
IN THE FORT WORTH, TEXAS,
METROPOLITAN AREA

DISSERTATION

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This study seeks to determine the values of and the procedures for establishing a children's theatre activity in the Fort Worth, Texas, metropolitan area.

This study has a twofold purpose. The first is to apply the values of children's theatre to children in the Fort Worth metropolitan area. The second purpose is to develop a feasible plan for organizing a workable theatre for children.

Chapter II is a review of related literature and is divided into two parts. A history of the children's theatre movement in the United States was presented to substantiate general observations of the values of children's theatre. The final part of Chapter II presents several outstanding children's theatre groups and a brief synopsis of their organization. This is followed by specific organizational needs and suggestions.

There were two instruments used in compiling data for this study. An opinionnaire requested an evaluation of basic recognized values of children's theatre in relation to the children of the Fort Worth area. The
second instrument was an interview sheet which sought specific suggestions for the formulation of a feasible plan of a children's theatre.

The opinionnaire consisted of thirty statements which required responses on an attitude scale. The suggested responses were:

1--Strongly agree
2--Agree
3--No opinion
4--Disagree
5--Strongly disagree

The opinionnaires were sent to a total of 230 recipients. This consisted of 113 non-drama oriented elected officials in the various metropolitan City Councils and 117 drama oriented individuals whose vocation or avocation is directly related to the field of fine arts.

The interview sheets were sent to twenty-three officials of the Children's Theatre Association. This represents a sampling from throughout the continental United States.

The interview sheets consisted of six questions seeking personal information and feelings toward specific basics in the organization of a children's theatre. A final open ended question contained seven ideas toward the establishment of a summer children's theatre and
asked for specific suggestions and advice.

The opinionnaires were completed and returned by a total of 209 or 90.8 per cent. This was a return of 83.2 per cent of the non-drama oriented councilmen and officials and a 98.3 per cent return from the drama oriented group.

The average response for the non-drama oriented group ranged from 1.99 (agree) to 1.17 (strongly agree). The drama oriented average response ranged from 2.10 (agree) to 1.29 (strongly agree).

There were eleven responses, or 43.4 per cent, to the interview sheet. Most authorities agreed that two to three hours per day for a period of four to six weeks is sufficient for a total children's theatre experience. Most agreed that this type of program should be financed by college support and a tuition charge.

This report concludes that the evidence, as gleaned from the results of the opinionnaire, seems to support the theory that the children of the Fort Worth area would benefit from participation in a children's theatre activity. The response to the interview sheets indicates a definite desire of interest toward the establishment of a Children's Theatre Activity program in Fort Worth.

The final portion of this study presents a feasible organizational plan for the establishment of a children's theatre in this metropolitan area. The plan is flexible
enough that other areas could adapt it to their own needs and desires.
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CHAPTER I

INTRODUCTION

During the past several decades a recognition of the values of children's theatre has slowly been spreading across the country. There has been an ever increasing emphasis in the schools (1, p. 538), in the churches (9, p. 44), and in recreational centers (5, p. 142) that dramatics of various kinds offers many channels for creative expression by children. Regardless of the aims or purposes of the individual institution or agency, "all are working toward the enrichment of the child's life and the mental, physical, social and spiritual growth of each individual" (9, p. 3). Many colleges and universities are developing courses in the philosophy and techniques of directing children's theatre activities (2, p. 274).

Despite the tremendous growth of this recognized art, the literature in the field is lacking in recent facts and information regarding the work being done in educational institutions and community endeavors. Several outstanding books have been written on the various kinds of and approaches to theatre and their values and importance to child development (6, p. 62). However, very little has been done in offering specific suggestions toward any workable plan for organizing a children's theatre activity.
Statement of the Problem

The problem of this study was to determine the values of children's theatre and to develop procedures for establishing a children's theatre activity in the Fort Worth, Texas, metropolitan area.

Purposes of the Study

The purposes of this study were

1. To apply the values of children's theatre to children in the Fort Worth metropolitan area.

2. To develop a feasible plan for organizing a workable theatre for children.

Background and Significance of the Study

The position of America toward leisure-time activities has changed considerably during the past two hundred years. For many decades it took the waking hours of the entire family to provide the necessities of life: food, clothing, and shelter. That which was referred to as "fun" was coupled with the "work" of the times: house raisings, quilting bees, cornhuskings, and the various other interactions of the times.

With the coming of the machine age there came a continuous decline of the hourly work week. Taylor expresses this idea as follows:

The machine age has almost reversed the proportion of time man spends at work and the time he spends in leisure. In 1800, the work week averaged 84 hours; in
1850, 70 hours; in 1900, 64 hours; and in 1950, 40 hours. It is predicted that by 1975 the average work week will be 32 hours or less. There is every likelihood of a three-day weekend and sociologists predict a twenty hour week (9, p. 22).

Increasingly, Americans are able to spend more time on the question of how to live rather than on earning a living, and the child is no longer a vital part of the support of the family.

America is ahead of much of the world in standards of living, cultural achievements, and social responsibilities. It has only been in the twentieth century, however, that America has begun to seriously increase its efforts in the cultural and educational development of children (9, p. 12). As educational advancements have come about and modern inventions have provided more leisure time, adults have begun to think more earnestly in terms of what to do for the betterment of children. Adults have become increasingly aware of the values which emanate from the various theatre activities in the growth and development of a child as a future participant in a democracy (6, p. 62). Many educators with a background in drama have realized that dramatics can be used as a motivator to help children adjust to social obligations and to help them enjoy an enriched educational experience (3, p. 133). Many regard it as an absolute essential in all phases of the educational process (4, p. 223).

The contributions of a children's theatre to a child, to his home, and to his community are manifold (8, pp. 5-6). In
reviewing the work of Emma Sheridan Fry, developer of educational dramatics at the Educational Alliance on the lower East Side of New York City in the early 1900's, Tukesbury states that Miss Fry's endeavors

... not only resulted in fine theatre for children, young people and their parents, but reached into the lives of the players, raising their ethical, moral and social standards, developing personalities, improving speech and appearance, stimulating imaginations, broadening horizons (10, p. 341).

Children grow up with a natural intense interest for the dramatic; yet, while the motion picture and television media have provided them with certain vicarious experiences in the area of drama, there has been a dearth of actual theatrical experiences available for these children.

Siks and Dunnington pointed out in 1961 that there should be theatre activities for children because it has been proved that not only does the child learn by doing but he also learns best when the process of learning is enjoyable (7, p. 10). The desire for new experiences is a universal characteristic. Many experiences would be impossible in reality, but may be witnessed in a limited and useful way in a theatre. An established children's theatre activity would be a means of making available new and delightful experiences to all boys and girls in metropolitan areas--experiences which broaden interests and bring about a finer understanding of people. Books, motion pictures, and television may fulfill this purpose; however, Ward concluded that no incident can be so alive or so thrilling to
boys and girls in the reading or viewing as it is when well prepared and played on the stage (11, p. 1).

Questions

In order to fulfill the purposes of this study, answers to the following questions will be sought:

1. How does one go about establishing a theatre activity for children?

2. What procedures should be followed in formulating ideas for the organization of such a theatre?

3. What are local attitudes toward a children's theatre activity?

4. What policies should be set up governing the financial, physical, and staffing procedures?

Definition of Terms

For the purpose of this study the following definitions have been formulated in order to make a clear distinction between Children's Theatre and Creative Dramatics. There is no conflict in ideology between them; rather, they complement each other.

Children's Theatre.--Plays are presented by living actors for the satisfaction of child audiences. The players and technicians are children of varying ages working under the supervision of adults. Lines are memorized, action is directed, scenery and costumes are created and used. Every effort is
taken toward the ultimate goal of offering a finished product for public entertainment. This type of activity is often referred to in literature as formal dramatics.

**Creative Dramatics.**--With the guidance of an imaginative teacher or leader children create scenes or plays and perform them with improvised dialogue and action. Personal development of players is the goal, rather than the satisfaction of a child audience. Scenery and costumes are rarely used. Creative dramatics is often referred to as informal dramatics.

**Limitations of the Study**

1. This study was limited to the investigation of the values of children's theatre.

2. This study was limited to the organizational plans for a children's theatre in the metropolitan area of Fort Worth, Texas.

**Basic Assumptions**

1. It was assumed that the subjects would respond to the opinionnaire in an honest and forthright manner.

2. It was assumed that the interviewees would respond honestly to the questions and offer any comment or suggestion toward the establishment of a children's theatre activity.

3. It was assumed that the values placed on children's theatre as reported by the various authors are valid and could be used as guidepoints for further study.
Procedures for Collecting Data

Permission has been granted from the Administration of Tarrant County Junior College--South Campus to use college facilities to establish a Children's Theatre Activity on that campus, provided an acceptable plan can be determined.

A panel of experts in the field of children's theatre, drama, or education was selected for that purpose of validating an opinionnaire and questions for interviews. The members of this panel were selected as a result of their working with children's theatre, their administrative position in a drama department, or their educational research ability. Their geographical location in or near the Fort Worth metropolitan area was also considered.

A basic list of questions was sent to each member of the panel for verification as to pertinency and suggestions for improvement in order to establish the content validity of the instruments to be used. After an acceptable opinionnaire was established, letters of inquiry and a copy of the opinionnaire were sent to the elected councilmen of the Fort Worth metropolitan area asking for opinions of feasibility and any recommendations and suggestions for the establishment of a children's theatre on the South Campus of Tarrant County Junior College. (See Appendix A for samples of the letter and opinionnaire.) Similar materials were also sent to members of the Fort Worth Fine Arts Council, members of the Fort Worth Community Theatre
Board of Trustees, and prominent fine arts figures of the area. Tarrant County public school drama teachers on elementary, middle, and secondary levels were also contacted. The opinionnaire and cover letter were sent to a population of 230. Follow-up letters and a second copy of the opinionnaire were sent where necessary to secure a maximum of returns.

Various prominent figures in Children's Theatre Association and American Theatre Association were available. A selected number of these have been interviewed and their suggestions and statements used. (See Appendix B for specific interview questions and letter).

Special precaution was taken with the contents of each reply, each opinionnaire, and each interview in order to assure the correct interpretation.

There are various theatres for children in existence at the present time throughout the United States. The organizational structure of a limited number of these have been examined and portions were used as models where patterns similar to the Fort Worth area were determined. Letters of request were sent to officers asking for any pertinent information they may have regarding their theatre program.

An extensive search for other possible sources of information for the establishment of a children's theatre has been made and resources examined or contacted in order to make this a complete study. There are several related publications
available and some dissertations and theses which were utilized.

Procedures for Treatment of Data

The opinionnaire returns were analyzed for averages and percentages of response per item. These were figured and compiled into three categories: (1) the theatre oriented, (2) the non-theatre oriented, and (3) the entire population. The additional comments were also analyzed and appropriate comparisons were made. The recommendations gathered by letters and interviews have been divided into two groups: (1) those to be developed in connection with an educational institution and (2) those relying basically on community endeavors. This information was then treated with the review of available literature to set forth an acceptable plan for the establishment of a children's theatre activity in the Fort Worth, Texas, metropolitan area.

Since facilities are available on a college campus and permission has been granted for the possible establishment of such a program, the final basic plan naturally leans heavily on the educational category. However, every effort has been made to adapt and incorporate any community-type idea into the overall plan.

Although the final results of this study are limited to the Fort Worth metropolitan area, it is hoped that a sufficient amount of stimulation and suggestions have been set forth to
spur further investigation into the field of children's theatre and cause the establishment of similar type programs throughout the country.
CHAPTER BIBLIOGRAPHY


CHAPTER II

REVIEW OF RELATED LITERATURE

A survey of literature was undertaken in an effort to substantiate some general observations regarding the role of children's theatre in the society. This survey fulfilled one of the purposes of this study which was to ascertain the values of children's theatre. Several sources were examined and a definitive list of values was compiled. The information obtained from the literature became the basis for the opinionnaire and interview.

A lack of research materials focusing on the organization of children's theatres was noted and pointed to a definite need for further research in this area.

The literature was reviewed by specific areas related to the purposes of the study. These areas are (a) the values of children's theatre and (b) plans for organizing a children's theatre.

The Values of Children's Theatre

In his book, Formal Drama and Children's Theatre, Loren E. Taylor (32, p. 104) quoted Howard Braucher, editor of Recreation, who said, "Leisure activities are more than recreation and more than education . . . . The time may come when . . . most of life will become recreational. And . . . if we are wise enough
we can extract some education from every activity and from every experience." It is these leisure activity experiences that have become so vitally important in today's youth.

Too many of these children have become passive spectators instead of active participants in the various activities set up for children. They see plays rather than create plays, listen to music rather than make music, watch a ball game rather than play ball. There should be a corresponding balance between active and passive enjoyment. The more outstanding dramas programs in children's theatre give children the opportunity to express themselves in an enjoyable activity as well as the opportunity to become members of an audience.

Many national and international organizations have been established to further satisfy the active dramatic interests of children: The International Association of Theatre for Children and Youth (ASSITEJ), The Children's Theatre Association (CTA, formerly the Children's Theatre Conference), the Children's World Theatre, The National Youth Theatre. Other active organizations which support the ideals of children's theatre include the National Foundation of the Arts and Humanities, national recreation associations, National Council of Teachers of English (NCTE), National Education Association (NEA), American Speech and Hearing Association (ASHA), Office of Economic Opportunity (OEO), Department of Health, Education and Welfare (HEW), state and city arts councils junior leagues,
Junior Chambers of Commerce, and the Mayor's Councils in many cities.

These and many other organizations have recognized the value of theatre for children as entertainment and as an aid to development. The values have been lauded many times; however, President Richard M. Nixon, in welcoming the 1972 General Assembly of the International Association of Theatres for Children and Youth, very clearly stated the purposes of theatre when he said,

> The theatre has always been a forum for the expression of ideas and philosophies and a platform for the portrayal of men's lives, dreams and ambitions. It continues to be a vital developmental and educational force in our society. It nurtures a growing awareness of man's needs and aspirations, as well as a greater sensitivity to his problems (22, p. 2).

Theatre groups have sprung up throughout the world to promote these purposes. Theatres set up specifically for children of America date from the time prior to the twentieth century. Settlement houses were among the first organizations to offer enjoyment for children in poor neighborhoods, giving sources of delight, elegance, and grace to their common everyday lives. The Hull House of Jane Addams, Henry Street Settlement with Alice and Irene Lewishon, The Christadora House, and the Karamu House are only a few of the many outstanding establishments that took some of the early steps to combat excess time for children (34, pp. 44ff).

The first important theatre for children in America was opened in 1903 at the Educational Alliance in New York City by
Alice Minnie Herts. It was called the Children's Educational Theatre (12, Chap. I). Emma Sheridan Fry was dramatic director and such plays as The Tempest, Snow White, and The Prince and the Pauper were presented by and for children. A definite educational attitude guided the productions of this theatre (12, p. 27). Standards in script selection, staging, and acting were kept high. Children were prompted to work out their own interpretations of the characters they played. In the case of The Tempest,

... neighborhood families who had never read a page of Shakespeare in their lives were inspired by the enthusiasm of their children to acquaint themselves with the play before they came to see it. Sometimes a lecturer explained the plays in the language spoken by the parents of the children. Every effort was made to bring about a general appreciation of the drama which was produced in the theatre (34, p. 43f).

For a time, Samuel L. Clemens was president of its board of directors and was one of the earliest outstanding Americans to place a value on children's theatre.

It is my conviction that the children's theatre is one of the very, very great inventions of the twentieth century, and that its vast educational value—now but dimly perceived and but vaguely understood—will presently come to be recognized ...

It is much the most effective teacher of morals and promoter of good conduct that the ingenuity of man has yet devised, for the reason that its lessons are not taught wearily by book and dreary homily, but by visible and enthusing action; and they go straight to the heart, which is the rightest of right places for them. Book-morals often get no further than the intellect, if they even get that far on their spectral and shadowy pilgrimage; but when they travel from a children's theatre they do not stop permanently at the half-way house, but go on home (34, p. 76f).
Although this institution was an invaluable educational theatre, fire laws doomed the building and ordinances prohibited the children from acting on Sundays. This brought it to an end in only six short years (12, p. 126).

From 1910 to 1931 the Drama League of America was responsible for giving a means of expression to the dramatic impulses of many children. With Cora Mel Patten as chairman of the junior department, children's dramatic leagues were formed throughout the United States, and many plays and pageants were produced under their auspices (34, p. 47).

One of the most influential groups, however, to recognize the values of children's theatre has been the Junior Leagues of America. By 1928 the Association had established a trained children's theatre staff and had launched a technique for teaching the local leagues how to present a play for children (34, p. 49).

In the one year of 1956 various local leagues presented 144 plays reaching a total of 800,000 children (34, p. 49). However, it is not in the associations and community theatres alone that children's theatrical experiences have found an outlet. Many early children's theatres in this country were started either in professional speech and theatre schools or in universities and colleges (6, p. 9).

Emerson College in Boston was the earliest to accept the challenge of the values and to organize a children's theatre. The Theatre Department began to present children's plays in 1920 (5, p. 97).
The idea of theatre for children developed into a national organization in the year of 1944 under the leadership of Winifred Ward at Northwestern University (31, p. 45). The Children's Theatre Conference was founded as a direct outgrowth of an American Educational Theatre Association committee set up to further the development of theatre for children and is, perhaps, the strongest influence in shaping the character of the children's theatre movement in the United States. Although the Children's Theatre Conference, which later changed its name to Children's Theatre Association, primarily consisted of members from educational institutions, it now has members from all kinds of groups, both professional and amateur as well as educational.

It became necessary in 1952 to initiate a regional program because the membership had spread throughout the entire United States. The chairmen of the sixteen regions were appointed as Governors and designated as the Governing Board (14, p. 39).

In 1957 the American Educational Theatre Association launched a definitive study to appraise standards. Twenty-five children's drama leaders examined and evaluated basic principles and practices. Their conclusions focus attention on the following:

1. A need to introduce children's drama training programs at college and university levels and to improve those programs that already exist.

2. A need to strengthen the standards of present children's drama programs by examining and improving basic principles and practices.
3. A need to increase opportunities in school and community programs so that drama becomes accessible to every child.

4. A need to educate the public to the philosophy of children's drama to insure school, community, and national support (30, p. 5).

There were over 277 colleges and universities offering theatre for young people in 1963 (28, p. 328). Year after year that number continues to expand as the swell of interest kindles in children and adults. In proclaiming June, 1972, as Children's Theatre Month in New York State, Governor Nelson E. Rockefeller indicated the national growth of the children's theatre movement when he stated, "Children's Theatre has flourished for many generations abroad and is now coming into its own in the United States. Programs are offered at universities throughout the country" (25, p. 2).

The greatest of all reasons for this growth, perhaps, is the delight it can bring to boys and girls as they work with and react to Peter Pan or Sleeping Beauty or Rumpelstiltskin on the stage (9, p. 259). If a play is to be considered a complete success, delight must linger on after the final curtain has fallen. This need was recognized by Hieronymous in reviewing the ASSITEJ meeting in 1972, when she stated, "We can all be grateful for the value placed on theatre for children as entertainment and as an aid to development" (13, p. 4).

A good children's play will "hold" an audience by presenting occasions for children to identify themselves with
personalities in situations they can understand and appreciate—
situations that are interesting, worthwhile, and absorbing. Chorpenning lists example after example of these lasting
effects upon youngsters who have experienced a truly enter-
taining play (3).

Joy and entertainment, however, are only a part of the
values. Nearly every play for young people has woven into it
the ideals of loyalty and courage, of honesty, good sportsman-
ship, and justice (11). Although the children may not talk
about such ideals, their sympathies are very evident. Within
the realm of a play one character may explain many times how
brave another character is but when the second character is
involved in a dramatic situation whereby his actions evidence
his bravery the children will have an opportunity to learn
as they live through the situation vicariously with the
character, and "bravery" as such need never be mentioned (3).

Many nations do recognize the tremendous value of
children's theatre. Marvel points out the specific attitude
of many communist nations, "Communist regimes regard it as so
important to the formation of good citizens that party bureau-
crats are assigned to oversee its ideological purity" (18, p. 5).

Acceptable patterns of response can be suggested to
children as they take part in a theatre activity (6, p. 40).
Chaplin indicates that " . . . responsible theatre can re-
fect . . . [the mind's] wholeness, dealing as any theatre
should with the clarification of what its audiences understand,
enjoy, and can use. And the best of it may just well happen where the children are" (1, p. 4). Whether the child is acting on the stage, working in a technical crew, or sitting in an auditorium, he can experience "grief without pain, wickedness without guilt, selfishness, cruelty, and greed without remorse" (6, p. 17).

The major purpose of plays produced for and by children in a children's theatre activity is to provide them with a complete theatre experience and if this is accomplished, there are certain results which can be expected (32, p. 7). Through involvement in a dramatic event and through the process of identification with the characters who are living the event, children will gain insight into their own actions; and as they understand themselves better they will begin to understand others (20, p. 33). For drama deals with emotion and the real purpose of emotion is to inspire conduct acceptable to society. The purpose of drama then is to "stir and release inner feelings in a legitimate lifting way" (29, p. 33). As children take part in theatrical activities they often express pent up feelings and attitudes. Then it is possible for the child to gradually gain insight and understanding of the desirable and undesirable attitudes of others. In expressing the values and purposes of educational theatre, Sievers comments on this understanding:

The theatre is thus a living laboratory for the study of psychology in action, and an actor who plays ... and a spectator who empathizes ... cannot help
but grow in maturity and insight, identifying with the character at his best to help him deal with his own problems, and perceiving how to avoid the mistakes of the character at his worst (27, p. 5).

Knowledge and wisdom can be conveyed if emotional involvement is stimulated (29, p. 41). Preparing or witnessing a theatrical production may spur further reading in history, literature, or biography. Technical theatre, lighting, make-up, and stagecraft can give children an approach to the field of science or art. Taylor comments on the educational values of drama, "The natural way of learning for children is through play. They learn by using their five senses, by practice, by imitation, by doing things. Lectures, instruction, and telling how cannot serve as a substitute for experience" (32, p. 16).

Educators have accepted the fact that children under guidance can learn many things for themselves through play and self-expression and have used dramatics for awakening interests in many facets of the school curriculum. History and literature are the most common subjects to be taught through drama; however, geography, arithmetic, science, and spelling have all given way to the child's desire for self-expression. Taylor further emphasized this point when he said,

By presenting activities and materials in dramatics in various ways and carefully observing the reactions of children, great strides can be made in satisfying children's needs and in developing their interests. Changed behavior that is brought about by this process is good education (32, p. 18).
Having an awareness of careless and sloven speech is one of the most evident outcomes of a theatre acting experience. Under the guidance of a qualified leader, children can become conscious of dialects, slang, colloquialisms, and even tensions in the vocal mechanisms. However, the theatre is not the place for remedial work in speech and should not be used as such (11). Work in formal dramatics can bring about a command of the voice and diction and improve pronunciation, articulation, and enunciation.

Vocabulary building and language usage are increased through the manipulation of words set forth by the playwright as well as by the informal association existing around a theatrical experience. The rapport created by the director cannot help but influence a child's vocabulary and language habits (24, p. 12).

The mere process of discussion of characters helps to strengthen a child's imagination by stimulating his mind and exercising his thinking capacities. Hawes (11) poses a series of questions for this purpose.

1. Who am I?
2. Where am I?
3. What am I doing, thinking, feeling?
4. Why am I doing?
5. What am I saying?
6. Why am I saying?
As the director leads a free discussion of these and other questions, the child will begin to find a multitude of ways he can express his imagination (27, p. 9). Ruth Sawyer believes that creative imagination is inherent in all mankind, but is held in a variation of degree of strength. She explains:

I believe children to be the freest, most universal creators. Left unhampered, a child begins very young to put into everyday life a series of masterpieces of creative thinking and doing. He is eternally bringing about that spiritual change in each object and idea with which his imagination plays. He works with direction; he strikes at the core of what he would express; he has nothing to discard, for he has accumulated nothing unnecessary (26, p. 15).

Therefore, if a child is to become and remain a free individual, free from outer and inner fears, he should be encouraged to exercise and use his imagination day after day. Siks suggests:

He should be motivated into doing something constructive to meet situations. He should not be allowed to become passive in accepting circumstances as he finds them. A creative child generally becomes a confident and capable individual. If his imagination is developed he continues, all his life, to use his vision in the... basic areas of living (29, p. 59).

By its very nature a theatre activity is a group art and calls for teamwork and fair play. Theatre for children provides a situation where everyone experiences the basic rules of living with others. They learn how to relate to one another as thoughts, ideas, and feelings are communicated in group experiences (29, p. 28). They learn to take turns, respect one another, and receive valuable training in being a good
listener. They observe the social decorum of the adult by showing respect for the performers.

Today, theatre activities are considered by many to satisfy a child's "need for group identification and a sense of 'belongingness'" (27, p. 10). Because the production of a play is a team activity, it calls for a sense of responsibility to the group, discipline, faithfulness in attendance, precision, and an ability to work cooperatively and constructively with others toward a common goal. Because children's theatre has a tendency to absorb and satisfy the cumulative emotions of a group, it has become a forceful weapon against juvenile delinquency (5, p. 267).

Improvement in body movement, coordination, and poise can be seen as a child experiences the various rhythmic movements called for by the characters created. The child's "control of his body, gestures and posture, as well as his freedom from tensions, are fostered by the same factors which contribute to improved speech" (27, p. 10). A child will yield to strong discipline as he coordinates his mind, his body, and his emotions to become a variety of characters.

The wearing of costumes and application of makeup have an almost magical touch in breaking the barriers of self-consciousness and awkwardness.

Through controlled criticism, individuality is encouraged, recognized, and cultivated. Thus, confidence is developed as the child expresses himself in group discussions and through
his work. In many ways he praises and evaluates others and is appraised. Siks pointed out that a child "gradually learns to enjoy rather than fear the opportunity to stand up and share his ideas, opinions, and views" (29, p. 23). As this self-confidence becomes apparent, other derivatives of a play production experience will appear: poise, broader insight, sense of personal accomplishment, self-sacrifice. All of these aid in the developing of the character and personality of the child.

Finally, all of the skills of the theatre, the abilities and interests accrued in the total production of a play, have a carry-over value for use in adulthood. They provide a means for satisfying the demands of leisure time in a more pleasurable and profitable way. This may lead to an association with a community theatre group as well as theatre groups in churches, civic, and youth organizations. Governor Rockefeller of New York recognized the future values of children's theatre when he stated, "Children's Theatre is a vital element of the performing arts, which by developing an appreciation for theatre and arts among young people, assures future audiences and performers" (25, p. 2).

In fostering an appreciation of the arts, children "can improve and sharpen their aesthetic sensibilities, determine criteria for judging dramatic productions, and share their increasing ability to discriminate between the good and the bad in theatre" (32, p. 111). This makes it possible as an
adult to be able to evaluate the literary skills and the artistic endeavors put forth in an amateur or professional production. They will have had the opportunity to discover and develop their own tastes for what is good in theatre, motion pictures, or television drama.

Plans for Organizing a Children's Theatre

"The validity of an activity does not reside in the activity itself, but in the meaning it has for the child" (5, p. 3). Children of all walks of life share a common urge for self-expression. It is this self-expression and its application to an activity by way of emotion that causes meaningfulness and allows the child to interpret the activity as "fun" or "work". A well-ordered children's theatre activity will provide children with a physical means for an emotional outlet. It can also provide the equally needed social, cultural, and intellectual outlets (7, p. 55).

The inspiration for the development of such an activity may spring from a single individual or from within an organization. The establishment of a children's theatre is a tremendous operation even in its most elementary form and no one person should shoulder the responsibility alone. In establishing the need of additional help, Ward indicates "it is physically impossible to do adequately so many jobs" (34, p. 92). In order to secure assistance from other interested people, the following questions would need to be answered.
1. What groups can be counted on to have children's interests at heart?
2. Which are interested in the drama?
3. Who would care most about enriching community life?
4. Which are the strangest organizations? The most influential? The most highly respected?
5. Which are most permanent?
6. Have any similar groups in other cities undertaken children's theatre work?
7. Does any one of them have a stage and auditorium to offer (34, pp. 93f)?

After an approach has been made to any organization, there is a waiting period needed. Any group assuming the responsibility of a children's theatre activity must be thoroughly convinced of the importance of the values and willing to oblige their time and effort to its success. This waiting period will allow time for enthusiasm and eagerness to grow and become deep rooted. Ward states, "most projects of any size do not spring up overnight. If they have a mushroom growth, they are likely to die out as suddenly as mushrooms, for they have not had time to take root" (34, p. 95).

There are many activities designed and planned for children in the hopes of supplying them with the necessary experiences to make them well-rounded and well-adjusted individuals. Teamwork and working together for a common goal or purpose can establish within an individual a feeling of belonging, a most gratifying sense of being (10, p. 466). However, dramatic activity, whether it be acting or technical, is not encumbered with that basic characteristic of most all team sports activities--the desire or need to trample an adversary (11).
According to a 1968 survey conducted by the Children's Theatre Conference, there were 701 groups in the United States who were actively sponsoring or producing plays for or with children on a regular basis (19, p. 272). It was assumed there were as many or more groups involved in children's theatre who failed to respond to the survey (19, p. 228). While this number continues to grow encompassing a variety of organizations--civic, community, and educational--the organizational plan is also growing in varied styles. McCaslin lists many of the more outstanding theatres in operation today (19, pp. 231 ff).

One of the largest sponsoring organizations is the Junior Programs of California, Inc. Located in Los Angeles, this group provides hired professional theatre, puppet, music and dance programs for over 20,000 children each year. The performances are previewed by volunteer members of Junior Programs before they are booked throughout the state (19, p. 235).

The Seattle Junior Programs, Inc., has supplied professional directors, actors, and stage hands to the Seattle, Washington, area for over thirty years. A board of thirty-five trustees serves as a sponsoring agent to handle all the business details. Subsidized under Title III and later under the Washington State Educational Enrichment Program, this organization is an example of what can result from co-ordination between government funds and community consciousness of the arts (19, p. 236).
One of the most unique and extraordinary programs was begun in 1932 in Palo Alto, California. With a membership fee of fifty cents, any child was able to take part in the varied activities made possible by a modern and well-equipped building. A gift from the late Mrs. Louis Stern, the building housed a children's theatre, library, museum, and extensive recreational equipment (19, p. 97). An advisory board of fifteen guided the theatre's expansion through the war years, operating the only completely tax-supported children's theatre in the country. Because there was such an interest shown in this project, the Palo Alto Children's Theatre Board of Directors had a documentary film prepared picturing and explaining its method of operation (19, p. 98).

An extensive summer program for children which began operation in 1966 was the result of a joint venture of Northwestern State College and the Youth Council of Alva, Oklahoma (4, p. 1). Set up on a three-week production basis a series of four plays were presented. Children served as technicians as well as actors with advanced college drama majors as supervisors (2, p. 1).

Mills Theatre Workshop of Mills College and the Youtheatre of New York University represent ventures by both small colleges and large universities in the production of programs for neighborhood children to view and for college students who want to specialize in early childhood education and theatre
arts. In each organization the actors and technical staff are drawn from drama majors (19, p. 236f).

Other winter week-ends and summer time theatre activities of outstanding quality for children are the Honolulu Theatre for Youth, sponsored by the Honolulu City Parks Department; the Saturday Theatre for Children, sponsored by the New York City Board of Education; the Detroit Institute of the Arts, sponsored by the city of Detroit; the 92nd Street "Y", sponsored by the New York City YM-YWNA; and the Children's Theatre of Richmond, Inc., sponsored by the Richmond, Virginia, Department of Recreation as producer and the Miller and Rhoades Department Store as patron. Through a study of the history of children's theatre it can be seen that many cities and organization throughout America have offered financial support as producers and sponsors for the advancement of such activities.

There are two basic kinds of organizations connected with children's theatre (6, p. 249). Probably the largest category is that which sponsors the many and varied types of plays for children. Since the purposes of this study were to determine the feasibility of a children's theatre activity in Fort Worth, Texas, and to determine an acceptable plan for the establishment of such a program, an in-depth organizational study of sponsoring programs was not undertaken. However, it was found that sponsorship is often assumed by a local women's organization such as the American Association of University Women or a chapter of Junior Leagues of America. These organizations
have made great strides in providing entertainment for many children (15, p. 120). Individual Parent-Teacher Organizations, the many civic clubs, or service organizations are also quite cooperative in offering financial aid and moral support (17, p. 32).

A committee is often appointed or an entire organization sometimes works toward the booking of an outside theatre group. Arrangements are definite: publicity, ticket sales, house management, public relations. If the minute details are handled in a professional way, the audience and all concerned will have had an enjoyable afternoon or evening (6, p. 229).

A second kind of organization connected with a children's theatre is that which produces plays with children and will use children as the actors or sometimes a combination of children and adults (16, p. 30).

Most producing organizations are planned in such a way as to give a maximum of experiences in acting only to the children involved. They will have a common production at the end of the year or session. In short, they are acting schools set up to teach the basic elements of acting and to give each age level a maximum of experiences within their capabilities (11). Except for a few eager ones who have the self-determination and drive to seek further theatrical experiences, no one is provided with the over-all exposure to the theatre and all it entails (23).

Many producing organizations are merely extensions of adult theatre organizations. Little Theatre groups or Community
Theatre groups often have one or two productions during a season in which children can take part. These cannot truly be referred to as children's theatre (34, p. 141).

Many libraries and museums in the larger metropolitan areas will have an activity for children in creative dramatics. City recreation departments often produce plays for and with children. These again are almost always limited to experience in acting only and the balance of the theatrical endeavor is supplied by adult help (21, p. 61).

All producing organizations seem to have a common goal—that of presenting high quality productions for children's entertainment and creating productive activities for children in all capacities whether they be observing as a member of the audience or taking part either as an actor or one of the many technical facets of the production organization.

Ward suggests that for any producing organization there are four indispensable staff members: Director, technical Director, Costumer, and Business/House Manager (34, p. 102). Whether or not these are paid positions, the person involved must plan to work very strenuously if the project is to succeed. Working with children's theatre activities in these or any other key position "would seem formidable if it were not so fascinating" (34, p. 102). These positions should be filled by very competent and dedicated adults who have time available and the desire to continue in the same capacity throughout a season.
These persons should also be able to visualize the world through the eyes of children in order to have an insight into the philosophy and an understanding of the hopes and desires of a child audience as well as the child actor and technical crews. A realization of the abilities and capabilities of children is necessary. This can come about partially from a study of child psychology and partially from practical experience of working with children (34, p. 195f).

Many people are necessary to complete the total endeavor whether it be a simple production or an elaborate, ambitious undertaking. If several individuals are involved and responsibility is distributed "more people will work in the theatre and consequently more will be interested, and together they can build up a theatre of which the whole community will be proud" (34, p. 103).

A typical graphical organizational breakdown of responsibility and position is as follows:

```
DIRECTOR

Business Manager  Assistant Director  Technical Director  Costumer

Down

House Manager  Cast  Sound  Lights  Scenery  Props  Costumes  Makeup

Stage Manager
```
Ideally each position is filled with an individual who thoroughly understands his duties and is acquainted with standard theatre practices. According to Davis, the director will have at least three separate duties—"he trains the cast, he oversees all the production designs, and he supervises the execution of all plans" (6, p. 203).

His abilities must be far reaching. He needs a thorough knowledge in all phases of theatre; directing, acting, technical, business, and publicity. Skills in the other arts would be an asset. Music, dancing, and art all have a place in the theatre. He must have a genuine interest in working with children and must be unwilling to exploit them in any way. His enthusiasm should generate a feeling of play out of work. He needs the patience to fit him to working with children and a sense of humor to keep the program well-balanced.

Although the director needs competent assistance in all capacities, it is vitally necessary that the technical director have artistic and practical abilities. He must be able to handle scenery both in design and construction as well as in the running of the show.

He must have the ability to organize, for it is his duty to supervise not only the design and construction of the scenery, but also the sound, lighting, props, and any special effects necessary for specific productions.

Ward also suggests that complete harmony between the director and technical director is vitally important for the
success of any theatrical endeavor (34, p. 263). Their tastes should agree and all phases of his work should reflect the spirit of the play as indicated by the director.

The costumer should work under the general supervision of the director as she designs and prepares makeup and costume sketches. She also must plan and organize the costumes to harmonize with the scenery and to suit the personalities of the characters. This will require a person of high quality in "knowledge of materials and period costumes; skill in designing, in cutting patterns, and in sewing; and an ability . . . to organize her work . . ." (34, pp. 232f).

The house manager's duties will be to move individuals and groups into the lobby and into the house in the most efficient manner possible (6, p. 273). Probably the biggest problem is the seating arrangement. Some basic rules set forth by Davis are

1. Designate sections of the house for large groups.
2. Rotate the most desirable sections among groups which attend regularly.
3. Seat smaller youngsters near the front so that larger children will not block their view.
4. Inform all ushers of all seating arrangements.
5. Keep traffic moving.
6. Avoid long delays in seating (6, pp. 274f).

Ushers and adult supervisors should be placed in strategic locations throughout the house to help quell any unnecessary
movements or distractions from the audience. However, those who assume these duties must be able to distinguish between normal reactions from the children in the audience and trouble making (3, p. 67).

The most common duty of the Business Manager is that of bringing the audience, the actors, and the play together. Remembering that children's theatre is basically an educational endeavor and will exist only on the good will and faith of a community, the Business Manager must aim publicity not only at the adults but also at the children (6, p. 251). Newspaper stories, radio, and television are the most advantageous means of reaching the adults (5, p. 73). Local Parent-Teacher Associations, civic organizations, and various women's societies are other major sources of advertising (8, p. 124).

Handouts and posters are excellent means of reaching children (21, p. 73). Saturday morning television station breaks and the disc jockeys at the local radio stations are other very satisfactory means of informing children to come see a theatrical production for children or to take part in a theatrical activity with children (6, p. 256).

A second duty for the Business Manager is that of controlling the cast. Although costs will vary for productions even within a group, it should be remembered "not to jeopardize any phase of the program by trying to eliminate cost" (6, p. 260). Sponsoring organizations may find that a substantial amount of money is needed and this will usually be designated
in a written contract (20, p. 43). There may or may not be the added expense of extra labor, theatre rental, and advertising.

Producing organizations, however, will have production costs of scenery, costumes, makeup, properties, lights, and a variety of other minute obligations. A rental fee for an auditorium and a royalty fee will depend on local arrangements (6, pp. 265ff).

Although many organizations are financed by multiple backers, there are certain dangers involved whether they are a sponsoring group or a producing group. Ward points out some of these dangers.

1. They may not pull together.
2. They may have varying ideas for the theatre.
3. They may try to dictate when a single director, board, or group should decide (34, p. 100).

A fifth position which is of prime importance is that of Stage Manager. The child selected to fill this capacity should be thoroughly acquainted with the play and its manner of presentation. He can acquire this knowledge by being responsible during rehearsals for all cuing of mechanical elements and stage business as well as the prompting of the actors.

When the final rehearsals begin, the stage manager assumes complete command of the back stage area (6, p. 206). With this in mind the child selected should be mature and able to assume the tremendous responsibility placed upon him.
With a dedicated staff of adults who are capable of generating the untapped enthusiasm in the children, all the dreams and ideals of a children's theatre organization can be realized.

Many groups consist of a few dedicated adults, some have several; many are large incorporated nonprofit organizations lasting from year to year, others fade away as interested workers become involved in other activities; however, the movement is growing. The movement to place satisfying entertainment and fulfilling activities before the youth of today is establishing new programs every year. Sometimes the results are quite gratifying, sometimes the outcome is not so fortunate.

Nevertheless, whether the organization be large or small, active or not so active, it can rightfully be felt that no small contribution will have been made toward the growth of the children as creative and humane members of a stable society. If all concerned work together as a unit generating the natural enthusiasm of a child toward high standards, these many dedicated amateurs can eventually be the basis of a group ready to meet the future and be filled with enthusiasm and imagination.

Summary

After a thorough review of the related literature, the following observations appear warranted.
1. Children's theatre has been recognized not only as entertainment but also as an aid to the development of children.

2. The history of children's theatre has exemplified the importance placed upon it.

3. The use of children's theatre will help children to gain insight into the desirable and undesirable attitudes of others.

4. Children's theatre organizations have been fostered by single individuals as well as by organizations.

5. There are many outstanding children's theatre groups in operation today and many varying styles of organizational plans.

6. There are two basic kinds of organizations connected with children's theatre: sponsoring organizations and producing organizations.

7. There are four key positions in all producing groups: Director, Technical Director, Costumer, and Business/House Manager.
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CHAPTER III

METHODS AND PROCEDURES

Description of the Population

The Fort Worth, Texas, metropolitan area consists of over 500,000 persons of various backgrounds and stations in life. The educational level is made up of extremes: there are six colleges and universities located in this vicinity as well as many underprivileged areas. Most ethnic groups and religions are represented and many businesses and industries are located in this section of the country.

In order to secure a non-biased opinion from this area, the recipients of the data collecting opinionnaire were selected on a basis of their being drama oriented and non-drama oriented. The elected 113 members of the various city councils in the Fort Worth metropolitan area who were in office during the spring and summer of 1973 were selected to receive the opinionnaire because it was regarded that they were a direct representation of the general population of that area. Although there was no control over the individual backgrounds of the many council members and because of the nature of their elected position, it was assumed that they had a non-drama oriented background.

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The remaining 117 recipients were selected because of their interest and background in the field of drama and other fine arts. This drama oriented group was comprised of the entire membership of the Fort Worth Fine Arts Council, the officers and Board Members of the Fort Worth Community Theatre and the Junior League of Fort Worth, and prominent fine arts figures. All Tarrant County public school teachers of speech and drama made up the balance of the drama oriented group.

The interview questions were sent to the elected and appointed national officials of the Children's Theatre Association. This list included the various Governors of the Regions, thus a representation of the entire United States was established.

Instruments

In order to establish the content validity and reliability of the instruments used in this study, a panel of five experts was selected. Each member, being recognized as an outstanding member in his own field, was able to make a definite contribution to the advisement of the development of the opinionnaire and interview. Members of the panel included (1) Carl J. Marder III, Chairman of the Division of Drama at North Texas State University and Instructor of Children's Theatre; (2) Anita Barrett, Executive Director with the Graduate Career Development Center for Community College Personnel, Inc., in Arlington; (3) Howard Hughes, Professor Emeritus of Literature
and Drama at Texas Wesleyan College; (4) Doyle C. Smith, Director of Theatre at the Northeast Campus of Tarrant County Junior College; and (5) Josh Roach, Professor Emeritus of Drama and Children's Theatre at Texas Woman's University.

A basic list of thirty statements, compiled for the opinionnaire as a result of the review of literature, and a list of questions for the interview were sent to each member of the panel. They were asked to respond to the pertinency of each statement and question and offer any suggestions for the improvement of the instruments. It was determined that content validity would be established when four of the five panelists were in agreement. After the content validity was established and an acceptable opinionnaire and list of interview questions were set forth, they were then sent to the respective groups with appropriate cover letters.

The opinionnaire (See Appendix A) was formed on a Lykert scale and the recipients were asked to circle the appropriate number for each of the thirty statements which most nearly reflected their personal opinion. The following number scale was used:

1--Strongly agree
2--Agree
3--Undecided
4--Disagree
5--Strongly disagree
The interview (See Appendix B) was a series of six questions to be answered by a simple check mark in the appropriate blank corresponding to the interviewee's choice of answer. The last part of the interview asked for specific suggestions toward the establishment of a summer children's theatre activity.

Method of Data Collection

The total population sample to receive the opinionnaire was 230. There were 113 non-drama oriented members and 117 drama oriented members.

The interview questions were sent to a total of twenty-three officials of the Children's Theatre Association.

As the opinionnaires were returned the responses were tabulated in chart form for easy observation of trends in thinking. A second chart was formed indicating the numerical averages of the responses for each statement on a basis of the drama oriented and non-drama oriented groups as well as the overall total average of responses to each statement.

Basic suggestions were taken from the interview sheets and filed for pertinency to the establishment of a children's Theatre Activity in the Fort Worth area.

Summary

In this chapter explanations were provided concerning the population sample and their selection. The subjects chosen for this study consisted of 230 elected city officials, selected
theatre and fine arts leaders, and hired public school teachers of speech and drama. There were twenty-three nationally recognized children's theatre officials selected for the interview.

The opinionnaire and interview sheets were described and explanations of the method of data collection were given.
CHAPTER IV

ANALYSIS OF DATA

Opinionnaire

The opinionnaire was sent to a total of 230 individuals selected from the Fort Worth metropolitan area. These were selected because of their involvement in the field of theatre and fine arts or because of their apparent basic interest in some field other than drama. These two extremes were chosen in order to get a general consensus of all types of people in that metropolitan area.

Of the 113 opinionnaires mailed to the elected councilmen and city officials, whose primary interest was not in the field of drama, there was a total of ninety-four replies or an 83.2 per cent return. The average response to the individual statements ranged from 1.99 (agree) to 1.17 (strongly agree). This appears to support a theory that although these people do not have a primary interest in drama they do feel that a children's theatre program could be of benefit to the children of the Fort Worth Metropolitan area.

There were 117 opinionnaires sent to drama oriented people whose vocation or avocation is directly related to the many facets of theatre. One hundred fifteen opinionnaires were completed and returned. This constitutes a 98.3 percentage.
The average response ranged from 2.10 (agree) to 1.29 (strongly agree). This also indicates a high interest in the benefits Fort Worth children can receive from association in organized theatre activities.

Table I gives an indication of the favorable results which the selected population feels could be associated with a children's theatre activity.

Column number one gives the statement to which the population gave their personal reaction. The second column is the overall average reaction of the total population to each statement. Columns three and four give the group averages for the non-drama and drama oriented members of the population. The last column contains the overall percentage of those selecting a ranking of "strongly agree".

The overall average response to statement number one, broadens a child's culture, was 1.24 with 80.4 per cent ranking it in the strongly agree category. This would indicate that the general consensus of opinion was very favorable. Although there were other statements which received a high ranking, this was the highest percentage of all the responses. The non-drama oriented feeling was a 1.17 average as compared to a 1.30 for the drama oriented average.

Statement number two, aids voice and diction, received an overall average response of 1.44. The non-drama average was 1.48, and the drama average was 1.40 with 63.6 per cent ranking it in the strongly agree category.
<table>
<thead>
<tr>
<th>Statement</th>
<th>Overall Average</th>
<th>Non-Drama Average</th>
<th>Drama Average</th>
<th>Percentage Who Strongly Agree</th>
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<tbody>
<tr>
<td>1. Broadens a child's culture</td>
<td>1.24</td>
<td>1.17</td>
<td>1.30</td>
<td>80.4</td>
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<td>2. Aids voice and diction</td>
<td>1.44</td>
<td>1.48</td>
<td>1.40</td>
<td>63.6</td>
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<td>3. Develops grace in movement</td>
<td>1.50</td>
<td>1.53</td>
<td>1.41</td>
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<td>4. Develops appreciation for beauty</td>
<td>1.62</td>
<td>1.55</td>
<td>1.68</td>
<td>57.9</td>
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<td>5. Develops ease of manner</td>
<td>1.50</td>
<td>1.53</td>
<td>1.48</td>
<td>61.2</td>
</tr>
<tr>
<td>6. Stimulates imagination</td>
<td>1.31</td>
<td>1.29</td>
<td>1.32</td>
<td>73.7</td>
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<td>7. Provides wholesome recreation</td>
<td>1.31</td>
<td>1.27</td>
<td>1.34</td>
<td>75.6</td>
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<td>8. Develops appreciation of literature</td>
<td>1.50</td>
<td>1.46</td>
<td>1.53</td>
<td>61.7</td>
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<td>9. Gives opportunity for self-expression</td>
<td>1.33</td>
<td>1.38</td>
<td>1.29</td>
<td>71.3</td>
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<td>10. Aids choice of language</td>
<td>1.65</td>
<td>1.67</td>
<td>1.63</td>
<td>51.2</td>
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<td>11. Develops cooperation</td>
<td>1.47</td>
<td>1.47</td>
<td>1.48</td>
<td>63.6</td>
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<td>12. Creates a sense of personal responsibility</td>
<td>1.45</td>
<td>1.48</td>
<td>1.43</td>
<td>64.6</td>
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<td>13. Develops self-confidence</td>
<td>1.26</td>
<td>1.23</td>
<td>1.28</td>
<td>79.4</td>
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<tr>
<td>14. Develops self control</td>
<td>1.51</td>
<td>1.53</td>
<td>1.48</td>
<td>57.9</td>
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<tr>
<td>15. Strengthens memory</td>
<td>1.35</td>
<td>1.40</td>
<td>1.30</td>
<td>70.8</td>
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<td>16. Develops ability to take criticism</td>
<td>1.68</td>
<td>1.73</td>
<td>1.64</td>
<td>50.2</td>
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<td>17. Develops personality</td>
<td>1.60</td>
<td>1.56</td>
<td>1.63</td>
<td>52.6</td>
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<td>18. Gives opportunity to enrich experience</td>
<td>1.38</td>
<td>1.38</td>
<td>1.37</td>
<td>68.9</td>
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<td>19. Stimulates the mind</td>
<td>1.35</td>
<td>1.40</td>
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<td>20. Indirectly aids formal school work</td>
<td>1.67</td>
<td>1.59</td>
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<td>21. Develops emotional understanding</td>
<td>1.67</td>
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<td>22. Increases ability to interpret life</td>
<td>1.66</td>
<td>1.73</td>
<td>1.60</td>
<td>52.6</td>
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<td>23. Teaches good manners</td>
<td>1.78</td>
<td>1.62</td>
<td>1.90</td>
<td>54.5</td>
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<td>24. Corrects bad habits</td>
<td>2.05</td>
<td>1.98</td>
<td>2.10</td>
<td>33.9</td>
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<td>25. Develops quick thinking</td>
<td>1.52</td>
<td>1.44</td>
<td>1.58</td>
<td>60.8</td>
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<td>26. Develops sense of fair play</td>
<td>1.70</td>
<td>1.68</td>
<td>1.71</td>
<td>50.7</td>
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<td>27. Develops ingenuity</td>
<td>1.56</td>
<td>1.51</td>
<td>1.61</td>
<td>55.9</td>
</tr>
<tr>
<td>28. Develops self-sacrifice</td>
<td>1.72</td>
<td>1.63</td>
<td>1.80</td>
<td>54.1</td>
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<tr>
<td>29. Develops initiative</td>
<td>1.54</td>
<td>1.46</td>
<td>1.60</td>
<td>57.9</td>
</tr>
<tr>
<td>30. Develops character</td>
<td>1.57</td>
<td>1.49</td>
<td>1.63</td>
<td>61.7</td>
</tr>
</tbody>
</table>

Sixty-one and two-tenths per cent ranked statement number three, develops grace in movement, in the strongly agree category. This constituted an overall average response of 1.50. The non-drama average was 1.53, and the drama average was 1.47.

Statement number four, develops appreciation for beauty, was ranked in the strongly agree category by 57.9 per cent, making an overall average of 1.62. The non-drama average was 1.55 and the drama average was 1.68.

The overall average response to statement number five, develops ease of manner, was 1.50 with 61.2 per cent ranking it in the strongly agree category. The non-drama oriented feeling was a 1.53 average as compared to 1.48 for the drama oriented average.

Statement number six, stimulates imagination, received an overall average response of 1.31 with 73.7 per cent ranking it in the strongly agree category. The non-drama oriented average was 1.29 as compared to 1.32 for the drama oriented.
Provides wholesome recreation, statement number seven, also received an overall average response of 1.31; however, 75.6 per cent ranked it in the strongly agree category. The non-drama average was 1.27 while the drama oriented average was 1.34.

The overall average response to statement number eight, develops appreciation of literature, was 1.50 with 61.7 per cent ranking it in the strongly agree category. The non-drama oriented average was 1.46, and the drama average was 1.53.

The percentage who strongly agreed with statement nine, gives opportunity for self-expression, was 71.3. The overall average response was 1.33 with the non-drama average of 1.38 and the drama average of 1.29.

Statement number ten, aids choice of language, was ranked in the strongly agree category by 51.2 per cent and received an overall average response of 1.65. The non-drama average was 1.67 and the drama average response was 1.63.

The percentage who strongly agreed with statement number eleven, develops cooperation, was 63.6 with an overall average response of 1.47. The non-drama average was 1.47 while the drama average was 1.48.

The overall average response to statement number twelve, creates a sense of personal responsibility, was 1.45 with 64.6 per cent ranking it in the strongly agree category. The
non-drama average response was 1.48 while the drama oriented response was 1.43.

The percentage who strongly agreed with statement number thirteen, develops self-confidence, was 79.4. This statement ranked second to highest in overall average response, 1.26. The non-drama average was 1.23 while the drama average response was 1.29.

Statement number fourteen, develops self-control, was ranked in the strongly agree category by 57.9 per cent and received an overall average response of 1.51. The non-drama average was 1.53 and the drama average response was 1.49.

The percentage who strongly agreed with statement number fifteen, strengthens memory, was 70.8 with an overall average response of 1.35. The non-drama average response was 1.40 while the drama oriented average was 1.30.

The overall average response to statement number sixteen, develops ability to take criticism, was 1.68 with 50.2 per cent ranking it in the strongly agree category. The non-drama average response was 1.73 and the drama oriented response was 1.64.

Statement number seventeen, develops personality, received an overall average of 1.60. The non-drama average was 1.56 and the drama average response was 1.63 with 52.6 per cent ranking it in the strongly agree category.

The overall average response to statement number eighteen, gives opportunity to enrich experience, was 1.38. The non-drama
average response was 1.38 while the drama oriented response average was 1.37. There was 68.9 per cent who strongly agreed with this statement.

The percentage who strongly agreed with statement number nineteen, stimulates the mind, was also 68.9. The overall average response was 1.35 with the non-drama average of 1.40 and the drama average was 1.31.

Statement number twenty, indirectly aids formal school-work, was ranked in the strongly agree category by 53.1 per cent and received an overall average response of 1.67. The non-drama average response was 1.59 while the drama oriented average was 1.75.

The overall average response to statement number twenty-one, develops emotional understanding, was 1.67 with 53.1 per cent ranking it in the strongly agree category. The non-drama oriented average response was 1.69 while the drama oriented average was 1.64.

The percentage who strongly agreed with statement number twenty-two, increases ability to interpret life, was 52.6 with an overall average response of 1.66. The average for the non-drama oriented group was 1.73 and 1.60 for the drama oriented group.

Statement number twenty-three, teaches good manners, was ranked in the strongly agree category by 54.5 per cent and received an overall average of 1.78. The non-drama average response was 1.62 and the drama average response was 1.90.
Statement number twenty-four, corrects bad habits, had the most adverse reaction. Although the reaction was favorable on the Lykert scale with an overall average of 2.05, it did give an indication that this statement was not of as significant importance as a value as the other twenty-nine. An average of 1.99 was sustained by the non-drama oriented population while the drama oriented population gave an average of 2.10. Only 33.9 per cent ranked this value in the strongly agree column.

Develops quick thinking, statement number twenty-five, received an overall average response of 1.52, and the percentage who ranked it in the strongly agree category was 60.8. The non-drama oriented average was 1.44 and the drama oriented average was 1.58.

The overall average response to statement number twenty-six, develops sense of fair play, was 1.70 with 50.7 per cent ranking it in the strongly agree category. The average response for the non-drama oriented group was 1.68 as compared to 1.71 for the drama oriented.

The percentage who strongly agreed with statement number twenty-seven, develops ingenuity, was 55.9 with an overall average of 1.56. The non-drama oriented average response was 1.51 and the drama oriented average response was 1.61.

Statement number twenty-eight, develops self-sacrifice, received an overall average of 1.72 with 54.1 per cent ranking it in the strongly agree category. The average response of
the non-drama oriented group was 1.63 while the average response for the drama oriented group was 1.800.

Develops initiative, statement number twenty-nine, was ranked in the strongly agree category by 57.9 per cent and received an overall average response of 1.54. The non-drama average response was 1.46 while the drama oriented average was 1.60.

The overall average response to statement number thirty, develops character, was 1.57 with 61.7 per cent ranking it in the strongly agree category. The non-drama oriented average response was 1.49 while the drama oriented average response was 1.63.

Summary

The total response to the statements on the opinionnaire was very favorable. Statement number one had the highest percentage for a strongly agree category; however, statement number twenty-four, the lowest percentage, did have an average response high enough to place it in the agree column. This was the only statement that received an average response of 2.00 or more. These figures are based on a total of 90.8 per cent return.

Interview Sheet

The interview sheet was mailed to twenty-three elected and appointed officials of the Children's Theatre Association. There were eleven responses, or 43.4 per cent.
The following were findings of the study concerning the interview:

1. Most authorities tend to agree that a total of two to three hours per day for a four to six weeks period is needed to accomplish the purposes of a children's theatre activity.

2. Most authorities agree that a children's theatre activity program should be financed by college support and a charge of tuition. However, grants or endowments should not be overlooked as good possible means of financial support.

The following statements are specific suggestions for the establishment of a summer children's theatre activity made by the various officials of the Children's Theatre Association.

a. Use of trained college students as aids in directing:

"Definitely involve the college students with the children both on stage and off . . . . Also backstage the children can work with adults and both will learn a lot from each other."

--Tom Behm

"An excellent idea for both college student and children. Could be an internship for which credit is given and at the same time such a plan provides good and highly motivated staff."

--Nellie McCaslin

"Be sure they are interested in children as they are in theatre."

--Ruth Heinig
b. Integration of Art and Music into program:
"Always desirable when other departments want to cooperate. It insures equal quality of work in every area. Also provides integrated art experience for children. Much richer program when well handled."
--Nellie McCaslin
"Can be helpful if not overdone to the point that each program exists for itself and true integration never occurs."
--Ruth Heinig

c. Problems in financing:
"Properly promoted these CT productions can be box office hits! Charge the college students tuition for registration for some college credits--6 hours say for Children's Theatre."
--Tom Behm
"Always problems unless the college and community assume financial responsibility. Tuition of children and box office do not bring in enough money to finance a first rate theatre."
--Nellie McCaslin

d. Quantity of participants:
"Ten to twelve in each class."
--Jan Tolliver
"Determined by number of staff. Better to keep it small the first year and expand later."
--Ruth Heinig

"Ratio of 1 to 10."
--Alice Lewis

e. Types of plays:
"Classics/fairy tales are more apt to be relevant than any of today's relevant attempts at scripts."
--Jan Tolliver

"Quality plays wherein children can learn innovative, imaginative, exciting, worthwhile patterns."
--Alice Lewis

f. Age differentials:
"Dependent on demand. Most ideal 9-12 years."
--Alice Lewis

"Aim for around 9-12 age group first."
--Ruth Heinig

g. Governing board:
"Variety of talents always useful."
--Ruth Heinig

"If the college is the sponsor, it must be clarified as to where the ultimate responsibility lies. Authority should carry responsibility and the reverse."
--Nellie McCaslin

"The less the better."
--Jan Tolliver
h. Other:

"Get good publicity and keep it up. Public must be informed if they are to support it."

--Nellie McCaslin

Summary

Although the percentage of returns on the interview sheet was only 43.4, there were many specific suggestions of advice for the establishment of a children's theatre. Most authorities agree that two to three hours per day for a period of four to six weeks is sufficient for a total children's theatre experience. They also agree that college support and a small tuition charge are the best ways to finance such a program.
CHAPTER V

SUMMARY AND FINDINGS

The purpose of this study was to determine the values of children's theatre and to develop procedures for establishing a children's theatre activity in the Fort Worth, Texas, metropolitan area.

The instruments used in the study were designed as a result of the various suggestions made in the review of related literature and were validated by a panel of five experts in the fields of drama, children's theatre, and education. After the validity and reliability were established, the opinionnaire was mailed to 230 selected individuals in the Fort Worth metropolitan area. This total included 113 non-drama oriented individuals and 117 drama oriented. The interview sheets were mailed to twenty-three elected or appointed officials of the Children's Theatre Association.

The opinionnaire was completed and returned by a total of ninety-four non-drama oriented members or 83.2 per cent. The drama oriented members completed and returned 115 opinionnaires or 98.3 per cent. The total response of completed and returned opinionnaires was 209 or 20.9 per cent returns.

The interview sheet was completed and returned by a total of eleven. This represents a return of 43.4 per cent.
The study was designed to gather information and to permit conclusions to be drawn regarding the following purposes of the study:

1. To apply the values of children's theatre to the children in the Fort Worth metropolitan area.
2. To develop a feasible plan for organizing a workable theatre for children.

Findings from the opinionnaire, as presented in Chapter IV, indicate the following:

1. The general consensus from the sample of the people as evidenced by this study is that a children's theatre activity would be of benefit to the children of the Fort Worth metropolitan area.
2. The favorable level of even the lowest average response points out the public consensus of the extensive benefits associated with children's theatre.
3. The added notations on the opinionnaires requesting further information when plans are finalized indicates the high probability of success of such a program.
4. The responses on the interview sheets indicate a definite interest toward the establishment of a children's theatre activity program in Fort Worth and many officials offered their personal assistance in finalizing the minute details in the event of the establishment of such a program.
Conclusions

Based on the findings of this study the following conclusions were drawn:

1. Providing a controlled outlet for the emotional needs and desires of the children of the Fort Worth metropolitan area appears to be one of the major concerns of the community.

2. Many persons are desirous of taking advantage of any program of this type and many national authorities are desirous of assisting in the establishment of such a program.

Recommendations

One of the purposes of this study is to recommend specific procedures for the establishment of a children's theatre activity in the Fort Worth metropolitan area. On the basis of the information obtained in this study the following plan for a one six-week session summer children's theatre program is recommended.

Basic Plan

Adult students will enroll in a course titled Directing Children's Theatre Activities for three semester hours credit. This course will be designed to meet all necessary three clock hour lecture and three clock hour laboratory requirements as set forth by the Coordinating Board of Texas Colleges and Universities. This is the equivalent of forty-five hours of lecture and a minimum of forty-five hours of laboratory work
each semester. The summer session will consist of one week of lecture, four weeks of lecture and laboratory, and a final week of lecture. Children of varying predetermined ages will enroll for an established fee in a workshop for children's theatre. This workshop will coincide with the college laboratory period and the college faculty member and students will then direct and control the activities. The college instructor will be the supervisor and will be assisted by the college students.

Objectives

The following program objectives should be established by the college instructor for the preparation of the adults to work with children in a theatre activity:

1. To expose future teachers or supervisors of children's activities to the nature of human communication.

2. To equip future teachers or supervisors of children's activities to communicate effectively in the classroom or activity area.

3. To train future teachers or supervisors of children's activities to develop the communicative ability of their students.

4. To prepare future teachers or supervisors of children's activities to communicate with students, parents, other teachers or supervisors and administrative staff.
As the adults receive training in preparation for and practical experience in working with children's theatre, they should formulate the following basic goals in teaching:

1. To examine the problems in directing extracurricular activities.

2. To develop acting and production skills suited to an adolescent audience.

3. To provide experiences in performing and producing plays with young people and before young audiences.

4. To develop an understanding of the special skills needed to communicate with an adolescent actor and audience.

5. To develop an understanding of the special skills needed to interest, involve, and motivate an adolescent actor and audience.

6. To add to the development of the child's acting capabilities as well as technical knowledge and abilities of the theatre.

7. To add to the child's knowledge of dramatic literature, past and present.

8. To develop the critical sense of the child in play evaluation and role interpretation.

9. To contribute to the understanding of child development.

10. To develop skills in creative leadership.
In order to satisfy the minimum requirements of the Coordinating Board, the following weekly lecture and laboratory hour plan is suggested:

<table>
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<tr>
<th>Week</th>
<th>Lecture Hours</th>
<th>Laboratory Hours</th>
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<tbody>
<tr>
<td>I</td>
<td>7 1/2</td>
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<tr>
<td>II</td>
<td>7 1/2</td>
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<td>III</td>
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<tr>
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<tr>
<td>VI</td>
<td>7 1/2</td>
<td>no</td>
</tr>
<tr>
<td>Totals</td>
<td>45</td>
<td></td>
</tr>
</tbody>
</table>

Curriculum

Basic fundamentals of needs and desires of children of varying ages and basic fundamentals of theatre work and play production will be presented through lecture during the entire six weeks.

Week I: Organizational plans for the laboratory activities and supervising positions are to be established. For the sake of clarity, one college student will be appointed as Director of the play, another for Technical Director, a third for Costumer, and a fourth as Business/House Manager. All other college students will serve as their assistants. Basic duties of each position should be explained.

Week II: The children will enroll in the workshop. The instructor should then explain the organization, rules, and
regulations of theatre. Some time should be spent getting acquainted, breaking undesirable barriers, and establishing feelings of rapport between the children and the supervisors. An introduction of the play to be produced should come early in the week. Casting and starting rehearsals should come during the latter part of the second week. All children should be appointed to specific crews for backstage and technical work. All children should be allowed to take part in the play as an actor on the stage if the desire is prevalent at all.

No college student should be responsible for more than ten to twelve children at any given time.

Week III: The cast should be memorizing lines and working on blocking and stage business. While members of the cast are not being used on the stage they should be utilized in their stage crew positions. Those children cast in the more demanding roles should be used in less demanding crew assignments. All children should be used to their fullest capacity and not allowed to wander freely in the theatre.

Week IV: All technical work should be completed and ready for technical rehearsals during this week. All lines should be memorized and blocking well established in the minds of the cast. This is the time for specific stage business to be finalized for each cast member. Specific running crew assignments should be made and advertising copy should be mailed.

Week V: Technical and dress rehearsals during the first of this week should lead into an evening production prior to
the final meeting. Box office and ushering assignments need to be made very explicit. The final meeting with the children should consist of clean-up activities and an evaluation discussion, which could be very beneficial for planning future programs.

Week VI: Final evaluation of the course and an analysis of the children's responses need to be made. This week can be used for a final clean-up of the scene shop and theatre. All box office reports and closing of books need to be made.

At the conclusion of each six-week session, extensive evaluations of offerings and course content, methods of teaching, goals, student needs and interests should be carried out. This can be done with the aid of carefully planned interviews, questionnaires, and opinionnaires given to the children, parents, directors, and administrators. The evaluation process should be carried out in the interest of advancing the program consistent with the changing needs of the community and students and in light of new and advanced knowledge and techniques.

Daily Plan of Workshop

1. Enroll the children and get acquainted.
2. Schedule an activity to break inhibitions.
3. Continue activity and cast the play.
4. Read through and discuss characters of the play.
5. Finish reading through the play. Assign memorization deadlines.
6. Block and work approximately one-fifth of the play stopping at a natural break in the script. Assign crew work and start all technical jobs.

7. Block and work a second portion of the script. Continue technical work.

8. Block part three and continue technical work.

9. Block part four and continue technical work.

10. Block part five and continue technical work.

11. Work on all acts without books. Continue and complete all technical work.

12. Finalize stage business.

13. Assign specific running crew assignments.

14. Send out publicity materials.

15. Prepare program layouts.


17. Have dress rehearsal and continue box office preparation.

18. Have dress rehearsal with makeup.

19. Have final dress rehearsal and prepare for production.

19a. Produce the show in the evening.

20. Strike the set and clean up--fine time for cast and crew party and discussion evaluation.

Additional Recommendations

1. There is need for more understanding of the values and advantages of children's theatre activities in many
metropolitan, urban, and rural areas throughout the United States.

2. Those cities and towns which do not currently offer theatre activities for children should consider the multiplicity of advantages.

3. Those college and university theatre departments which do not currently offer children's theatre should evaluate their present programs in light of student needs and objectives.

4. Theatre departments should strive to design courses for the student who is interested in working with children's activities.

Recommendations for Further Research

1. Further studies need to be conducted to establish definitive guidelines for course content in children's theatre.

2. Follow-up studies of the college students involved in a children's theatre activity workshop should be conducted to determine their evaluation of their abilities to handle on-the-job situations following their children's theatre training.

3. Follow-up studies seeking information from employers of these college students regarding the employees' abilities should be made.

4. Follow-up studies conducting annual surveys of the children involved in the theatre workshop to determine attitudes and changes of attitudes toward school and home situations should be made.
5. Follow-up studies need to be made to determine any correlation between participation in children's theatre activities and later habits of theatre going.

6. Further studies need to be conducted concerning the use of handicapped children in theatre activities and the effect on the participants.

7. Further studies need to be made to establish what new concepts are formed and old ones are reinforced or modified by a child participating in a children’s theatre activity.
To:

From: R. Boyce Pennington, Chairman
Department of Theatre and Allied Arts
Tarrant County Junior College--South

Re: Summer Children's Theatre Activity
Fort Worth, Texas

Shakespeare once wrote that all the world's a stage and the men and women are merely players in this theatre of life. Many children, however, know no other theatre than the motion pictures or the television, and these are not the entire theatrical story at all.

Your role as an adult in today's world production has been cast, and each day the curtain continues to rise. The future success of the show will depend on whether each child as a member of the cast has gained from his experience. As a person in your unique position in theatre and interested in the welfare, education, and appreciation of the arts for all people, you have been selected to receive the enclosed interview sheet.

In order that the show may go on, would you please take your cue and read the statements and react to them? An addressed, stamped envelope is provided for your convenience in returning the completed questionnaire as soon as possible.

Permission has been granted from the Administration of Tarrant County Junior College--South Campus to establish a Summer Children's Theatre Activity on that campus provided a need is indicated and an acceptable plan can be determined.
A pilot program has been set up this summer and it is hoped that the results of this interview will be the basis for a permanent establishment by the summer of 1974.

For the purpose of clarification, Children's Theatre will consist of plays written by playwrights which will be presented by living actors for the satisfaction of child audiences. The players and technicians will be children of varying ages working under the supervision of adults. Lines will be memorized, action will be directed, scenery and costumes will be created and used. Every effort will be taken toward the ultimate goal of offering a finished product for public entertainment.
A review of current literature reveals that the following values are claimed for a child who participates in a children's theatre activity. Would you please circle the appropriate number for each statement which most nearly reflects your personal opinion? Use the following number scale.

1 - Strongly agree
2 - Agree
3 - Undecided
4 - Disagree
5 - Strongly disagree

1. Broadens a child's culture
   1 2 3 4 5

2. Aids voice and diction
   1 2 3 4 5

3. Develops grace in movement
   1 2 3 4 5

4. Develops appreciation for beauty
   1 2 3 4 5

5. Develops ease of manner
   1 2 3 4 5

6. Stimulates imagination
   1 2 3 4 5

7. Provides wholesome recreation
   1 2 3 4 5

8. Develops appreciation of literature
   1 2 3 4 5

9. Gives opportunity for self-expression
   1 2 3 4 5

10. Aids choice of language
    1 2 3 4 5

11. Develops cooperation
    1 2 3 4 5

12. Creates a sense of personal responsibility
    1 2 3 4 5
13. Develops self-confidence
   1 2 3 4 5

14. Develops self-control
   1 2 3 4

15. Strengthens memory
   1 2 3 4

16. Develops ability to take criticism
   1 2 3 4

17. Develops personality
   1 2 3 4

18. Gives opportunity to enrich experience
   1 2 3 4

19. Stimulates the mind
   1 2 3 4

20. Indirectly aids formal schoolwork
   1 2 3 4

21. Develops emotional understanding
   1 2 3 4

22. Increases ability to interpret life
   1 2 3 4

23. Teaches good manners
   1 2 3 4

24. Corrects bad habits
   1 2 3 4

25. Develops quick thinking
   1 2 3 4

26. Develops sense of fair play
   1 2 3 4

27. Develops ingenuity
   1 2 3 4

28. Develops self-sacrifice
   1 2 3 4

29. Develops initiative
   1 2 3 4

30. Develops character
   1 2 3 4
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1. Have you ever participated in a children's theatre activity? Yes ___ No ___ In what capacity? _______________________

2. Have you known a child who has participated in any type of children's theatre? Yes ___ No ___

3. Do you feel a summer children's theatre activity would be beneficial to children in a metropolitan area? Yes ___ No ___

4. Rank (1-2-3-4) your opinions as to how a summer children's theatre program should be financed.
   ______ tuition ______ grants ______ college ______ endowments ______ (other) ______

5. How many hours per day do you feel would be adequate, based on a five day week, for a summer children's theatre? ___ 2 ___ 3 ___ 4 ___ 5 ___ 6 ___

6. How many weeks would be adequate for a summer children's theatre? ___ 3 ___ 4 ___ 5 ___ 6 ___?

7. What are some specific suggestions you would make toward the establishment of a summer children's theatre activity? Use back of page if necessary.
   a. Use of trained college students as aids in directing
   b. Integration of art and music into program
c. Problems in financing

d. Quantity of participants

e. Types of plays

f. Age differentials

g. Governing board

h. Other
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