

A CRITICAL STUDY OF THE AUDITORIUM ACTIVITIES OF THE WHITE
ELEMENTARY SCHOOLS OF DALLAS, TEXAS, TO DETERMINE
THE EDUCATIONAL VALUE OF SUCH PROCEDURES IN
A PLATOON SYSTEM OF PUBLIC SCHOOLS.

II

APPROVED:

Bulah A. Harris
Major Professor

G. A. Odum
Minor Professor

J. F. Fouts
Director of the Department of
Physical Education

L. A. Sharp
Chairman of the Graduate Council

A CRITICAL STUDY OF THE AUDITORIUM ACTIVITIES OF THE WHITE
ELEMENTARY SCHOOLS OF DALLAS, TEXAS, TO DETERMINE
THE EDUCATIONAL VALUE OF SUCH PROCEDURES IN
A PLATOON SYSTEM OF PUBLIC SCHOOLS

THESIS

Presented to the Graduate Council of the North
Texas State Teachers College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF SCIENCE

By

Elizabeth Welch, B. S.

Dallas, Texas

August, 1940

88463

88463

TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
LIST OF ILLUSTRATIONS	vi
Chapter	
I. INTRODUCTION	1
Statement of the Problem	
Purpose	
Method of Procedure	
Definition of Terms	
II. HISTORICAL BACKGROUND AND UNDERLYING PRINCIPLES FOR AUDITORIUM WORK	5
Underlying Philosophy	
Historical Development	
Dallas Auditorium History	
III. PROGRAM IN PROCESS	14
Class Programs	
Assembly Programs	
Pay Programs	
IV. EVALUATION OF PROGRAM	77
Treatment of Material	
Number of Questionnaires	
Treatment of Findings	
V. CONCLUSION	105
APPENDIX	107
BIBLIOGRAPHY	116

LIST OF TABLES

Table	Page
1. Degrees, Teaching Experience, Experience in Dallas, and Tenure of Some of the Principals and Some of the Auditorium Teachers of the White Elementary Schools of Dallas, Texas .	79
2. A Report by the Principals and the Auditorium Teachers as to the Number of Schools with Various Enrollments, the Number of Schools with Full-time Auditorium Teacher, the Number of Schools According to Person Responsible for Assembly Programs, the Number of Schools According to Groups Enrolled in Auditorium Work, and the Grade Divisions Attending the Assembly Programs .	81
3. The Number of Principals and Auditorium Teachers Which Mentioned Each Activity as Determining the Selection of the Material to be Used on School Programs	83
4. The Number of Principals and the Number of Auditorium Teachers Reporting on Whether There is a Regular Scheduled Program, the Source of Material Used on These Programs, the Length of Programs, and the Groups Attending the Programs	85
5. The Number of Principals and the Number of Auditorium Teachers Who Designated Each Item as the Element Which Determines the Group Attending the Programs and the Number Who Designate Each Item That Determines Which Group Presents the Programs . .	88
6. The Number of Principals and the Number of Auditorium Teachers Reporting as to the Number and the Type of Pay Programs and the Distribution of the Proceeds from These Programs to the Various Causes	91

Table

Page

7. The Number of Principals and the Number of Auditorium Teachers Reporting Types of Costumes, Designing of Costumes, Furnishing of Costumes, Making of Costumes, Price Limit of Costumes, and Community Responsibility for Costumes 94

8. The Number of Principals and the Number of Auditorium Teachers Reporting on Types of Programs Where Scenery Is Used, Reporting on Who Finances Scenery Used on Programs, Reporting on Who Constructs Scenery Used on Assembly Programs, and Reporting on Who Constructs Scenery Used on Public Programs 97

9. The Number of Principals and the Number of Auditorium Teachers Reporting Each Item as Being an Important Benefit Children Receive as Participants and as Auditors in School Programs 99

10. The Number of Principals and the Number of Auditorium Teachers Reporting Each Item as a Benefit Received by the School 102

11. The Number of Principals and the Number of Auditorium Teachers Reporting Each Item as Being a Benefit the Teacher Receives as a Participant and as an Auditor in School Programs 103

LIST OF ILLUSTRATIONS

Figure		Page
1.	Costume Description Sent to Parents of Children in Pay Programs	46
2.	A Sample of the Pay Program Permit Sent to the Patrons of Brown School	48
3.	Types of Costumes Used on Pay Programs in the Brown School	49
4.	Types of Scenery Used on Pay Programs at Brown School	50

CHAPTER I

INTRODUCTION

In recent years there has developed a type of activity in the elementary school which centers around what is called the auditorium. The activities carried on include dramatization, plays, pageants, operettas, festivals, pantomimes, stories, speeches, debates, and visual education. Many of these activities had an occasional or periodical appearance in the older school. They required extraordinary effort on the part of the teachers and the children. However, they were not considered a regular feature of the daily program. With the introduction of the auditorium and other special subjects, namely, physical education, art, and music, into the regular schedule of the school, public programs may be presented for public performance without serious disturbance to the daily program of the school. Programs presented today are not the work of one teacher or one department, but are the correlated efforts of all the teachers and the departments in the school under the supervision of the auditorium director.

Statement of the Problem

A critical study of the auditorium activities of the

elementary schools of Dallas, Texas, to determine the educational value of such procedures in a platoon system of public schools, is the problem under investigation.

Purpose

The purpose of this survey was to make a critical study of (a) educational philosophies, (b) the place of auditorium activities, (c) the purpose of auditorium activities, and (d) the value of auditorium activities in the whole scheme of educational procedures.

Method of Procedure

The material for this thesis was secured by the following methods:

1. Questionnaire.
2. Observation.
3. Personal interviews.
4. Bibliography.

A questionnaire was sent to each of forty-seven elementary school principals and auditorium directors in the Dallas schools. It dealt with the benefits received by children who participated in auditorium activities, the handling of costumes and scenery, the financing of programs, the time for program presentation, and the types of programs given in the school.

Pupil participation in the auditorium activities was

observed in the John Henry Brown Elementary School of Dallas.

Interviews were held with school officials.

Much of the material for this thesis was obtained through a bibliographical study of the historical background and the underlying principles for auditorium work.

Definition of Terms

The auditorium is the correlating and integrating center for the whole school, the clearing house for all the activities of the school, the place in which the children form habits of worthwhile use of leisure time through seeing good plays and hearing good concerts, and through their own activities in art, music, and drama. As a social institution, the auditorium is considered one of the most significant developments in the platoon schools.

The term "auditorium" refers to a special period, daily or weekly, set aside for two or more classes for either preparation or for display.

The auditorium is not the old school assembly, the chapel period, or a religious service, although it may carry on some of these activities. It functions throughout the day under the guidance of a teacher designated as the auditorium director who serves different groups of children at different periods.

The auditorium is really a double or a triple classroom, unhampered by classroom paraphernalia. It creates an

atmosphere not unlike that of the adult theater. It is indeed a real theater with a real stage with curtains, screens, footlights, and spots, where the child meets a real audience, not merely the fellows of his own class, but members of two, three, or four classes. Some are older than he and others are older than his most constant companions. The situation is distinctly a social one. Here he works with fellow classmates -- not for himself, not for a teacher, not for a grade. Whatever the child does, he does because he can contribute to the group.

By bringing groups of pupils to the auditorium for definite purposes, the plan which was haphazard in the beginning has become a real educational plan.

CHAPTER II

HISTORICAL BACKGROUND AND UNDERLYING PRINCIPLES FOR AUDITORIUM WORK

Underlying Philosophy

In order to understand the place and function of auditorium practices as they now prevail, it is highly desirable to present the basic philosophy that has been responsible for the introduction of this new unit. The auditorium is the culmination of the beliefs and practices of leading educators of the past two centuries.

In the eighteenth century Rousseau held that education is life, but limited it to the individual. Pestalozzi borrowed many ideas from Rousseau and enlarged upon them. He openly declared that education should meet the needs of society rather than be limited to the needs of the individual. He even went so far as to advocate objective teaching which is foremost in our present auditorium practices. Froebel advocated self-expression, self activity, cooperative effort, and social participation. Certainly these are the basic teachings which the auditorium sets forth. Herbart set up morality and character as aims in education; he, like Pestalozzi, emphasized the supremacy of society over the individual.

Thorndike is responsible for the emphasis on individual differences. The auditorium makes use of his teachings by attempting to provide a place for every child according to his ability.

Kilpatrick further advanced the evaluation of the present curriculum by advocating that all learning should furnish the pupils opportunities to plan, to execute, and to judge the results of their own actions.

At present, socialization which assumes the introduction to the curriculum of group activities that bring pupils into contact with real-life experiences underlies all modern curricula.

Progressive educators, rallying to the support of this governmental project, are shaping school policies with a view to realization of the democratic ideal of equality of opportunity and are working out school socialization problems through student participation that junior citizens may early acquire initial training and experience in the essentials of popular government. In their several spheres universities, colleges, secondary and elementary schools, are all doing more and more toward developing well-rounded, high-minded youth, worth members of a democracy, able and eager to grapple with America's problems.

But despite the marked progress that has been made both in the definition of objectives and in the science and art of teaching, much remains to be done. The schools must grant still greater opportunities to develop latent powers, must give more numerous and varied life contacts that pupils may be brought into ever closer contact with life than with books. They must concern themselves more intimately with the worthy use of leisure, since "the use of a nation's leisure is the test of its citizenship," and they must also strive yet more ardently to build up a student morale measuring up to the highest ethical standards. They must, above all, keep the ideal of democratic equality of opportunity more clearly in view.

In fact, advanced educational thinkers agree that the beneficent effects of self-rule will accrue in their fullness to the nation only when the schools modify the use of mass teaching and focus upon the individual, permitting him, whenever possible, to exercise the right of choice, and helping him to broaden his conception of life, liberty, and happiness through self-activity.¹

In many schools, socialization is considered of equal importance with citizenship as an objective of the auditorium. M. Sheehan, quoting from Marvin Trabue, says:

Failure in the art of living is the most tragic failure one can make. Children should be taught to appreciate the things and people about them. The school should assume the responsibility for those traits which make life pleasant and worth living. It should be the laboratory for the teaching and practice of amenities of social intercourse.²

No better name could be given the auditorium than that of the laboratory of life furnished by the school.

Of course, no definite period is set aside for the teaching of citizenship or for the preparation of life in a democratic government as these teachings should permeate the whole school curriculum, but "anything left to chance invites failure." If the social life of the school is to function as it should, provision should be made for it in order that it may have a daily significance. "It is not what is done once or twice with every ounce of strength that counts; it is what is done regularly."³

¹Emma V. Thomas-Tindal, Junior High School Life, pp. 2-3.

²Mary A. Sheehan, Extra-Curricular Activities in the Junior High School, p. 13.

³Ibid.

Auditorium activities represent a definite period in the school day that is set aside for meeting the needs for socialization and citizenship through self-expression. Much more than any other department in the school, it tries, by stressing all the general objectives of education, to meet the needs of future citizenship. Of course, some activities are stressed more than others, but this plan tries to emphasize especially those aims which have to do with the development of the group consciousness so necessary in a democratic government.

Historical Development

Twenty-nine years ago the first Work-Study-Play School was organized in Bluffton, Indiana, by William A. Wirt. In 1906, he went to Gary, Indiana, and organized the same system there, where it became known as the platoon organization.

Although the Work-Study-Play School was organized in Gary, Indiana, in 1906, it was not until 1911 that Wirt established a department, the definite purpose of which should be the conscious training of children for modern social life and citizenship. He realized that a teacher who was responsible for teaching an academic subject was greatly overtaxed when she attempted to take care of special days and drives which the modern world makes it necessary for the child to know and constantly to participate in. It was too much to expect

her also to train the child as a social being and a citizen. Therefore, in order to relieve the classroom teacher of these added responsibilities, he equipped his schools with a room, somewhat larger than the regular classrooms, and he called this room the auditorium. He put all these extra citizenship requirements in the hands of a teacher who was especially designated to teach them and who was not responsible for academic subjects. In 1927, the auditorium in the Gary schools was reorganized by making it a vital, integrating, correlating force which enriched the program of the Gary school child and endeavored to meet the needs of the new era by developing citizenship capable of service at this age.⁴

Pittsburgh, Pennsylvania, adopted the platoon system of schools in 1916; Detroit, Michigan, in 1919; and Dallas, Texas, in 1922. At present, 222 cities in forty states have over 1,000 platoon schools with over a million children. The auditorium has become important in these schools as an integrating and correlating factor of the school.⁵

Among representative cities making use of the auditorium as a regular part of the school day may be included such cities as Kansas City, Missouri; Long Beach, California;

⁴Mildred Horten, The Auditorium and Its Administration, pp. 9-12, 123.

⁵Alice Barrows, The Philosophy and History of the Platoon or Work-Study-Play School, pp. 224-226, 316.

Akron, Ohio; Cleveland, Ohio; Atlantic City, New Jersey; Plainfield, New Jersey; Atlanta, Georgia; Rochester, New York; Winnetka, Illinois; Providence, Rhode Island; Richmond, Virginia; Philadelphia, Pennsylvania; Newark, New Jersey; and Saginaw, Michigan.⁶

Dallas school authorities state that in 1922 all of the larger schools of this city, approximately twenty-five, were changed to the platoon system, all of which included auditorium. In 1934, there were forty-two platoon schools in the system, including five colored schools which were platooned in that year. Each of the auditoriums has a director and it is from these directors that more accurate information concerning the Dallas auditoriums has been secured. This information will be included among the objectives set up by the various teachers cited later in this chapter.

The old theory that the child's mind was a blank tablet on which a teacher might write the facts which he wishes the child to learn has been discarded and the principle of "learn to do by doing" is being applied. Many schools are adopting a program which provides opportunities for character-forming situations. This explains the phenomenal growth of the auditorium in the public schools.

Dallas Auditorium History

Auditorium activities were introduced into the Dallas

⁶Harry G. Miller, The Auditorium Social Arts, pp. 201-214.

schools in 1922. J. F. Kimball, superintendent of schools at that time, says that the Dallas auditoriums were patterned more closely after those of Detroit, Michigan, than any others which he observed while on an inspection tour of platoon schools.

Due to a lack of available material to be used in auditorium teaching, the auditorium directors of the Dallas Public Schools formed a book on Auditorium Activities, which was published by the Dallas Board of Education in 1924. The teachers found the book so helpful to them that a larger volume was designed. In 1929, a larger volume was published with the assistance, the encouragement, and the good will of Norman R. Crozeir, superintendent of schools, and E. B. Cauthorn, assistant superintendent at that time. Subjects to be worked out were assigned to the various directors, and the results were assembled. This information came from thirty-three different sources.

In 1932, a questionnaire was sent out to thirty-seven auditorium teachers and twenty-two answers were received. The four main objectives of auditorium work in the Dallas schools, as evidenced by the answers, were:

Citizenship or character training.

Self-expression.

Correlation.

Poise.

In the answers to the questionnaires, each of the following was listed at least one or more times:

Self-reliance.

Initiative.

Individuality.

Leadership.

Extemporaneous speaking.

Appreciation of good literature.

Social ease and etiquette.

Interpretation of knowledge in and out of school.

Socialization.

Joy in every-day school life.

General information.

Speech ability.

Group activity.

Artistic appreciation.

Use of leisure.

Create audience situations.

Ability to think on their feet.

These latter objectives, it can be easily seen, may be included in the major objectives listed more numerously in the questionnaires. J. F. Kimball says that Dallas first chose the platoon system and incidentally installed the auditorium for the sake of economy, but it is evidenced by the above answers that the Dallas auditoriums have been quick to

realize and to utilize the opportunity for definite teaching along the lines of citizenship. Julius Dorsey, at that time District Supervisor of Dallas Schools, says that "the function of the auditorium is to build up and keep up the morale of the school; as goes the auditorium so goes the school." This certainly shows the importance which he attaches to its possibilities for teaching citizenship in our schools. Correlation also plays an important part in the Dallas schools; however, the auditorium seeks to correlate its work with the other departments of the school rather than, as in some schools, have the other departments correlated with the auditorium.

CHAPTER III

PROGRAM IN PROCESS

Since programs are the mediums through which correlation of various departments and objectives of the auditorium are realized, it will be the purpose of this chapter to present actual examples of programs which were presented in the John Henry Brown Elementary School of Dallas, Texas. These programs present different character-forming situations, demonstrate correlation, and at all times encourage self-expression and pupil activity. These programs are given month by month in the logical order in which they were used during the school year.

Programs given by the school under the supervision of the auditorium director are of three types, (1) class, (2) assembly, and (3) pay or public programs, according to time of presentation.

Class Programs

Class programs are used more frequently, of course, than are the others. These are varied in nature, running the gamut of the needs manifested by the members of the class and also

presenting additional material in observance of special days, weeks, or seasons. The general form of procedure is usually the same, namely:

1. Call to order.
2. Read the minutes.
3. Salute the flag (when desired).
4. Business (old and new).
5. Talk by the president.
6. Program for the day.
7. Report of the critic.
8. Adjournment.¹

Class programs are not finished products by any means; however, it is expected that each child will contribute his best effort, for anything short of this meets with the disapproval of both pupils and auditorium director.

Due to the vast number of class programs presented during the year the examples will be limited to three, each of which shows suitable citizenship and character training for primary grades.

MR. GRUMBLE BECOMES A GOOD CITIZEN

A Good Citizenship Play

By Olivia Keller

TIME

A warm day in summer.

¹Auditorium Activities, Dallas Board of Education, pp. 7, 26.

PLACE

Act I -- A street in Comfortville.

Act II -- Mayor Improvement's office.

CHARACTERS

MR. GRUMBLE -- a stranger in Comfortville.

MR. GOOD CITIZEN -- a happy citizen, proud of Comfortville.

MAYOR IMPROVEMENT -- Mayor of Comfortville.

MISS DUTIFUL -- a clerk in the Mayor's office.

Community Helpers

TRAFFIC POLICEMAN

CITY DOCTOR

POSTMAN

FIREMAN

VISITING NURSE

CLINIC DENTIST

SOCIAL WORKER

STREET WORKER

In Act I a street scene may be represented by means of cardboard houses, stores, churches, and other buildings which stand about 3.5 feet high. Cardboard maple trees, standing about four feet high, may be placed between the buildings. The word "Comfortville" should appear on a sign.

In Act II the curtains may be drawn to shut out the street scene. Two tables and a number of suitable chairs may be placed at one end of the stage. The table should contain toy typewriters, telephones, flowers, etc., to represent Mayor Improvement's and Miss Dutiful's desks.

The boys in the play may wear long white or blue trousers and carry paraphernalia representing the character they are portraying. The girls may be dressed in long dresses.

Act I

MR. GRUMBLE (pointing to a sign): Comfortville, what a queer name for a town. It looks more like Mapleville to me. I never saw so many maple trees on a street before. The people in this town must have had a party and each one brought a maple tree and planted it. I wish someone had put a bench here under one of these trees; then I could make myself comfortable and go to sleep.

MR. GOOD CITIZEN (out for a morning walk): Good morning, Stranger. My name is Mr. Good Citizen and I live here on the corner. I don't believe I ever met you before on any of my morning walks. Are you one of the happy citizens of Comfortville?

MR. GRUMBLE: I am Mr. Grumble. I have never been in your city before and I do not see why it should be called Comfortville. All that I can see here are maple trees. Did you have a maple tree party and plant them all one day? I wish some of you had put a bench under each tree so that visitors could find a place to rest in your town.

MR. GOOD CITIZEN: Up the street is a beautiful park. There you will find benches around the lily pond. We cannot spoil our beautiful streets with benches. Our maple trees are a great comfort to us. They give us shade from the hot sun and they beautify our streets. But we have every comfort and convenience here. Come with me to the Mayor of our city. Mayor Improvement will tell you more about the city of Comfortville and its improvements.

MR. GRUMBLE: Improvements! Poo! That is why I wish to move from my city. We have a new mayor and he has started to make improvements in our city. I am afraid it will mean higher taxes. The only improvement I care about is a bench in the shade. (Mr. Grumble and Mr. Good Citizen go out.)

Act II

Mayor Improvement's Office

Miss Dutiful is seated at the desk working when the Mayor enters.

MISS DUTIFUL: Good afternoon, Mayor Improvement.

MAYOR IMPROVEMENT: Good afternoon, Miss Dutiful.

MISS DUTIFUL: I have a message for you. Mr. Good Citizen has been here. He has a stranger with him. The stranger is a Mr. Grumble from another town. Mr. Grumble is unhappy and wishes to move from his home. The new mayor is going to add the new comforts and conveniences to his town that we now have. Mr. Grumble is afraid he will have to pay more taxes. He says he can be just as

happy without improvements. The only comfort that he cares about is a bench in the shade along the street.

MAYOR IMPROVEMENT: I would like to meet Mr. Grumble. I would like to show him how much happier he will be after his city is all fixed up with modern improvements.

MISS DUTIFUL: Mr. Good Citizen has promised to bring Mr. Grumble back to talk to you. He is due here now.

MAYOR IMPROVEMENT: I will call in some of our community helpers. They can show Mr. Grumble how they have changed Comfortville to a city of happiness. Here are chairs for Mr. Grumble and Mr. Good Citizen. (The Mayor goes out of the office. Mr. Good Citizen and Mr. Grumble enter.)

MR. GOOD CITIZEN and MR. GRUMBLE: Good afternoon, Miss Dutiful.

MISS DUTIFUL: Good afternoon, gentlemen. Here are two seats for you. Mayor Improvement will be right back. (Mayor Improvement enters.)

MR. GOOD CITIZEN: How do you do, Mayor Improvement? This is Mr. Grumble. Won't you tell him how comforts and conveniences can improve a city?

MAYOR IMPROVEMENT (shaking hands with Mr. Grumble): I am glad to know you, Mr. Grumble. Miss Dutiful, my clerk, has just told me about you. Please sit down. Some of our community helpers are going to tell you about their work.

MR. GRUMBLE: They might help the people in your city a little but you would be just as well off without them. The only thing I care about is a bench in the shade.

TRAFFIC POLICEMAN (enters and bows): I am one of the Traffic Policemen. All day long we stand at the busy corners and operate the traffic lights. We stand there when it is hot and when it is cold. We stand there in the rain and in the snow. Now people watch the lights and cross the streets in safety. Automobiles do not run into each other. Mothers do not worry about their children going to school. They know that we will take them safely across the busy streets.

MR. GRUMBLE: If we had traffic lights in my city, Mrs. Grumble would not worry about the children every time they go to school. (Traffic Policeman bows and goes out.)

VISITING NURSE (entering): Comfortville has ten visiting nurses. We visit the sick people and make them happy. They do not have to pay us for our work. Sometimes we give them a bath. We tell them what to eat and what to do to get well. If they have a bandage on, we change it for them and leave them smiling.

MR. GRUMBLE: I am sure Grandma would like to have you visit her. She has been sick a long time, but I cannot afford to send her to the hospital. (Nurse bows and goes out. City Doctor enters.)

CITY DOCTOR: I am one of the doctors from the city hospital. If a person is sick or meets with an accident, he is brought to our hospital. Soon he is well and able to work again.

MR. GRUMBLE: If we had a city hospital, could my boy have his tonsils out? They need to be removed but I don't know what to do about it.

CITY DOCTOR: Yes, there are kind nurses at the hospital to take care of him. You would not have to worry at all. (Doctor bows and goes out. Enters Dentist from the Clinic.)

DENTIST: Across the street is the clinic. I am the dentist. I help the children whose teeth are poor until their teeth are all fixed up.

MR. GRUMBLE: I wish my teeth could have been fixed up when I was a schoolboy. Now I have only false teeth. (Dentist bows and goes out. Enters Postman.)

POSTMAN: If someone writes you a letter, I bring it to your door. If you wish to send a letter to a friend, you have only to put it in the mail box. You will find one at nearly every corner. Your mail is safe with us. Twice a day we call at your house.

MR. GRUMBLE: Good! (Postman bows and goes out. Enters Social Worker.)

SOCIAL WORKER: I have just come from a home that was once unhappy. The father had just died. Before I went there they did not have enough to eat. They needed more clothing and two of the children were ill. Now food and clothing are sent to their home when they need it. The sick children were helped by the visiting

nurse. We have found a job for the mother. Today that is one of the happiest families in Comfortville.

MR. GRUMBLE: She is like a fairy Godmother. (Social Worker bows and goes out. Enters Fireman.)

FIREMAN: In Comfortville, fire alarm boxes and hydrants are in every block. There are six fire stations in our town. When we are called to put out a fire, we are there in a few minutes and soon the fire is out. We are proud of our record of not having big fires here.

MR. GRUMBLE: I do not like to see a big fire. I am glad you are always able to put them out before they do much damage. (Fireman bows and goes out. Enters a Street-worker.)

STREET-WORKER: I am one of the street-workers. Some of us keep the streets clean. Rubbish never collects on our streets. Some of us remove the trash that people put out for us to take away. Some of us take care of the street lights that shine down on our streets. Others take care of our shade trees and parks. We are proud of our beautiful city. (Bows and goes out.)

MR. GRUMBLE (rising): Your city has the right name. It is truly a comfortable place to live. I would like to move here tomorrow, but instead I shall go home and do all I can to help my city to become like yours. I should like to thank all of your community helpers for telling me about their work.

(Community Helpers all return and form in line across back of stage.)

MR. GRUMBLE: I thank you all for your courtesy. (Shakes hands with Community Helpers, Mayor, and Mr. Good Citizen and goes out.)

MR. GOOD CITIZEN: It was so kind of you and the Community Helpers to help Mr. Grumble to become happy, Mayor Improvement.

MAYOR IMPROVEMENT: All of us were pleased to do it. We like to see the Grumblers changed to good, happy citizens.²

²Dallas Public Schools (mimeographed leaflet).

THE THREE TREES

A Christmas Play

By Gertrude Maynard

The Players

LARGE TREE -- A Larger Child.
 MIDDLE-SIZED TREE -- A Smaller Child.
 LITTLE TREE -- A Very Small Child.
 JACK FROST.
 NORTH WIND.
 RABBIT.
 CHRISTMAS FAIRY.
 SANTA CLAUS.
 CHRISTMAS MOTHER

SCENE I -- In the Forest, Christmas Eve.

SCENE II -- As for Scene I.

Stage Directions

Lay white sheets loosely on the floor space selected for the stage and sprinkle with star dust and bits of silver tinsel. Near the center front place three Christmas trees of graded heights. The standards of the trees should be covered by evergreen branches and trailing pine to preserve the realism of the forest setting. A child costumed in green or white stands behind each tree. Little Tree is as tiny a child as possible who is able to speak the lines. The smallest tree which conceals this child is placed under or near electric attachments for lighting it, and these lights are in readiness for immediate use. There is an entrance from the side either by screen or door. It is desirable to have a father or an older brother for Santa Claus. There is a real mother.

A few understudies arranged for by a listening group of children at rehearsals. These children learn the dialogue and action unconsciously and can be depended upon to help out in the emergency which so often arises when putting on a play with young children.

There is descriptive music throughout, either piano or phonograph. Scene I opens with quiet music.

Scene I

When the Forest Has Become Dark

BIG TREE: It is going to be a cold night.

MIDDLE-SIZED TREE: Yes, I feel the cold to my very roots. It is just the kind of a night that Santa Claus loves.

LITTLE TREE: Are you sure that Santa Claus is coming tonight?

BIG TREE: Yes, it is Christmas Eve. He will come through the forest very soon.

LITTLE TREE: I suppose you will be taken for a Christmas tree.

BIG TREE: I hope so. I am certainly a fine large tree, the very largest in this part of the forest.

MIDDLE-SIZED TREE: I think myself that you are a little too large. Now I am about the right size, neither too large nor too small.

LITTLE TREE: (sighing): I shall have to wait for years before I shall be big enough to be a Christmas tree.

BIG TREE: Yes, my dear, it will be at least five years before Santa Claus will even look at you.

MIDDLE-SIZED TREE: Here comes Jack Frost! He will make it colder still.

(Enter Jack Frost to the music, "The Snow is Dancing," Debussy. He is a little boy, dressed in a close-fitting, white woolen suit consisting of pullover sweater and leggings, trimmed if desired with twisted silver paper icicles and cut paper snow crystals. He dances about and recites an old poem.)

JACK FROST:

Oh, I am Jack Frost, a roguish little fellow.
 When the winter winds begin to bellow
 I fly like a little bird through the air
 And creep through the little cracks everywhere.
 I make little girls say, "Oh, oh, oh!"
 And I make little boys say, "Ho, ho, ho!"

I pull little children by the ears
 And draw from their eyes the big round tears.
 I nip little children on the nose
 And I pinch little children on the toes.
 But when you light a nice warm fire,
 I make my bow and hasten to retire.
 Merry Christmas to you, Trees! Here is some of my frost
 for you.

(Jack Frost scatters a handful of glistening frost powder over each tree and runs off the stage. The trees, moved from side to side by the children behind, shiver and shake, are quiet again, but at the sound of wind music sway to its rhythm. Typical wind music is the "Storm" from the Overture to Wagner's "Flying Dutchman," Schubert's "Erking," and the "Storm" motif from the Overture to "William Tell.")

(Enter North Wind. She is a slender, active child and wears a gray hooded cloak of some lightweight material made full enough to toss about with her motions. She puffs her cheeks and gives a simple interpretive dance before the Trees, original if possible. The sound of whistling off stage adds to the realism of this pantomime.)

NORTH WIND:

I am the wind and I come very fast,
 Through the tall woods I blow a loud blast;
 Sometimes I'm soft as a sweet little child,
 And I play with the flowers and am gentle and mild;
 Then gusty and shrill in the winter I roar,
 If you want to be quiet close window and door;
 For I am the wind and I come very fast,
 Through the tall woods I can blow a loud blast.

(North Wind rushes off. The Trees stop swaying. Quiet music is played as the Trees stand waiting expectantly. Then the music changes to a hopping rhythm as Rabbit enters. Rabbit is a very small boy. His costume consists of gray pajamas with feet, a little close-fitting gray cap with gray paper ears attached. He hops about the stage hesitatingly for some time. Finally he stops before Big Tree.)

RABBIT: Dear Tree, I cannot seem to find my hole tonight. I am afraid that Jack Frost has closed it. I am very cold. North Wind has been chasing me. May I stay under your branches tonight?

BIG TREE: I am sorry, little Rabbit, but I expect to be taken away for a Christmas tree tonight. You will have to find some other shelter.

(Rabbit hops to the foot of Middle-Sized Tree.)

RABBIT: May I stay under your branches tonight? It is dreadfully cold out here in the snow.

MIDDLE-SIZED TREE: I am very sorry for you, little Rabbit, but I am not large enough to give you shelter. Besides, I am sure Santa Claus will choose me to be the Christmas tree.

(Rabbit hops to Little Tree.)

RABBIT: Will you give me shelter, Little Tree? I am almost frozen!

LITTLE TREE (trembling with an eagerness to help): I am not large enough to keep out all the cold, but I want to do my best for you. Creep under my branches, little Rabbit, and snuggle as close to me as you can.

(Rabbit creeps close to Little Tree, cuddling up beneath the boughs. The trees stand motionless. Soft Christmas music such as "Silent Night" is played. Rabbit sleeps.)

Scene II

When the Christmas Star Shines upon the Forest

(Sleigh bells are heard in the distance, soft at first, and then clearer. Brilliant galloping music announces the coming of Santa Claus off stage. He is heard calling to his reindeer. He shouts a final "Whoa." Santa Claus enters.)

SANTA CLAUS: A glorious night for my business, and here are three fine trees among which I may choose. (Santa Claus walks about touching, measuring, considering the trees. He stops before Large Tree, who rustles in excitement.)

SANTA CLAUS (shaking his head): A fine tree, but the children are not using such large ones this year.

(Middle-Sized Tree bends slightly in anticipation as Santa Claus stops beside it.)

SANTA CLAUS (again shaking his head): A beautiful tree, but a little too large for this Christmas. (Spies little tree.) Ah, this is more like it. Not a bit too large. (Catches sight of Rabbit asleep under Little Tree.) Well, well, what's all this? Where did you get that rabbit, Little Tree?

LITTLE TREE: He came hopping across the snow. He was very cold, and I am trying to keep him warm.

SANTA CLAUS (to Rabbit): Here, sir, shake. (Shakes hands with Rabbit.) Why didn't you go to one of the big trees for Christmas Eve?

RABBIT: They wouldn't take me, Santa Claus. They expect to be Christmas trees.

SANTA CLAUS: They do, do they? Well, perhaps they will be sometime, but not tonight. Little Tree is the one I am going to take in my sleigh, and, Bunny, you are going too. I know a little boy who will love you. I don't very often get hold of a live Christmas present. Come on; hop along with me!

(The children now step from behind the trees. Jack Frost and North Wind re-enter, and all face the audience. Rabbit is close to Santa Claus. Suddenly the Christmas Fairy enters.)

CHRISTMAS FAIRY: Greetings, Little Tree! Your time has come. Christmas Mother, where are you? We are waiting for you. (Waves her wand.)

(Christmas Mother enters with a box or basket of gifts and ornaments which she hangs on the Christmas tree. Christmas Fairy waves her wand and the tree lights are turned on. The players move to the front of the stage with Santa Claus in front facing the audience.)

SANTA CLAUS:

We hope you like our Christmas play.
As for myself I cannot stay,
I have much work to do, you know,
As dashing through the world I go.
But, children, like the trees, you'll find
It's always wisdom to be kind!

(The players and audience join in singing "There's a Wonderful Tree," at the end of which gifts from the Christmas tree are distributed.)

The Play Ends.³

THE FIVE-DOLLAR GOLD PIECE

A Thrift Play

By Ruth K. Duke

Actors in the Play

PAUL, a boy of ten.
POSTMAN.
SALLY SPENDER.

GREEDY GERALD.
THRIFTY TOM.
BILLY BANK BOOK.

Place: Paul's House.
Time: Saturday Morning.

The scene of the play is the living room of Paul's house. There is a door at the right, a second door at the left, and a third door at the rear. As the curtain rises, Paul is seen practicing his violin lesson. The postman's whistle is heard and Paul, after putting his violin on the chair, rushes to the door at the rear.

PAUL: Good morning, Mr. Postman! Is there any mail for me?

POSTMAN: Did you expect anything this morning?

PAUL: No, but I keep on wishing for something just the same.

POSTMAN: This is your lucky day. Here is a package for you. (The Postman hands Paul a small package and some mail for the rest of the family.)

PAUL: For me? Thank you, Mr. Postman! (Paul closes the door and, placing the other mail on a table,

³Dallas Public Schools (mimeographed leaflet).

eagerly opens his package. Inside one box is another smaller box. He shakes it and opens it.) Gold, money! A five-dollar gold piece, brand new! What a beauty! (He picks up a card which came with the gold piece and reads.) "To Paul, from Grandma. Congratulations because you came out highest in your class for the term. You may spend it or save it as you wish." (Paul tosses the five-dollar gold piece up in the air and catches it.) All mine to spend it if I wish. (At these words Sally Spender slips in through the rear door and comes to Paul.)

SALLY SPENDER: Of course you wish to spend the gold piece.

PAUL: Or to save it if I want to.

(Greedy Gerald enters from the door at the rear and hurries over to Paul.)

GREEDY GERALD: You know you ought to save the money, don't you, Paul?

PAUL: Oh, there you two are again! Whenever I have any money you crowd around me and tell me what to do with it.

SALLY SPENDER: Don't listen to that miser, Paul! If he could have his way all the money in the world would be in banks and nobody would have a cent to spend.

GREEDY GERALD: Don't listen to her, Paul! Money is wonderful. That gold piece is beautiful. Put it into the bank. Don't spend even a penny of it.

SALLY SPENDER: There he goes again! Didn't I tell you, Paul, that he is a greedy old miser?

GREEDY GERALD: And you are an idle spendthrift. Paul, don't let her get her hands on that gold piece. Let me take care of it for you. (Greedy Gerald goes to Paul and reaches out for the gold piece, but Sally Spender pushes him away.)

SALLY SPENDER: Let me spend it for you, Paul. It will be lots of fun.

PAUL: (Pushing them both away): Keep away. Don't bother me. I want to think. Let me see. What is the best thing to do with this five dollars?

(Thrifty Tom enters from the door at the rear and walks up to Paul.)

THRIFTY TOM: The best thing to do with your five dollars? I'll tell you.

PAUL: Hello, Thrifty Tom! I need your help.

GREEDY GERALD: (Advancing): I can advise you better than Thrifty Tom.

SALLY SPENDER: (Advancing): And I better than either

PAUL: Go away, go away, both of you! Go away!

THRIFTY TOM: Suppose we have a little chat.

PAUL: Yes, let's!

(Paul sits down at the table and Thrifty Tom stands at his side. Greedy Gerald and Sally Spender stand in the rear but try to listen.)

THRIFTY TOM: Now, let me see! Would you like to spend some of it?

PAUL: Yes, of course! I think I would like to buy something for Harry Franklin. You know Harry, don't you?

THRIFTY TOM: The boy who is home sick with the measles? Yes.

PAUL: Perhaps I ought to get him a book. He likes to read.

THRIFTY TOM: But he should not read while he is ill. His eyes are not strong enough and the strain might be too much.

PAUL: That's so. How about some fruit?

THRIFTY TOM: Just the thing.

PAUL: A dozen large juicy oranges for Harry.

GREEDY GERALD: (Who has been straining his ears to listen, whispers to Sally Spender): I heard him say a dozen oranges for somebody. Twelve are too many. Three are enough if he must spend.

SALLY SPENDER: He can buy a whole box if he likes.

(Paul turns around to look at Greedy Gerald and Sally Spender who have come near his chair.)

PAUL: Get back, you two.

(Greedy Gerald and Sally Spender back away.)

THRIFTY TOM: Is there anything else you would like to spend?

GREEDY GERALD (shivering): Dear me, I heard the word "spend" again.

SALLY SPENDER: It's the word I like best in the world.

PAUL (to Thrifty Tom): Yes, I would like to go to the movie and take Freddy Lewis with me.

SALLY SPENDER: I wish he'd take the whole gang.

THRIFTY TOM: A GOOD IDEA. Anything more?

PAUL: No, I don't think so. I'll put the rest into the bank. (The door at the left opens and Billy Bank Book enters. Greedy Gerald and Sally Spender rush toward him, but Billy Bank Book dodges them.)

GREEDY GERALD (to Billy Bank Book): You are too thin. If I had my way you would be as fat as a pig.

SALLY SPENDER: If I had my way you'd be as thin as a rake handle.

BILLY BANK BOOK: I don't want either of you for a boss. (Billy Bank Book goes over to Paul and Thrifty Tom and bows low to both.) I am at your service, gentlemen!

PAUL: We are going to take you for a little walk, Billy Bank Book. First a little shopping and then to the bank. (Paul takes one of Billy Bank Book's hands and Thrifty Tom the other and they go through the door at the right.)

GREEDY GERALD (weeping): Shopping! Oranges! Movie tickets! Oh dear! Why do they have to spend?

SALLY SPENDER: I am glad you didn't get your hand on the five dollars!

(Curtain)⁴

Assembly Programs

The teachers of the upper grades are held directly responsible for all assembly programs presented to the departmental grades in the John Henry Brown School. Assembly programs afford opportunity for unification of the entire school and for correlation between the different departments of the school.⁵ The programs are an outgrowth of classroom activity, club work, and special subjects in the school. Quite frequently they are enlarged class programs and are along the lines of either citizenship or some correlation that is being stressed at that time. Oftentimes contributions from several departments are combined and presented. The assembly programs are scheduled from four to six weeks in advance, with the provision that if a need arises in the meantime for a different type of program, the one scheduled can be postponed. This is just one of the many advantages which programs presented by pupils have over those presented by outside talent. By careful planning every pupil is enabled to take part on the assembly

⁴Dallas Public Schools (mimeographed leaflet).

⁵Harry C. McKown, Assembly and Auditorium Activities, p. 6.

program at least once during the term. When the departmental teacher is required to sponsor an assembly program, the auditorium director can be of great help to her in planning the programs, since she has a supply of program material on hand. Each assembly program needs at least one rehearsal in the auditorium under the supervision of the auditorium teacher. A schedule of available practice periods was kept in the principal's office and those who desired to practice posted their meetings in order to avoid conflicts.⁶

Material used on most of the assembly programs ranges from citizenship qualities to special holiday observances. Illustrations of assembly programs given during the school year will follow. Due to lack of space only two plays will be used to show typical material used on assembly programs.

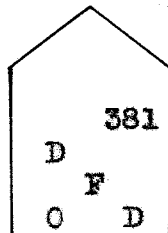
THE FIRE CONFERENCE

(A Fire Prevention Play)

By Ruth Dove

CHARACTERS: Fire Chief (dark suit with fireman's hat and cap.

Twelve fire boxes (six boys and six girls).
The boxes are red cardboard placards, eighteen by twenty inches. Lettering in black or white.



- Number of box.
- Dallas.
- Fire.
- Department.

⁶Auditorium Activities, Dallas Board of Education, pp. 18-19.

SETTING: Any stage or school room.
 SCENERY: None required.
 TIME: Twenty minutes.

The Play

FIRE CHIEF (coming to center of the stage front):
 This is Fire Prevention Week, and each year during this period I gather my fire alarm boxes together for a conference to see if our loss has been reduced any since last year. Do you know that our great city has the greatest fire loss of any city in the state? Do you know that two-thirds of the fires in our city are caused by carelessness? I want you to listen to the stories my boxes tell today, and as they speak I want you to think what you can do to reduce the great fire loss in our city. Today is the day for the south Dallas boxes to meet to tell their stories. Let us imagine for a while that they are really alive. You will now hear their stories.

(Boxes enter one at a time and after speaking pass to side of stage.)

FIRST FIRE BOX:

At Myrtle street and Forest street my face you can see,
 A sadder tale than mine could never be.
 A lady was ironing one fine day,
 And leaving the iron, went on her way.
 To town she went buying this and that,
 While on the board that hot iron sat.
 The alarm was turned in, my face they broke--
 You should have seen that red flame and smoke!
 The firemen came but all too late,
 To save this woman from her sad, sad fate.
 Now sadly each day she longs for home
 With no place she can call her own.
 This great warning I give to all who hear,
 Disconnect that iron and you'll have no fear.

SECOND FIRE BOX:

At the corner of Oakland and Grand I stay,
 And watch the children at work and at play.
 I wonder which child's sweet happy smile
 Will be erased by the fire demon wild?
 My face was broken first by a careless boy,
 Who thought a false alarm would give him joy.
 Then how my poor heart beat with shame!
 Why, I wouldn't dare tell you his name.
 A hundred dollars it costs for a false alarm,
 Now don't ever think it does no harm.

But should you see a fire in a nearby place,
Please turn my key and break my face.
The fire department will do the rest,
To save your home they will do their best.

THIRD FIRE BOX:

I stand where Oakland and Casey meet.
Listen now to what happened on my street.
One day when a mother was cooking a meal,
Up the chimney flue the flames did steal.
Now near the roof was an old bird nest;
Though the firemen did their very best,
The roof caught fire and the house was gone,
And another little family is all forlorn.
Now, my friend, here is advice for you--
At least once a year, examine your flue.

FOURTH FIRE BOX:

On Peabody and Meadow I wait each day,
To warn the firemen without delay.
One day I was broken, my key was turned
Because "Safety First" had not been learned.
A lady while ironing blew out the fuse,
And finding she had no other to use,
She put in a penny where the fuse should be--
Ah! such a fire I hope never again to see!
Now this is a lesson that everyone should learn,
A penny for a fuse may cause your home to burn.

FIFTH FIREBOX:

Where Clarence and Atlanta streets come together,
I stand and wait in all kinds of weather.
Last I was broken by a fair little girl,
Who used the hot irons her hair to curl.
She went to the phone to talk one day,
Leaving the irons on a celluloid tray.
The house caught fire--they turned in the alarm,
And the firemen saved the house from harm.
But listen, girls, if you must have curly hair,
Of that little curling iron always take care.

SIXTH FIRE BOX:

At Birmingham and Jeffries streets you will find me,
Where I wait to be helpful as I can be.
But the thought of the last fire makes me weep,
For it was caused by a big trash heap.
Old papers in the garage the family threw,
So one day it caught on fire before they knew.
The car was burned and then the home,
And now on the streets this family roam.

No insurance had they to build again.
O! clean up your rubbish--today begin.

SEVENTH FIRE BOX:

At the corner of South Boulevard and Edgewood I stand,
And when I am broken I do all I can.
I call out the firemen so loyal and brave,
Who endanger their lives our city to save.
Now down the street from where I stay,
I heard a terrible commotion one day.
My face was broken as quick as a wink
All because someone didn't think.
An oil rag and mop were hid in a closet tight,
The hot day in July made them ignite.
In a moment the house was all aflame.
And no one knew who was to blame.
But this advice I give before I stop,
In a tin container put your oil rags and mop.

EIGHTH FIRE BOX:

On Myers and South Boulevard I stand,
When I was last broken it was by a burned hand.
A lady tried a spot from her dress to clean,
Too near a flame with some Emergine,
When lo! a terrible explosion occurred,
A noise that for blocks and blocks was heard.
Not only was her home burned to a char,
But all her life she will carry a scar.
Now let this be a lesson to all that are here,
Never with explosives, a fire go near.

NINTH FIRE BOX:

On Harrison and Grand is where I live,
So my story now to you I will give.
Near my corner a store there once stood,
Where the people of South Dallas bought their food;
But alas one day my face was broken.
"That store is afire!" were the words that were spoken.
Later I heard it was a cigarette small
Which was thrown in a waste paper against the wall.
Now men who smoke should be careful each day
To see that stubs are out before throwing away.

TENTH FIRE BOX:

Listen, my children, and you shall hear,
Of a fire that happened not far from here,
On Forest and Second I've stood for years,
And I've seen my share of bitter tears.
Although I stand for "Safety First,"
This tale I tell will be the worst.

One day a man hastily broke my face,
 Crying, "Fire, fire, there is no time to waste!"
 There was an explosion in the corner drug store,
 And lives of people were lost by the score.
 All because of a slow leak in the gas-pipe line.
 Where this store was, now a trash pile you'll find.
 Now if you would be safe, heed my call,
 "Always turn off your gas at the wall."

ELEVENTH FIRE BOX:

Now, my kind friends, before you go, listen to my
 sad tale of woe.
 I am the box at the corner of Fourth and Grand,
 And I'm proud to be a member of this fine band.
 But many sad scenes I see each day
 Because with matches little children play.
 Last week when Jack's mother was in town,
 He found some matches while playing around,
 He thought it would be fun the matches to take
 And near the back fence a bonfire make;
 Leaves, papers, and rubbish high he heaped in a pile
 While the wind blew harder all the while.
 Now--Jack lives in a shack across the way,
 All because of the fun he had that day;
 Now, boys, leave matches where they should be
 And Jack's luck you will never see.⁷

THE LAND OF WHAT WE ARE

Characters:

Janet.	Selfish Sam.
Longue Tongue.	Careless Carl.
Blockhead.	Long Ears.
Long Hands.	Greedy Grace.
Dishonest Dan.	Lazy Laura.
Never Listens.	Big Eyes.
King Good Citizenship.	Blackboard.
Desk.	Clock.
Five Armor Bearers:	
Honesty.	Cleanliness.
Trustworthiness.	
Courtesy.	Industry.

⁷Dallas Public Schools (mimeographed leaflet).

Time: The Present.
 Scene: Ordinary Stage.

Janet is studying her arithmetic. Blackboard, Clock, and Desk enter.

BLACKBOARD: Oh, hum! I feel terrible. Look how smeary the children have left me.

DESK: That's nothing! Look at me. My owner thinks I am a waste basket. He never cleans me up.

CLOCK: All I do is tick, tick, tick; no one ever pays any attention to me. The minutes that are wasted are simply shocking.

JANET (yawning): Oh, I am so sleepy I can hardly see these figures any longer. (She rubs her eyes and falls asleep. Selfish Sam enters, waking her up.) Mercy! Who are you?

SELFISH SAM: Oh, don't you know who I am? I sit next to you in school.

JANET: Surely not. The boy who sits next to me doesn't look like that.

SELFISH SAM: In school you see only my outside. This is the way I really am on the inside. I've just never thought of anyone but myself. That didn't fill much space, so you see I shrank and shrank until I finally dried up like this. You will remember how I always speak out of my turn. I never think of saying "pardon me" or "please excuse me."

JANET: You make me shudder. I think you are perfectly horrid.

BLACKBOARD: That's the boy who always takes the biggest piece of chalk.

DESK: He is too interested in himself to clean me up. (Sam takes a seat and Long Tongue enters.)

LONG TONGUE: Hello, Janet! I didn't expect to find you here. I suppose you don't recognize me.

JANET: I'm sure I never saw you before. What a long tongue you have!

LONG TONGUE: Once my tongue was no longer than yours. I'm the girl who sits back of you. You will remember that I am always talking. I never think before I speak. That is why my head is so small and my tongue is so long.

JANET: You poor creature! It must be terrible to look like that.

BLACKBOARD: Her tongue is long enough to lick me clean.

DESK: She couldn't stop long enough to do anything worth-while.

CLOCK: Her tongue works faster than I can tick.
(Careless Carl enters.)

CARELESS CARL (stumbling and falling): Oh, dear, my back hurts. I'll have to leave this paper here. It's too much trouble to pick it up. It isn't my waste paper anyway. (He sees Janet) I did not know you were here.

JANET: You careless boy! No wonder you look as if you were just thrown together. Who are you?

CARELESS CARL: I'm Careless Carl. Of course, I only look like this on the inside, but my desk looks like this all the time. Almost everyone is afraid of me.

CLOCK: That's where some of my best minutes go. I never saw anyone so careless about wasting time.

DESK: I certainly hate to see that boy coming. He always leads me for the day.

BLACKBOARD: Just see what he does to me. His problems are never right, and the figures he makes are terrible. (Enters Blockhead.)

BLOCKHEAD: Hello, Janet! Have you got your arithmetic yet? I never study. I can nearly always guess at the right answers or copy off of someone's papers. My motto is "Never do today what you can do tomorrow."

JANET: Well, if you are an example of a bright girl, I certainly don't want to be one. What makes your head so square?

BLOCKHEAD: To be truthful with you, a square head holds more air. I can usually get along without using my

brains. I never see any sense in studying. The teachers try to learn me my lessons, but it don't make any difference to me.

JANET: Your English is simply terrible. I should think you would hate to talk like that.

CLOCK: She doesn't even know that time is valuable.

BLACKBOARD: You should see me when she gets through writing on me. I'm a sight. (Enters Long Ears.)

LONG EARS: I'll bet you can't guess what I just heard!

JANET: From the appearance of your ears, you must have heard a lot in your lifetime. Why did they grow so large? You must be very bright.

LONG EARS: That's where the trouble comes in. I never listen at the right time. I only hear my neighbors talking about papers, pencils, erasers, and other necessary things. I never hear directions. I'm always making mistakes. By the way, mind telling me my arithmetic lesson assignment for tomorrow?

JANET: It's on page 99. You are to work ten of the problems suggested for practice on percentage.

LONG EARS (pays no attention to Janet, but talks to Long Tongue all the time Janet is speaking. Turns suddenly to Janet): Oh, what did you say? Well, I'll ask someone else tomorrow.

JANET: I'd hate to have my ears grow so long from just listening to foolishness.

DESK: He never hears anyone ask him to clean me up.

BLACKBOARD: No, no, nor me. (Enters Long Hands, waving.)

LONG HANDS: Yoo-hoo!

JANET: You certainly are the queerest-looking person I've seen yet. I suppose you belong to this room, too. Where do you sit?

LONG HANDS: I have a good location in the center of the room where I can reach in all directions. You will notice that my fingers are very long. (He points to Janet.)

JANET: How can you use such clumsy hands?

LONG HANDS: Oh, they are good for pinching my neighbors.

JANET: I should think you wouldn't have any friends. Doesn't everyone dislike you?

LONG HANDS: I have ugly friends who have long hands, too. I guess I shouldn't really call them friends, though. I have spent most of my life getting in and out of trouble.

JANET: Are you happy living that way?

LONG HANDS: (Scratching his head): Happy! What does the word mean? How do you feel when you are happy?

JANET: You can't be happy unless you make others happy. I don't suppose I could explain it to you, though.

BLACKBOARD: That's the boy who is always putting unnecessary marks on me. (Enters Lazy Laura.)

JANET (rushing to her side and helping her): You poor child! Were you in an accident?

LAZY LAURA: No, I wasn't in an accident. All day I sit humped in my seat. I always stand on one foot and drop one shoulder. George has told and shown me how to sit, stand, and walk, but it's just too much trouble. Don't you remember the girl who will never play when she goes out at play periods?

JANET: What is your name?

LAZY LAURA: I'm Lazy Laura. I stay away from fresh air and exercise. Of course, my body doesn't look so crooked when you see me in school. But I'm pretty warped on the inside.

JANET: Hereafter I'm going to watch my posture. You look to be at least seventy years old.

LAZY LAURA: I don't feel much younger. (Enters Dishonest Dan, carrying an assortment of articles, pencils, knives, etc.)

DISHONEST DAN: My, isn't it warm? I believe I'll take off my coat. (Articles begin to fall to the floor, grabs at them.)

LAZY LAURA: Where did you get all those knives and pencils?

DISHONEST DAN: I -- I -- er -- er -- I don't seem to remember. Usually I can tell good falsehoods on the spur of the moment, but -- er -- er -- I must be confused now.

BLOCKHEAD: Why don't you tell the truth? I see pencils that belong to me. Here, give me my eversharp. (Hands pencil to her; looks at Janet.) Do you see anything that belongs to you?

JANET: Yes, may I have my fountain pen?

DISHONEST DAN: Well, I don't believe I'll give it to you; you can't prove it's yours.

JANET: I think you have a mean disposition. I'm glad everyone isn't like you.

DISHONEST DAN: I'll give you back your fountain pen if you'll let me copy your arithmetic problems. That's fair enough, isn't it?

JANET: No, you cannot copy my problems. That is dishonest.

BLACKBOARD: I've been missing some of my chalk lately. (Enters Greedy Grace eating.)

GREEDY GRACE: This is good. (Sees Janet and others.) Oh, wouldn't you like some candy? (Looks in sack) Sorry, I don't have enough to divide.

JANET: Don't you know not to bring candy to school? Is your name Greedy Grace?

GREEDY GRACE: Yes, how did you know? I just have to have everything I want.

JANET: Don't you enjoy seeing other people have things? Don't you ever share things with others? That's half the fun of owning something.

DESK: She even eats the paper you see in my table top.

BLACKBOARD: She always has the longest piece of chalk.

CLOCK: She never notices me until it is time to eat. (Enters Never Listens, carrying a book.)

JANET: Hello! What happened to your ears? I never saw such tiny ones. (Never Listens pays no attention. Janet calls again.) Hello!

NEVER LISTENS: Oh, were you talking to me? What did you say? You will have to speak loudly. I never pay any attention to anyone who is speaking to me, so my ears have grown smaller and smaller.

JANET: That's too bad. Unless you change your way of doing soon, you will not be able to hear at all. (Enters Big Eye.)

BIG EYE: Oh, oh, my eyes hurt dreadfully! Oooo-ooo! I think I strained my eyes looking at Ted's problems. We had an English test today, too, and I had to look all around me to see what the other boys and girls were doing. Oh, dear.

(Janet wakes up and looks around and sees all the children and looks frightened.)

JANET: Oh, I'm so frightened! Such horrible creatures! Oh, dear, what shall I do? (Enters King Good Citizenship.)

KING: Did you call me, Janet? What do you wish? My men are at your service.

NEVER LISTENS: Oh, yes, please help us. We have all been misled. We wish to change and become our true selves once more. Can you help us?

KING: Indeed we can. Here comes Honesty. She always goes with me. (Enters Honesty.)

HONESTY: Let us all do the right thing in the right way, even when no one sees or praises us.

KING: This is Cleanliness. Things take on a shine when she appears.

CLEANLINESS: The welfare of our country depends upon those who try to be physically fit for their daily work. Therefore: Keep clothes, body, and mind clean; avoid habits that harm; take food, sleep, and exercise that will keep us in perfect health.

KING: Here is Trustworthiness. I send her on all my important errands. Courtesy is a close associate of hers.

TRUSTWORTHINESS: Our country grows great and good as her citizens are able more fully to trust others; therefore, we must be honest in word and act.

COURTESY: "Politeness is to do or say the kindest things in the kindest way." (Enters Industry.)

KING: Here is my old standby, Industry. She carries on the work of the world. We would not be here today if she had not stayed by us.

JANET: Your Highness, where do you live? We would like to join your band.

KING: I live on Good Citizen Street in the Castle of Good Habits. My throne is guarded by many men. These are my Safety Patrols. (Enter the Patrols.)

JANET: Make us members of your band, too, Your Majesty.

KING: Then repeat with me the Law of Duty.

ALL CHILDREN: I will try to find out what my duty is, what I ought to do, and my duty I will do, whether it be easy or hard. What I ought to do I can do.

(King goes to Janet and throws a mantle of Good Citizenship over her shoulders.)

KING: Now all of you are members of the Good Citizenship Band.

(Children all remove their ugly masks and sing "America.")

(Curtain)⁸

⁸Chester O. Newlun and Lucy H. Meachom, My Own Language, pp. 205-221.

Pay Programs

Pay programs were only enlarged assembly programs with the addition of more elaborate costumes and scenery. They were usually the outgrowth of classroom work. Pay programs usually consisted of several units prepared by the different classes or clubs of the school which were presented as a unified whole. Such programs as these made it unnecessary to disrupt the whole school or have after-school practices. The auditorium director was responsible not only for securing the material, but also for assembling and presenting it.

Frequently, other members of the faculty made valuable contributions, and since pay programs were all-school affairs, it was found advisable to have a committee meeting of all teachers who were to help with the programs and receive suggestions from them. Most of the pay or public programs for the John Henry Brown Elementary School of Dallas, Texas, were written or assembled by the faculty because of the difficulty of finding published material that exactly met the needs of the children of this age.

Examples of public programs given range from talent programs to a May Fete. It has been the policy of the school to give a variety of subjects which are to be presented for public entertainments. Special pay programs given at Brown School have been (1) Twelve Months, a dramatized story; (2) Brown School Easter Parade, a student talent review;

(3) The Magic Piper, an operetta; (4) The Brown Music Box Revue, two units of class work; and (5) a May Fete.

Samples of the programs which were written and presented with the aid of all the school departments are given later in this chapter, but first it is necessary to discuss briefly certain preliminary factors.

Organization. -- Since it was found that in order to attain a well-correlated procedure for public programs the committee organization served to the best advantage, the Brown School regularly used this plan of procedure. The principal and the auditorium director selected the date that fitted best into the school calendar. When the date was selected, the principal of the school called a meeting of the teachers of special subjects. It was the duty of this committee to select the type of program and the material to be used. When the subject and the material had been selected, the art teachers became responsible for the scenery, the music teachers for the music, the physical education director for the dances, and the auditorium director for the dramatic parts. The principal, in turn, assigned other committees in order to equalize responsibilities of all teachers. Each committee was responsible to the auditorium director. It was found advisable to have the following committees for a school production:

1. Publicity.
2. Ticket.

3. Finance.

4. Costume.

5. Scenery.

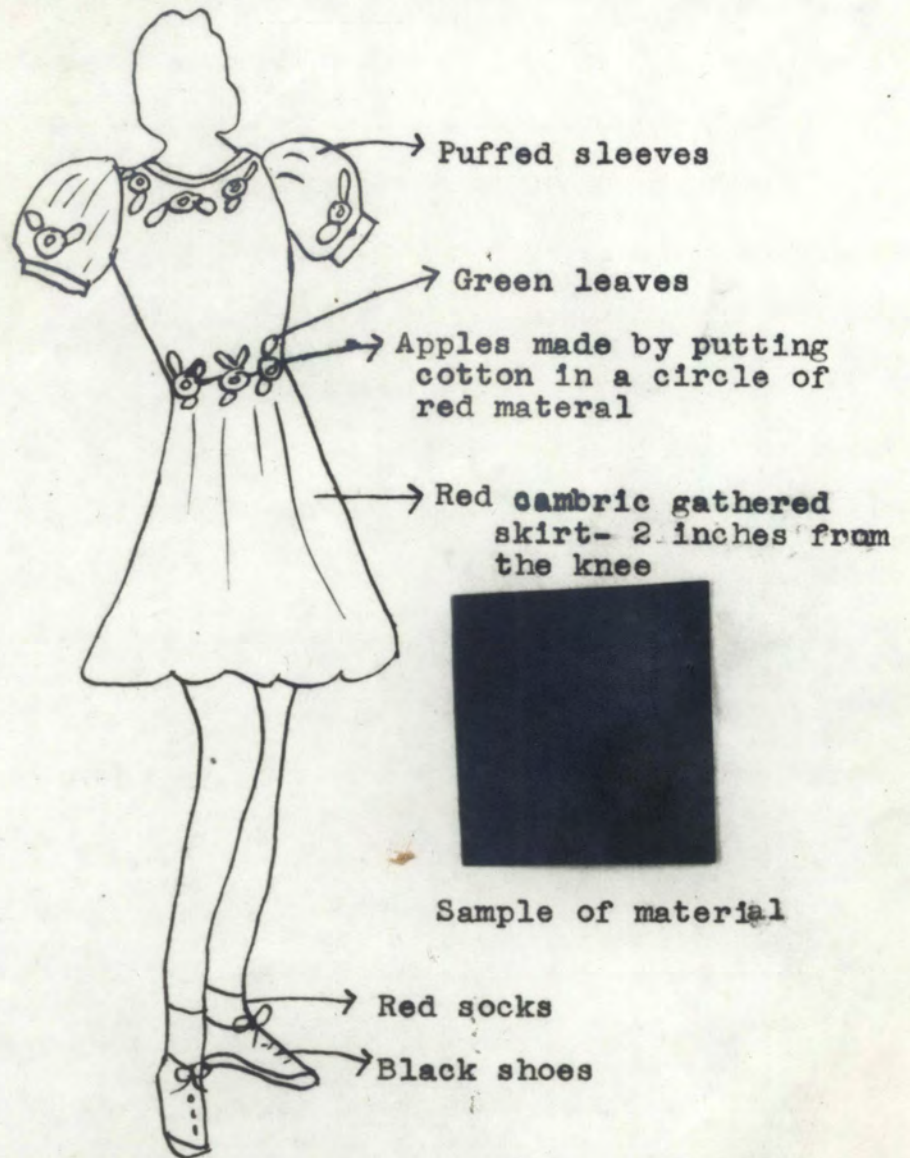
Publicity. -- It was the duty of the publicity committee to publicize the program to the patrons of the school by means of newspapers, posters, and notes to each home.

Ticket. -- The ticket committee was responsible for having the tickets made and distributed to the children. To this committee was also assigned the duty of taking the tickets at the door when the public program was presented.

Finance. -- The finance committee collected all money from the ticket sales and from the single admissions. They then paid all expenses, recorded all disbursements, and deposited the net proceeds in the school bank.

Costume. -- The costume committee was responsible for the selection of suitable costumes for the program, for the designing of the costumes, and for the determination of cost of the costumes. After the costumes were decided upon, it was then the responsibility of the home-room teacher to see that each child in her room had his costume ready by the time the program was to be presented. In order that all children would have the proper design and material for their costumes, drawings were made and a detailed description and the cost of the material were prepared on a mimeographed sheet which was sent home by the child. Figure 1 shows the

Apple dance costume for play Twelve Months



Have costume completed by Feb. 10.

Fig. 1--Costume description sent to parents of children in play programs.

plan that was sent to the parents. This plan eliminated unnecessary visits of the parents to the school as well as provided for uniformity of costumes in the various groups. No child was given a costume description unless he had first presented his home room with a permit from his parents. This is shown in Fig. 2. This permit stated that it was permissible for the child to participate in the program and that the home would furnish the costume and would be responsible for its production by the appointed time. This eliminated last-minute dropping out of children from the program. Fig. 3 shows examples of various costumes that have been used in Brown School.

Scenery. -- The scenery committee, which was made up of the art teachers, was responsible for designing, constructing, and assembling the scenery to be used on the public program. Oftentimes superior art students have constructed the scenery. An example of such was the Easter Parade scenery shown in Fig. 4. This shows the work of two high-seventh grade boys under the assistance of Lois R. Boli. The cost of the scenery is paid from the proceeds of the program. Most scenery used on public programs was made on brown paper and painted with poster paints, which reduced scenery cost and at the same time insured effective, suitable scenery. Examples of scenery made from brown paper will be seen in Fig. 4.

Examples of pay programs will be given in the pages following the illustrations.

PAY PROGRAM PERMIT

Date _____

I will
I will not _____ give my permission
for _____ to be in the
school pay program on _____.

I will
I will not _____ be able to fur-
nish the costume.

Parent's signature

Home-room teacher

Date _____

Fig. 2. -- A sample of the pay program permit sent to the patrons of Brown School.



Dance costume from
The Easter Parade.



Rhythm band costumes
from The Magic Piper.



Town Crier and rat
costume from The Magic
Piper.



Gypsy costumes
from the May Fete.

Fig. 3--Types of costumes used on pay programs in the
Brown School.



Scenery used for the gypsy play taken from Brown School Music Box Revue.



Scenery used for the western play taken from Brown School Music Box Revue.



Scenery used for the Easter Parade program

Fig. 4--Types of scenery used on pay programs at Brown School.

THE TWELVE MONTHS

Czech Folk Tale

(Retold by Mildred B. Galloway in "The Open Road to Reading" -- Fifth Reader. This version dramatized and put into play form by Lois R. Boli. Songs selected by Mary Craver and dances by Elizabeth Welch.)

Cast of Characters

KATRINKA.

DOBRUNKA.

THE OLD WOMAN.

THE TWELVE MONTHS:

January.....Dressed in white.
 February.....Dressed in white.
 March.....Dressed in green.
 April.....Dressed in green.
 May.....Dressed in green.
 June.....Dressed in yellow.
 July.....Dressed in yellow.
 August.....Dressed in yellow.
 September.....Dressed in purple.
 October.....Dressed in purple.
 November.....Dressed in purple.
 December.....Dressed in white.

DANCERS:

Icicles.
 Snowballs.
 Violets.
 Strawberries.
 Apples.

Prologue

ANNOUNCER: Many years ago in a deep forest there lived a cross old woman, in a tiny hut. One day there came to her hut two little girls who were sisters and whose father and mother were dead. One of the sisters was named Dobrunka; and she was like the old woman -- cross and lazy. The other sister, Katrinka, was beautiful and good; always trying to help other people and make them happy. For a long time they lived there together,

but Katrinka had to do all the work and wait upon Dobrunka and the Old Woman. One cold winter morning Katrinka was busy sweeping.

The Play

(Katrinka is sweeping and humming softly. She finishes her sweeping and goes to window leaning on the broom handle and looks out.)

KATRINKA: How pretty the snow is, in the bright morning sunlight. The little sunbeams seem to be gaily dancing on the white blanket of snow. (Sings, "The Sun and the Moon," Second Book of Songs, Foresman, p. 78.) The Sun and the Moon! They work all day and night for us. What kind, helpful friends they are. How I love them! The Sun that works to give me warmth and light; and the Moon to give me light and beauty. Such loving friends!

OLD WOMAN'S shrill voice breaks in off stage: Katrinka! Have you finished your sweeping?

KATRINKA: Oh, yes, ma'm!

OLD WOMAN: Then put breakfast on! Dobrunka and I are hungry!

KATRINKA: Yes, ma'm, right away.

OLD WOMAN enters and gives Katrinka a rough push: And hurry up!

(Katrinka exits. Old Woman goes about the room hunting for a speck of dust that Katrinka might have overlooked. DOBRUNKA enters, stretches and yawns sleepily.)

DOBRUNKA: Isn't breakfast ready? That lazy Katrinka! You should beat her for this! I'm hungry! I want my breakfast! And right away! (Stamps foot.)

OLD WOMAN screams: Katrinka! Oh you lazy one! Bring that breakfast in here at once!

(Katrinka enters with tray.)

DOBRUNKA (disdainfully): Well! It's about time!

OLD WOMAN: Now, Dobrunka dear, come and eat your breakfast!

(Dobrunka and Old Woman sit at table.)

DOBRUNKA: My mush is cold and the bread is hard! Nothing is fit to eat! (Slams her spoon on table and pouts.)

OLD WOMAN: Katrinka, come and warm this mush for your sister. Do you hear? At once!

(Katrinka enters, gets bowl and exits.)

DOBRUNKA: Just look at this table cloth. There! There is a spot! Katrinka should have washed and ironed it this morning for my breakfast! She's a lazy good-for-nothing! That's what she is!

(Katrinka enters with bowl.)

DOBRUNKA: And there are no flowers on the table! (Rises) I won't eat my breakfast on a dirty table cloth and an empty vase staring me in the face! I want flowers on the table.

KATRINKA: But, Dobrunka, you know there are no flowers blooming. The snow is a white blanket over everything. The flowers are all asleep.

DOBRUNKA (stamps foot): I want flowers, I tell you! Violets! Lovely purple violets. Go get them for me! At once!

KATRINKA: Violets? Why, Dobrunka! The snow is thick on the ground and it is winter.

OLD WOMAN: Go and get your sister some violets. Do you hear me? (Gives her an abrupt push.)

KATRINKA (starting for door): Where shall I go? Even the trees have no leaves. There surely can be no flowers.

ANNOUNCER: Katrinka walked and walked until she was so cold and weary she could walk no farther. Just then Katrinka saw ahead of her a hill on the top of which shone a light. It was a light from a bonfire, so Katrinka climbed the hill as fast as her tired little legs would

carry her. There, around the fire, sat twelve strange men.

Scene II

(The Twelve Months are seated on a long raised platform at back stage. They are seated about a fire. Behind them are snow-covered mountains. Then Katrinka enters; soft music is playing.)

KATRINKA: Oh, dear, who can these funny little men be? They look so warm and I'm so cold. They do not look cross. I'm not afraid. I'll go right up and ask them to let me warm myself at their fire. (Steps forward and addresses the twelve men): Please, kind Sirs, may I warm myself at your fire? I have been walking for a long time in the snow. I am cold and tired.

JANUARY: And who are you?

KATRINKA: I am Katrinka, Sir.

JANUARY: You are welcome, Katrinka. Come near and warm yourself, my dear.

KATRINKA: Oh, thank you, kind Sirs.

JANUARY: Katrinka, may we introduce ourselves. We are the twelve months. Gentlemen! (The Twelve Months rise and bow to Katrinka. She curtsies in return. They each sing a song of the Month) as:

JANUARY: I am January.

FEBRUARY: And I am February.

(January and February sing "January" and "February," Golden Book of Favorite Songs, p. 90.)

MARCH: I am the third month of the year -- March. (Sings, "March Wind," Third Book of Songs, Foresman, p. 28.)

APRIL: I am April and at your service (bows). (April sings "April Showers," Churchill-Grindell Song Book Number II.)

MAY: May I introduce myself? I am the month of May. (Sings "May," Third Book of Songs, Foresman, p. 32.)

JUNE: And I am June. (Sings "June," Home Edition, Vol. II -- Music Education Series, p. 63.)

JULY: I am the patriotic month, July. (Sings "Marching Song," Churchill-Grindell, Song Book II, p. 20.)

AUGUST: I am the month of harvest, August. (Sings "Harvest Song," Hollis Dann Song Series, Book I, p. 122.)

SEPTEMBER: I bring the autumn leaves. I am September. (Sings "September," Churchill-Grindell, III, p. 9.)

OCTOBER: And I come with bright blue weather, for I am October. (Sings "Bright October," Churchill-Grindell, Book II, p. 18.)

NOVEMBER: I come in colors gay, for I am November. (Sings "November," The Music Hour, p. 60.)

DECEMBER: I bring holly and mistletoe, for I am December. (Sings "December," Churchill-Grindell, Book III, p. 26.)

(All Twelve Months stand and dance "The Dance of the Months -- Elfin Frolic," Reference, Bell, Elizabeth Turner, Fifty Figure and Character Dances; New York: A. S. Barnes and Co., 1926.)

KATRINKA (applauds): Oh, kind Sirs, how beautifully you sing and dance. I never knew before who or what the Months were. Now, I know. And I know how beautiful and wise you are. And I shall always be glad to see each of you visit us each year.

JANUARY: Well spoken, my child. We march through time in threes. We call ourselves the Seasons. December, January, and February, we, are the rulers of the Winter Season. We are reigning now. We bring with us ice and snow, and make a white world.

KATRINKA: I love the ice and snow. I love to watch the sunlight on the snow by day and the moonlight by night.

JANUARY: So you love the ice and snow, my child? Then we shall have the ice and snow dance for you. (Claps his hands together.) (Enter Icicles and dance an original Skating Tap -- music, "One, Two, Button My Shoe.")

(Snowballs enter and dance an original tap dance to same music, afterwards singing "The Skating Song," Second Book of Songs, Foresman, p. 50. Exit.)

KATRINKA: Oh, how lovely!

JANUARY: And now, my child, may I ask what brings you into this white and cold place? And why are you alone?

KATRINKA: I am looking for violets, Sir.

JANUARY: But this is not the season when violets bloom, my child. This is the season of ice and snow.

KATRINKA: Yes, I know that, Sir, but my sister insists that I find her a bunch of violets this very day and if I fail both she and the Old Woman with whom I live will punish me when I get home. But alas, I have walked for hours in the snow and have found none. And, now, may I thank all of you, kind Sirs, for letting me warm myself by your fire. (Katrinka curtsies.) I must be on my way, for I must search the countryside for violets that I know are not there.

MARCH (rises): Stay, my child. Tarry with us a moment longer. This seems to be our work; we are March, April, and May. We are Spring. (Sings "The Spring Song," Second Book of Songs, Foresman, p. 84.)

(March, April, and May join hands and dance about the fire chanting:

Blow, wind, blow
Melt the snow
Let little flowers
Begin to grow.

(A chorus of Violets enter. They dance an original waltz to the music of "Merry Widow Waltz." One Violet sings "The Violet," Songs of the Child World, Rilly and Gaynor, p. 80.)

(The Violet hands Katrinka a bunch of violets.)

MARCH: Here are the violets for your sister, child. Return to your cottage and warm yourself. Hurry now, for you have a long path to follow and it is getting late.

KATRINKA (bowing): Oh, thank you, kind strangers. I thank you with all my heart! (Turns and runs off.)

Scene III

(Katrinka is sitting at the hearth reading a story book. Sings "By the Hearth," Second Book of Songs, Foreman, p. 109. Rises and dances a waltz solo to music of Blue Danube.)

DOBRUNKA enters: Put that book down and get up and start my supper.

KATRINKA: But it is two hours before supper time! And I've just finished the lunch dishes and cleaned up my kitchen. I thought I'd sit here by the fire and rest a bit.

DOBRUNKA: Well, you'd better get up and start supper, for you've a long walk ahead of you.

KATRINKA: A long walk? Dobrunka, what do you mean?

DOBRUNKA: Because I want strawberries for supper! And you've got to go pick them.

KATRINKA: Strawberries! Why, Dobrunka! You know there are no strawberries in Winter. They grow in summer and there are five long months before we can have strawberries for your supper!

DOBRUNKA (stamping her foot): I said I wanted strawberries! And right now! You brought me violets this morning when I demanded them! I don't know how or where you got them. And I don't care! But you brought them to save yourself from a good beating by the Old Woman. And you'll get me my strawberries, too! So -- just get up and go out and find my strawberries.

KATRINKA: But, Dobrunka!

DOBRUNKA: You heard me!

OLD WOMAN (enters): What is all this fuss about?

DOBRUNKA: I want strawberries for my supper and Katrinka just stands there and looks at me.

OLD WOMAN: Katrinka, did you hear your sister speak? Go get the strawberries at once!

DOBRUNKA: And don't you be late returning with them, either! I want my supper on time! (Katrinka exits as Old Woman and Dobrunka stand and watch her.)

Scene IV

(The Twelve Months are sitting about the fire.)

KATRINKA (enters): Please, kind Sirs, may I warm myself at your fire?

JANUARY: Welcome, Child. Come and sit here with us near the fire and warm yourself. But, may I ask, what brings you again into this cold place?

KATRINKA: Oh! It is my sister's wants again. She says that she must have strawberries for her supper and strawberries I must find. I dare not return to the cottage unless I bring two hands full of ripe red berries.

JANUARY: But this is not the season when strawberries grow, my child. All the earth is asleep under its blanket of snow. Not until the Sun comes and warms the earth, and it sheds its blanket, can strawberries put forth their green leaves and bloom and ripen into red berries.

KATRINKA: All this I know, kind Sir, and this I told my sister. But it does not satisfy her. My sister must have her wishes though I tramp the snow-covered fields and hills and am cold. I shall have to hunt for berries the whole night long even though I know I can not find them. (Rises and curtsies.) Thank you, kind Sirs, for the warmth of your fire. I must go now and resume my search for if I return to the cottage without the berries the Old Woman will punish me.

(June, July, and August rise.)

JUNE: Stay, my child! Tarry with us a moment longer. This seems to be our work. We are June, July, and August, the Summer Season. (June, July, and August sing "Summer Time," Music Education Series, Home Edition, Vol. II, p. 180; then dance around the fire and chant):

Blow, wind, blow,
Melt the snow.
Make the berries
Riper grow.

(A chorus of Strawberries enter. They dance the Dance of the Spring Hour, Bell, Elizabeth Turner. Then they sing "Strawberries," Music Education Series II, Home Edition, p. 313. The Strawberry extends to Katrinka two hands filled with ripe red strawberries.)

JUNE: Here, child, are two hands filled with ripe red berries for your sister. Return to your cottage and warm yourself. Hurry now, for you have a long path to follow and it is getting late.

KATRINKA (bows): Oh, thank you, kind Sirs; I thank you with all my heart. (Turns and runs off stage.)

Scene V

(The Old Woman is sitting sewing quilt pieces. Dobrunka is sitting reading a book. Katrinka is clearing the table of the last of the supper dishes. After clearing the table she brings in the broom and sweeps around the table, taking up fallen crumbs. She exits. Re-enters, takes off her apron and straightens her dress and hair. Then she gets a book and settles in a chair to read. Just then Dobrunka slams down her book, rises, and walks over to the window and looks out. Then walks aimlessly around the room picking up a book or two and laying them down again. She rearranges the few objects on the mantle. It is evident that she is restless.)

DOBRUNKA (suddenly exclaims): I'm hungry! I want something to eat!

OLD WOMAN: But, Dobrunka, you had a nice dinner besides the strawberries your sister brought you. You ate a heaping dish full of them with sugar and cream.

DOBRUNKA (pettishly): I don't care! I'm hungry!

OLD WOMAN (rises): Now, my dear, what would you like Katrinka to fix for you? Some fresh bread and butter with my nice currant jelly? Or would you rather have a slice of bread with some thick golden honey?

DOBRUNKA: I want some apples! That's what I want! Apples! Apples to roast in the fireplace.

OLD WOMAN: But, Dobrunka, we have no apples. We have eaten all of them. The cellar is empty of apples.

DOBRUNKA: Then Katrinka can get me some, nice big apples with rosy red cheeks.

KATRINKA: But, Dobrunka, you know there are no trees bearing apples now. Why, this is winter, and the trees have lost their leaves. No apples can ripen in winter

winds. It takes summer and fall sunshine and gentle rains.

DOBRUNKA: You heard me! I said I wanted apples! And apples I shall have.

KATRINKA: But, Dobrunka, you ask too much. This I can not do. I can walk for hours and hours in the snow and cold and I shall not find a single apple tree bearing fruit.

DOBRUNKA: I asked for violets and you brought them! I asked for strawberries and there they were! Now, I demand apples and apples you must bring me.

KATRINKA: But, Dobrunka!

OLD WOMAN: Hold your tongue, Katrinka! Do as your sister commands. Bring her apples to roast in the fireplace. Hurry! Be gone!

Scene VI

(The Twelve Months are sitting around the fire.)

KATRINKA (enters): Please, kind Sirs, may I sit and warm myself again at your fire? You have been so kind as to let me warm myself twice before that I hesitate to ask again. But I am cold and tired.

JANUARY (rising): My child, do not hesitate to ask us, for we are your friends. Come, sit and warm yourself. (Katrinka sits by the fire.) But tell me, child, what brings you a third time into this cold place? It is late, the sun has set, and you should be at your cottage by your fireside.

KATRINKA: It is this, Sir. Again I am sent to find what my sister demands. An unreasonable demand, Sir, too. This time she says I must bring apples to her. Big red rosy apples. And it is winter. I have looked and looked. The trees do not have their leaves so how could there be fruit upon their branches? I have searched every tree from my cottage, through the countryside, to this place.

JANUARY: My dear child! Your sister makes foolish demands. This is not the season when ripe apples are on the trees.

KATRINKA: That I well know, Sir, but she says she must have apples tonight to roast in the fireplace. Big

red apples with rosy cheeks. If I fail to bring them to her, both she and the Old Woman will punish me.

JANUARY: But, my child, did you tell her that Winter is reigning? That Winter brings ice and snow and the trees are standing bare of flowers or fruit?

KATRINKA: Yes, kind Sir.

JANUARY: The sap has not come up in the trees. Spring must awaken the trees and put on their dress of green leaves and blossoms. Then fall must come and color the leaves golden and red hues and put the blush on the cheek of the fruit. And Autumn is nine months away.

KATRINKA: All this did I tell my sister and the Old Woman. But, now, I am warm and must depart on my search. (She curtsies.) Thank you, kind Sirs, for all your kindnesses.

(September, October, and November rise.)

SEPTEMBER: Stay, my child! Tarry with us a moment longer. This seems to be our work! We are September, October, and November, the Autumn Season. (They sing "Autumn Comes," Hollis Dann Song Series, Book I, p. 6. Then they dance about the fire, chanting):

Blow, wind, blow,
Melt the snow.
On the trees
Red apples show.

(A chorus of Apples enter. They dance the "Apple Dance," based on "The Dance of Greeting." Then they sing "The Apple Bough," Music Education Series II, p. 193. One of the Apples hands Katrinka two apples.)

SEPTEMBER: Here, child, are two apples. One for your sister and one for the Old Woman. No more. Return to your cottage and warm yourself. Hurry now, for you have a long path to follow and it is getting late.

KATRINKA (bows): Oh, thank you, kind Sirs. I thank you with all my heart. (Turns and runs off the stage.)

Scene VII

(The Old Woman and Dobrunka are sitting at the fire-side awaiting Katrinka's return.)

KATRINKA (enters): Here, Dobrunka, are the apples. One for you and (turns to Old Woman) one for you.

DOBRUNKA: (scornfully): Two apples! Where are the others? Tell me! You know you gathered your skirt full of apples. Where are they, I ask you? Tell me, or I'll have you punished!

KATRINKA: But I am telling you the truth, Dobrunka. Two apples and two apples only did I get. There are no more, honestly!

DOBRUNKA: You ate the rest of them on your way home, that's what you did!

OLD WOMAN: You threw them away so that we couldn't have them. That's what you did!

KATRINKA: Please believe me, I brought you all I could get. You forget that there is snow outside and the trees do not bear apples.

DOBRUNKA: If you found two apples, there were others where those two came from. No tree would bear just two apples. Oh! there were other apples on that tree, all right! And you did not get them all. There are still apples on that tree! Tell us where you got the apples.

KATRINKA: Oh, that I could not tell, Dobrunka.

DOBRUNKA: And why, may I ask?

KATRINKA: Because it concerns secret things. Things I, myself, am not sure that I completely understand.

DOBRUNKA: Secret things? Then, you must tell us! At once!

OLD WOMAN: Secret things! Dobrunka, your sister was always mysterious. Do not believe her. There is nothing secret or mysterious about apples growing on a tree every year.

KATRINKA: Yes, but it's winter and apples do not grow on trees in winter.

OLD WOMAN: Oh, she's found a tree, all right -- a tree that bears winter apples.

DOBRUNKA: Then tell us where that tree is! Or you will be punished tonight.

KATRINKA: I can not tell.

DOBRUNKA (to the old woman): Let's lock her up here in the cottage and go find the apple tree ourselves. Then we can eat as many as we wish and we can bring skirts full home to roast in the fireplace! Come, quickly!

OLD WOMAN (laughs): Yes, that we will do! Go fetch the key, Dobrunka, while I get our nice warm wraps. We must not get cold on our way. And you put on your snow shoes, Dobrunka; you must not get your feet wet, dear child. (Dobrunka gets key out of vase on the mantle. Old Woman gets wraps and bundles Dobrunka in them. They turn and laugh at Katrinka as they start out.)

DOBRUNKA (turns at the door): You wait here, my dear Katrinka, and we'll show you lots of apples -- not just two little ones! (Exit.)

Scene VIII

(The Twelve Months are sitting at their fireside.

Enter Dobrunka and the Old Woman.)

DOBRUNKA (to the Old Woman): Oh, I'm so tired! We've walked miles -- but no apple trees! And I'm cold, too! I'll go home and beat that Katrinka, and make her tell us where to find the tree!

OLD WOMAN (sees the fire and men): Dobrunka, look! (They hurry up to the fire and men.) Give us some room, will you?

JANUARY: And may I ask to whom we owe the honor of this visit?

DOBRUNKA: Oh, yes, you may ask.

JANUARY: Then who are you?

DOBRUNKA: But I do not care to tell you.

JANUARY: May I ask why you are here?

DOBRUNKA: I do not care to tell you that, either!

JANUARY (bowing): Well, then, I am sorry I asked. I was trying to be of service to you. That was all. Of course, if you do not tell us, we can not help you.

OLD WOMAN: You might tell us who you are.

JANUARY: Gladly. We (January, December, and February stand) are the winter months. (They sing "King Winter," Foresman, Third Book of Songs, p. 104.)

DOBRUNKA: Well - whoever you are or think you are, makes no difference to us! We came to find the tree that is bearing big red apples. Do you know where it is?

OLD WOMAN: If you do, tell us where to find it and be quick about it! We are cold and want to go home.

(January, December, and February rise together.)

JANUARY: This seems to be our work! (Claps his hands together twice. Enter "Snowballs" and "Icicles" to music, "Flight of the Bumblebee," and dance in and about the old woman and the girl.)

DOBRUNKA: Oh -- where are we? I can see nothing but ice and snow. This cold makes me shiver! I want to go home!

OLD WOMAN: Dobrunka, I do not know where we are! I'm afraid we are lost! (A moment passes.) Yes, we are lost! (They get separated from each other in the dance, and are danced off the stage by the Icicles and Snowballs.)

Scene IX

(The Twelve Months are sitting by their fire.)

KATRINKA (enters, rushes up to the little men): Oh, kind Sirs, I am so worried. Did you see anyone pass this way? The Old Woman and my sister went out into the cold to look for the apple tree. I warned them not to go but they did. I am worried for their safety. It is cold and they are not accustomed to walking in the ice and snow.

JANUARY: Do not worry, my child. They did come this way. But they have gone. They will not return. They have gone to receive their reward. The Old Woman and the cross Dobrunka will never come back to hurt you again. The little cottage belongs to you now. You may spend

your days and evenings peacefully by the fireside reading your story book and singing contentedly. But we shall never forget you. We shall come to see you.

MARCH, APRIL, MAY: We shall always bring the beautiful violets to please you early in the spring. (Enter Violets and take place on stage.)

JUNE, JULY, AUGUST: And we shall always bring the ripe strawberries to delight you in the summer. (Enter Strawberries.)

SEPTEMBER, OCTOBER, NOVEMBER: And we shall always bring you the big red apples that gladden you in the autumn. (Enter Apples.)

JANUARY, FEBRUARY, DECEMBER: And we shall watch over you all the winter and see that your fire glows brightly and the snow makes a warm coverlet for your garden. (Enter Icicles and Snowballs.)

KATRINKA (turns to all the Months): Dear, kind friends, how shall I ever thank you? I have always loved all the seasons, and now that I really know each one I shall love them more. My thanks to you months of Spring, and to you, months of Summer, and to you, months of Autumn, and to my kind friends who are ruling now, the months of Winter. Here's to Winter, now our ruler!

(All sing "King Winter" as Katrinka stands on platform in the middle of the Months.)⁹

BROWN SCHOOL EASTER PARADE

(A Talent Review)

Order of program:

1. Easter Parade -- chorus and dance.
2. Easter Surprises -- reading.
3. Easter Rabbit Tap Dance.

⁹Dallas Public Schools (mimeographed leaflet).

4. Violin Solo -- "Play, Gypsies; Dance, Gypsies."
5. Military Tap.¹⁰
6. Bean Setting¹¹ -- English Folk Dance.
7. Vocal Solo -- "I'll Take You Home, Kathleen."
8. Minuet.¹²
9. Tap Dance -- "Whistle While You Work."
10. Negro Tap Dance.
11. Trumpet Solo -- "Evening Star" by Wagner.
12. Vocal Duet -- "Prairie Moon."
13. Arkansas Traveler¹³ -- Tap Dance.
14. Violin Duet -- "Believe Me of All Those Endearing Charms."
15. Vocal Trio -- "Blue Hawaii."
16. Violin Solo -- "Meditation," from Thais by Mossinet.
17. Acrobatic Dance.
18. Pyramids.

¹⁰ Anne Schley Duggan, Tap Dances, p. 97.

¹¹ Dorothy La Salle, Rhythms and Dances for Elementary Schools, p. 126.

¹² N. P. Neilson and Winifred Van Hagen, Physical Education for Elementary Schools, p. 183.

¹³ Marjorie Hillis and Marian Knighton, Athletic Dances and Simple Clogs, p. 24.

THE OREGON TRAIL

By Neuda Greeman

The Prairie Schooner

When I see a prairie schooner with the tongue a-pointing west,
 What a mighty nameless longing always swells and fills my
 breast;
 For it's headed toward a country I shall always love the best,
 Toward a land of stars and sunshine, toward the prairies of
 the West.

It's a wide and wondrous region; naught its virgin beauty mars
 Where the plains are strewn with blossoms as the sky is
 strewn with stars,
 Where the air so keen and bracing gives to life a joy and zest,
 Makes the pulses leap and tingle; in the blood there runs
 the West.

And I know within the schooner 'neath its cover worn and brown,
 There are hearts with hope a-tingle, there is faith that will
 not down.
 Though a man may meet misfortune, failure never is confessed
 When he mounts a prairie schooner with the tongue a-pointing
 west.

So when from the ties that bind me I at last shall break away,
 Leave each sordid task behind me, as I surely shall some day,
 When I choose a craft for cruising, love or Fortune as my quest,
 It will be a prairie schooner with the tongue a-pointing west.

Cast of Characters -- 8 boys

Announcer.	Hank.
Captain Ezra Meeker.	Dave.
Bill.	Joe.
Pete.	Lanky.

ANNOUNCER: The Oregon Trail. The time is 1850. The dispute between Great Britain and the United States over the ownership of the vast Northwest Territory has just been settled and hundreds of Americans are beginning to pour into the Oregon Country. Besides the stories of a wonderful climate, rich soil, and the wealth of lumber that proved a drawing card to this pioneer region, the Government gave 320 acres

to every settler. You are now to see a band under the leadership of Captain Ezra Meeker camping somewhere on the Western Plains.

(Curtain rises as group sings "Oh, Susanna.")

BILL: Well, folks -- now we're through smacking our lips over those juicy buffalo steaks, let's have a celebration.

PETE: You know, if we could jest get some good old well water again, I'd be satisfied. This river water sort of turns my stomach even if it is billed.

BILL: Water or no water, I'm happy. I jest gets down on my knees every day and thanks the Good Lord that we didn't start off with a passel of furniture. All I've seen today is jest one load of furniture after the other dumped along the road.

PETE: Yes, that's so. One place there they had a sign "Help yourself," and do you know, I jest couldn't help stopping and taking off a big feather bed.

LANKY: Well -- it's a good thing that somebody can still see something. These consarn dust storms have about ruint my eyes.

JOE: Why, son, there hain't been any dust storm today. What you felt was just the gentle zephyrs of Spring.

LANKY: If we haven't had a dust storm today, then how in the world will I know when we do have one?

JOE: Well, I'll tell you, Lanky. Do you recollect seein' a log-chain hangin' from that tree out yonder?

LANKY: You mean that great big chain?

JOE: That's the one. Now listen, as long as that chain hangs straight down, there ain't no wind to speak of. When it hangs out at an angle of 45 degrees, it's a slight breeze; and it's only when she's stickin' out parallel to the ground that it's correct to speak of a windstorm. (Laughter.)

HANK: Yeah, Joe's right. I almost lost my best hoss in a sandstorm.

LANKY: How was that, Hank?

HANK: Why, the other night I staked my hoss to a little cottonwood bush on the top of a mound, rolled myself in a blanket and went to sleep. The next morning when I waked up things looked sort of queer. There was a big cottonwood tree that I hadn't seen at all last night, and my hoss was clean gone. I 'lowed he must be round somewheres, so I whistles three times, and then I heard a weak nicker way up in the top of that tree. I looked up and there was the pore critter nigh choked to death.

DAVE: Whoo -- I don't understand. What happened?

HANK: You see, I had tied the hoss on top of a sand dune. The wind came up in the night and blowed the sand away. What I calculated on bein' a bush was really a big tree.

DAVE: How in tarnation did you git him down?

HANK: I just put a bullet through the rope and down the hoss came.

CAPTAIN EZRA MEEKER: Here, folks, suppose you wipe some of that dust from your eyes, look at that moon, and let's sing "Roll Along, Prairie Moon."

(Song: "Roll Along, Prairie Moon.")

JIM: I know what's the matter with you, Captain Meeker; you're thinking about that girl back home. Makes you blue, doesn't it? Or maybe it was all those new-made graves we passed on the way today. Old Man Cholera rides along the same trail we do, and it looks like everybody who meets him is a loser. Listen, folks, if I don't happen to beat the game, I want you remember that I said:

(Song: "Oh, Bury Me Not on the Lone Prairie.")

DAVE (someone coming out from near the back): Well, while you were howling out there, some Indians sneaked up and have been ransacking the wagons. I chased them away, though.

JIM: Gee, we're lucky that the Indians don't want us. Honest, you know they are not as bad as I thought they'd be. These stampeding buffalo are a lot more dangerous. I certainly had a close call the other morning. I heard a great roarin' and bellowin'. I says to myself, "I bet that's a buffalo herd." I rode up on one of the hills to watch the beasts go by. The horse got scared and began to rearin' and pitchin'. The first thing I knowed we were

rollin' down the hill and the horse lit feet down right on top of the herd. That herd began to take us north in a hurry, so I managed to turn the horse's head and start south. I rode all day on the backs of those buffalo and just as the pony jumped off the back of the last one he quivered and fell dead. I didn't stop to get the saddle but I hustled up a hill. When I go to the top I looked back and, would you believe me, the main herd was just comin' into sight, roarin' and bellowin' like a cyclone.

DAVE: A good story, old fellow, but it's getting late. Come on, Captain Meeker, let's sing your favorite song before we turn in for the night.

(Song: "The Trail to Oregon.")

(Curtain)

(Note: Scene of play, a group of pioneers about a camp fire. The back drop depicts a night sky with silver moon and stars and a covered wagon in the foreground. Red glow from the fire shines into the faces of men sitting and lying about the campfire. Women are seated here and there about the group, knitting, quilting, carding wool, etc. There is an iron pot on the fire.)¹⁴

A GYPSIE CARNIVAL

By Lois R. Boli

Characters

Gypsie Dancers.	Violin Players.
Rosita.	Queen Orienda.
Poet Bouncer.	Myfi.
Anselo.	Paddy.

Scenery: Three booths, one for balloons, one for garlands, and one for statuary. The stage is to be a carnival.

¹⁴Dallas Public Schools (mimeographed leaflet).

The Play

(At the garland booth a girl tries to sell them to the customers. At the statuary booth a boy tries to decide what to buy. At the balloon booth three girls are trying to buy something. The barkers cross stage, calling out their wares, a girl sells candy, a boy sells fruit. All are chatting and moving about when curtain opens.)

MARY (running forward): Gala is coming! And Kitofer!

(Crowd together and say, excitedly: Gala and Kitofer!
(Enter Gala and Kitofer.)

ALL: Music, Gala, music; Kitofer! music! music!

GALA: Ah -- music it is you want! Now that's a strange wish for a gypsie! (All laugh.) What kind of music shall it be?

GIRL: A gypsie song, Gala, a gypsie song!

ALL: A gypsie song!

CHORUS: (Sing "A Gypsie Song.")

ROSITA: This time, Gala and Kitofer, you must make the violins sing for us.

ALL: Yes! yes! Gala and Kitofer must play for us!

(Boys play "Play, Gypsies, Play," and the chorus sings with them on the second chorus.)

ROSITA: Our Queen! Our Queen is coming!

(Girls form diagonal row down the stage with the boys just back of them. The girls, kneeling, hold tambourines in the air. Boys bow as Queen enters.)

ALL: Our Queen Orlenda!

QUEEN ORLENDIA: Rise, Gypsies! Let there be music! This is our Gypsie Carnival and your queen would see you dance and be merry!

(Gypsies dance "Caegobar.")

QUEEN ORLEENDA: Where is my Poet Bouncer? (He steps forward.) A poem, Bouncer -- a true gypsie poem.

BOUNCER: With your permission, Queen Orleenda. A new poem, I wrote last night. (Recites poem):

Let Others Be Housefast

Let others be housefast,
Not I! Not I!
Let others see rafters,
Let me see the sky!
Let me see the moon ride
Upon a cloud's back,
With stars trailed behind her
In silvery track.

Let others be housefast
And sleep on a pillow;
I'll lie on the earth
Beneath a green willow.
Let others be housefast,
Not I! Not I!
I'll lie and count stars
On the blue arching sky!

QUEEN ORLEENDA: Lovely, Bouncer! "I'll lie and count stars on the blue arching sky! Let others be housefast! Not I! Not I!" That calls for music! Gala, Kitofer, music! Gypsies -- a song!

CHORUS: (Sing "The Gypsies.")

MYFI (kneeling before queen): Queen Orleenda, we would ask a favor of our Queen. We would see her dance!

ALL: A dance, Queen Orleenda!

QUEEN ORLEENDA: I shall dance for you, my lovely Myfi, if first you will sing for me.

MYFI: Gladly, my Queen! (Sings "A Gypsie Queen.")

QUEEN ORLEENDA: Lovely, Myfi! And now, I shall dance for you, and Joanna and Marie shall accompany me. (They dance.)

ALL (applaud and call): Bravo! Bravo!

ANSELO (bows before Queen): Oh, Queen Orlenda, Paddy and his trick donkey are coming down the lane; command him to perform for us!

QUEEN ORLEENDA: Run, Anselo, and tell Paddy his Queen wishes to speak with him. (Anselo leaves stage and returns with Paddy and the donkey. They bow before the Queen.)

PADDY: Lovely Queen Orlenda, I am at your service.

QUEEN ORLEENDA: Paddy, you and your trick donkey are great favorites with our people. We welcome you to the carnival! Now we will see the performance by the trick donkey.

(Dance "Dobbin" from Duggan's Tap Dance Book.)

QUEEN ORLEENDA: Since you have danced for us, we shall sing for you.

CHORUS: (Sing "Play, Gypsies, Play.")

(Curtain)¹⁵

MAY FETE

By Lois R. Boli

PROCESSIONAL (played by school orchestra).

MASTER OF CEREMONIES (marches in and takes place):
Ladies and gentlemen -- introducing the Court of Youth Perfection -- presided over by His Royal Majesty -- King Health and her Royal Highness -- Queen Happiness.

(Fanfare of trumpets.)

PROCESSIONAL.

¹⁵Dallas Public Schools (mimeographed leaflet).

MASTER OF CEREMONIES: Lords in Waiting to His Majesty -- King Health -- and Ladies in Waiting to Her Royal Highness -- Queen Happiness!

(Fanfare of trumpets.)

(Presentation of the court):

Lord Cleanliness of the House of _____.
Lady Courage of the House of _____.

Lord Sunshine of the House of _____.
Lady Obedience of the House of _____.

Lord Exercise of the House of _____.
Lady Courtesy of the House of _____.

Lord Milk of the House of _____.
Lady Kindness of the House of _____.

Lord Fresh Air of the House of _____.
Lady Helpfulness of the House of _____.

Lord Wholesome Food of the House of _____.
Lady Reverence of the House of _____.

Lord Posture of the House of _____.
Lady Honesty of the House of _____.

Lord Water of the House of _____.
Lady Ambition of the House of _____.

Lord Sleep of the House of _____.
Lady Loyalty of the House of _____.

Lord Proper Clothing of the House of _____.
Lady Cheerfulness of the House of _____.

Mistress _____ of the House of _____ and Mistress _____ of the House of _____. Flower girls to the Princess of Beauty.

Princess Beauty of the House of _____.

Master _____ of the House of _____ and Master _____ of the House of _____. Pages to Prince Wisdom.

Prince Wisdom of the House of _____.

Lord Chancellor _____, Chief Minister to His Royal Majesty, the King, and Her Royal Highness, the Queen.

Master _____ of the House of _____, Crown-bearer to His Royal Majesty, the King.

Mistress _____ of the House of _____, Crown-bearer to Her Highness, the Queen.

Pages to His Royal Majesty, the King (four small boys).

Master _____ of the House of _____, Honor Page to His Royal Majesty, the King.

His Royal Majesty King Health of the House of _____.

Flower Girls to Her Royal Highness, the Queen (four small girls.)

Mistress _____ of the house of _____, Honor Flower Girl to Her Highness the Queen.

Her Royal Highness Queen Happiness of the House of _____.

Lord Chancellor _____ crowns the king and queen.

MASTER OF CEREMONIES: The King and Queen hereby summon their loyal subjects to present themselves before their Royal Majesties in the Health Parade.

Presenting **IMMUNIZATIONS**, those subjects immunized to prevent diphtheria.

Presenting **TONSILLECTOMIES**, those subjects whose defective tonsils have been removed since June, 19____.

Presenting **NEW GLASSES**, those subjects whose defective visions have been corrected.

Presenting **BLUE STARS**, those subjects who have been to the dentist but all defects have not been corrected.

Presenting **SILVER STARS**, all dental work for these subjects, at this time, has been completed.

Presenting **GOLD STARS**, these subjects have no dental defects, and the teeth are clean and well cared for.

And now for Their Majesties' Entertainment -- the Court Dancers in:

1. The Dance of the Gypsies.
2. Their Majesties' Glee Club in two numbers.
3. The Court Dancers in the Stately Minuet.
4. His Majesty in two numbers.
5. The traditional May Pole by the Court Dancers.

RECESSIONAL.¹⁶

¹⁶Dallas Public Schools (mimeographed leaflet).

CHAPTER IV

EVALUATION OF PROGRAM

Treatment of Material

In order to arrive at conclusions as to the real value of the auditorium work in a platoon school system, the writer sent a questionnaire to each of the forty-seven principals and to each of the thirty-eight auditorium teachers of the white elementary schools of Dallas, Texas. The findings were treated statistically; they were tabulated, and comparisons were made between the findings of administrators of white elementary schools and teachers engaged in elementary auditorium work in white schools.

Number of Questionnaires

When the returned questionnaires were counted, there were sixteen from principals and twenty-two from auditorium directors. This made a total of thirty-eight used in the analysis.

Treatment of Findings

The present chapter is a record of the data gathered from reports of each item on auditorium work as indicated by some of the principals and some of the auditorium directors

of the white elementary schools of Dallas, Texas. This evaluation was made by administrators and teachers who reported.

Table 1 shows the training and the experience of the principals and the auditorium directors as indicated by their reports. All principals who reported had an academic degree, while six of the sixteen held a master's degree. Five of the twenty-two auditorium directors who reported had not completed the work for an academic degree, four had a Bachelor of Science degree, nine had a Bachelor of Arts degree, and three had a Master of Arts degree. The second item to be considered was the teaching experience of the principals and the auditorium teachers. This experience item was divided into five classifications; namely, elementary school, junior high school, high school, junior college, and senior college. In the elementary division, ten principals and twenty-one auditorium teachers reported; in the junior high school division, one auditorium teacher reported; in the high school division, eight principals and five auditorium teachers reported; in the junior college division, three auditorium teachers reported; and in the senior college division, five principals and two auditorium teachers reported.

The item of experience in Dallas, Texas, was divided into three groups: first, experience from zero to ten years; second, experience from eleven to twenty years; and third, experience from twenty-one to thirty-five years. In the first division, nine auditorium teachers reported; in the

TABLE 1

DEGREES, TEACHING EXPERIENCE, EXPERIENCE IN DALLAS, AND
TENURE OF SOME OF THE PRINCIPALS AND SOME OF THE
AUDITORIUM TEACHERS OF THE WHITE ELEMENTARY
SCHOOLS OF DALLAS, TEXAS

Items	Principals Reported	Auditorium Teachers Reported
Degrees held:		
No degree.....		5
Bachelor of Science.	1	4
Bachelor of Arts....	6	9
Master of Arts.....	6	3
Teaching experience:		
Elementary.....	10	21
Junior high.....		1
Senior high.....	8	5
Junior college.....		3
Senior college.....	5	2
Experience in Dallas:		
0 to 10 years.....		9
11 to 20 years.....	4	8
21 to 35 years.....	6	6
Tenure:		
0 to 10 years.....	4	14
11 to 20 years.....	5	5
21 to 35 years.....		2

second division, four principals and eight auditorium teachers reported; and in the third division, six principals and six auditorium teachers reported.

The last item considered was that of tenure. This grouping was made according to ten-year periods: first, zero to ten years; second, eleven to twenty years; and third, twenty-one to thirty-five years. In the first group, four principals and fourteen auditorium teachers reported; in the second group, five principals and five auditorium teachers reported; and in the third group, two auditorium teachers reported.

Table 2 is a report made by the principals and auditorium directors as to the number of schools with various enrollments. The first item in the table refers to the enrollments in the various schools. This enrollment was divided into groups; namely, the schools with enrollments of 250 to 400, the schools with enrollments of 401 to 600, and the schools with enrollments of 601 to 1,000. For group one, there were four principals and five auditorium teachers reported; for group two, eight principals and five auditorium teachers reported; and for group three, three principals and nine auditorium teachers reported.

The next item of consideration was whether or not a full-time auditorium teacher was employed in the school. To this question, fourteen principals and nineteen auditorium teachers

TABLE 2

A REPORT BY THE PRINCIPALS AND THE AUDITORIUM TEACHERS AS TO THE NUMBER OF SCHOOLS WITH VARIOUS ENROLLMENTS, THE NUMBER OF SCHOOLS WITH FULL-TIME AUDITORIUM TEACHER, THE NUMBER OF SCHOOLS ACCORDING TO PERSON RESPONSIBLE FOR ASSEMBLY PROGRAMS, THE NUMBER OF SCHOOLS ACCORDING TO GROUPS ENROLLED IN AUDITORIUM WORK, AND THE GRADE DIVISIONS ATTENDING THE ASSEMBLY PROGRAMS

Items	Principals Reported	Auditorium Teachers Reported
School enrollment:		
250 to 400.....	4	5
400 to 600.....	8	5
601 to 1,000.....	3	9
Full-time auditorium teacher:		
No.....	14	19
Yes.....		1
Groups enrolled in audi- torium work:		
Entire school.....	7	9
Grades 1 to 4.....	3	5
Grades 1 to 5.....	4	10
Person responsible for as- sembly programs:		
Auditorium director.....	1	8
Home-room teacher.....	10	9
School division attending assembly programs:		
Primary, 1 to 3.....	14	15
Intermediate, 4 to 5.....	14	14
Upper grade, 6 to 7.....	7	11

reported in the negative, while one auditorium teacher reported in the affirmative.

The next consideration was to determine what groups in the various schools were enrolled in auditorium work. This grouping was made into three divisions: first, the group where the entire school was enrolled in auditorium work; second, the group where the first through the fourth grades were enrolled in auditorium work; and third, the schools where the first through the fifth grades were enrolled in auditorium work. In group one, seven principals and nine auditorium teachers reported; for the second group, three principals and five auditorium teachers reported; and in the third group, four principals and ten auditorium teachers reported.

The next item in this table designates the person who was responsible for the assembly program. In the first division, the auditorium teacher was responsible for the assembly program; and in the second division, the home-room teacher was responsible for the assembly program. In the first group, one principal and eight auditorium teachers reported; and for the second group, ten principals and nine auditorium teachers reported.

The last division of this table records the personnel of the assembly audience. The first division was the primary, which included grades one through three. The second division was the intermediate grades, which included the fourth and fifth grades. The third division was the upper grades, which

included the sixth and seventh grades. For the first division, fourteen principals and fifteen auditorium teachers reported; for the second division, fourteen principals and fourteen auditorium teachers reported; and for the third division, seven principals and eleven auditorium teachers reported.

A result of the activities which determined the selection of material to be used on school programs will be shown in Table 3. The activities which determine the selection of

TABLE 3

THE NUMBER OF PRINCIPALS AND AUDITORIUM TEACHERS WHICH MENTIONED EACH ACTIVITY AS DETERMINING THE SELECTION OF THE MATERIAL TO BE USED ON SCHOOL PROGRAMS

Activities	Number of Principals Reported	Number of Auditorium Teachers Reported
Club activities.....	10	13
Home-room procedure...	9	9
Extra-curricular work.	9	13
State holidays.....	13	20
National holidays.....	15	21
Subject-matter.....	10	4

material used on assembly programs was divided into six groups: first, club activities; second, home-room procedures; third, extra-curricular work; fourth, state holidays; fifth, national holidays; and sixth, subject-matter. In the first activity, ten principals and thirteen auditorium teachers reported; in the second activity, nine principals and nine auditorium

teachers reported; in the third activity, nine principals and thirteen auditorium teachers reported; in the fourth activity, thirteen principals and twenty auditorium teachers reported; in the fifth activity, fifteen principals and twenty-one auditorium teachers reported; and in the sixth activity, ten principals and four auditorium teachers reported. National and state holidays determine more frequently the selection of material used on school assembly programs.

Table 4 is a record of the reports of the principals and auditorium teachers as to the regularity of the assembly programs, the sources of material used on the assembly programs, the length of assembly programs, and the groups attending the assembly programs. The first item to be considered was that of a regular stipulated time for the assembly program. This item was divided into three divisions, primary, intermediate, and upper grades. In the primary division, nine principals and nine auditorium teachers reported in the negative, while six principals and eight auditorium teachers reported in the affirmative. In the intermediate division, nine principals and five auditorium teachers reported in the negative, while seven principals and ten auditorium teachers reported in the affirmative. In the upper-grade division, six principals and three auditorium teachers reported in the negative, while five principals and thirteen auditorium teachers reported in the affirmative.

TABLE 4

THE NUMBER OF PRINCIPALS AND THE NUMBER OF AUDITORIUM
TEACHERS REPORTING ON WHETHER THERE IS A REGULAR
SCHEDULED PROGRAM, THE SOURCE OF MATERIAL USED
ON THESE PROGRAMS, THE LENGTH OF PROGRAMS,
AND THE GROUPS ATTENDING THE PROGRAMS

Items		Number of Principals Reported	Number of Auditorium Teachers Reported
Regular stipulated time for assembly programs..	Primary No.	9	9
	Yes	6	8
	Inter- mediate No.	9	5
	Yes	7	10
	Upper grade No.	6	3
	Yes	5	13
Source of material used on programs.....	Cooperative.	10	18
	Books.....	5	15
	Pupil-made..	4	14
	Teacher-made	8	13
Length of programs.....	25 minutes..	3	9
	30 minutes..	11	12
	45 minutes..	1	1
Group attending programs.	Entire school....	4	5
	Grade di- vision....	10	16
	Small groups....	2	3

The next item considered was the sources of material used in assembly programs. This item was divided into four groups: first, cooperative (pupil-teacher made); second, books; third, material made by the pupil; and fourth, material made by the teacher. In the first group, ten principals and eighteen auditorium teachers reported; in the second group, five principals and fifteen auditorium teachers reported; in the third group, four principals and fourteen auditorium teachers reported; and in the fourth group, eight principals and thirteen auditorium teachers reported. According to the report of the principals and the auditorium teachers, the cooperative source more frequently determines the selection of material used on assembly programs than does any other source.

The next item on the table was the length of the assembly program. This item was divided into three groups according to length of time: first, twenty-five minutes; second, thirty minutes; and third, forty-five minutes. In the first group, three principals and nine auditorium teachers reported; in the second group, eleven principals and twelve auditorium teachers reported; and in the third group, one principal and one auditorium teacher reported. According to the principals' and the auditorium teachers' reports, it was found that thirty minutes was the time allotted most frequently for assembly programs.

The last item considered on this table was the division of the school attending the assembly programs. This item was divided into groups: first, the entire school; second, the grade division; and third, small groups. In the first group, four principals and five auditorium teachers reported; in the second group, ten principals and sixteen auditorium teachers reported; and in the third group, two principals and three auditorium teachers reported. It was found by the above reports that the schools attend the assembly programs according to grade divisions.

Table 5 shows the number of principals and the number of auditorium teachers who reported the elements which determined the group that attends the assembly programs and the group which presents the assembly programs. The elements which determined what group attends the assembly programs were divided into four groups: first, the size of the auditorium; second, the subject-matter of the program; third, class division; and fourth, time of program. In the first group, eight principals and thirteen auditorium teachers reported; in the second group, six principals and eleven auditorium teachers reported; in the third group, five principals and six auditorium teachers reported; and in the fourth group, three principals reported.

The elements which determined which group presented the assembly programs were divided into nine groups. These groups were as follows: first, children with poor auditorium delivery; second, extra-curricular activity; third, home-room

TABLE 5

THE NUMBER OF PRINCIPALS AND THE NUMBER OF AUDITORIUM TEACHERS WHO DESIGNATE EACH ITEM AS THE ELEMENT WHICH DETERMINES THE GROUP ATTENDING THE PROGRAM AND THE NUMBER WHO DESIGNATE EACH ITEM THAT DETERMINES WHICH GROUP PRESENTS THE PROGRAM

Elements Which Determine What Group Attends Program		Elements Which Determine Which Group Presents Program										
Size of Auditorium	Subject Matter	Class Division	Time of Program	Children with Poor Auditorium Delivery	Extra-curricular Activities	Home-Room Section	Home-Room Teacher	Health Class	Music Class	P.Ed. Class	Art Class	Relented Pupils
8	6	5	3	2	8	7	8	9	11	7	8	6
Principals Reported												
13	11	6	..	3	11	11	10	12	14	9	10	13
Auditorium Teachers Reported												

section; fourth, home-room teacher; fifth, health class; sixth, music class; seventh, physical education class; eighth, art class; and ninth, talented students. In the first group, two principals and three auditorium teachers reported; in the second group, eight principals and eleven auditorium teachers reported; in the third group, seven principals and eleven auditorium teachers reported; in the fourth group, eight principals and ten auditorium teachers reported; in the fifth group, nine principals and twelve auditorium teachers reported; in the sixth group, eleven principals and fourteen auditorium teachers reported; in the seventh group, seven principals and nine auditorium teachers reported; in the eighth group, six principals and thirteen auditorium teachers reported. The size of the auditorium and the subject-matter of the program most frequently determined the groups attending the assembly programs as indicated by some of the principals and some of the auditorium teachers of the white elementary schools of Dallas, Texas. According to the principals reported, music classes and health classes determine most frequently the group which presents the assembly programs, while the auditorium teachers reported music classes, talented students, and home-room sections as the elements which determined their selection of groups to present the assembly programs.

Table 6 shows the number of principals and the number of

auditorium teachers who reported as to the number and the type of pay programs and the distribution of the proceeds from these programs to the various causes. The first item in this table was the number of night programs presented during the year. This division was grouped according to the number of programs given. There were two principals and one auditorium teacher who reported in the negative, one principal and four auditorium teachers who reported one night program during the year, seven principals and twelve auditorium teachers who reported two night programs during the year, and two principals and four auditorium teachers who reported three night programs during the year. According to this report, two night programs are most frequently presented during a year.

The next item considered was the number of paid day programs presented each year in the school. This item was divided according to the number of programs presented; two principals and five auditorium teachers reported in the negative, four principals and six auditorium teachers reported one day program, eight principals and eleven auditorium teachers reported two day pay programs, and one principal reported three day pay programs during a year. The principals and auditorium teachers reported that two day pay programs were presented more frequently than any other number.

The next division of this table was for the purpose of determining whether assembly programs were financed by pay

TABLE 6

THE NUMBER OF PRINCIPALS AND THE NUMBER OF AUDITORIUM
TEACHERS REPORTING AS TO THE NUMBER AND THE TYPE OF
PAY PROGRAMS AND THE DISTRIBUTION OF THE
PROCEEDS FROM THESE PROGRAMS TO
THE VARIOUS CAUSES

Number of Programs and the Financing of Programs		Number of Principals Reported	Number of Auditorium Teachers Reported
Number of night pro- grams a year.....	None.....	2	1
	One.....	1	4
	Two.....	7	12
	Three.....	2	4
Number of paid day programs a year....	None.....	2	5
	One.....	4	6
	Two.....	8	11
	Three.....	1	
Number of paid night programs a year....	None.....	4	2
	One.....	6	8
	Two.....	5	10
	Three.....	1	
Assembly financed by pay programs....	No.....	9	15
	Yes.....	3	4
Disposition of pro- ceeds from pay programs.....	Assembly programs.	4	3
	School need	6	12
	Boy Scouts.	2	
	Girl Scouts	1	
	Dads' Club.	1	
	P.-T. A....	8	15
	Book fund..	3	

programs. Nine principals and fifteen auditorium teachers reported in the negative, while three principals and four auditorium teachers reported in the affirmative.

The last item considered on this table was the disposition of the proceeds from paid programs. This item was divided into the following headings: assembly programs, school needs, Boy Scouts, Girl Scouts, Dads' Club, Parent-Teachers Association, and book fund. It was found that four principals and three auditorium teachers reported proceeds used for assembly programs; six principals and twelve auditorium teachers reported proceeds used for Boy Scouts; one principal reported proceeds used for Girl Scouts; one principal reported proceeds used for the Dads' Club; eight principals and fifteen auditorium teachers reported proceeds used for the Parent-Teachers Association; and three principals reported proceeds used for the book fund. The disposition of proceeds from school pay programs was chiefly for the purpose of financing the Parent-Teachers Association and school needs, as indicated by the reports of some of the principals and some of the auditorium teachers of white elementary schools of Dallas, Texas.

Table 7 is the principals' and auditorium teachers' report as to the type of costumes, the designing of the costumes, the furnishing of the costumes, the making of the costumes, the price limit of costumes, and the community responsibility for the costume. The first division of this table was for the

purpose of determining whether costumes were used on all assembly programs. Ten principals and nineteen auditorium teachers reported in the negative, while three principals and three auditorium teachers reported in the affirmative.

The second item was to find out who furnished the costumes used for programs in the school. It was found that thirteen principals and eighteen auditorium teachers reported that the home furnished the costumes, while ten principals and eight auditorium teachers reported the school furnished the costumes.

The next item considered was who made the costumes used on pay programs. This item was divided into the following groups: mother, P.-T. A. committee, teacher and pupils, or a hired person. In the first group, eleven principals and seventeen auditorium teachers reported; in the second group, two auditorium teachers reported; in the third group, two principals and four auditorium teachers reported; and in the fourth group, one principal reported. As indicated by this report, the mothers were responsible for the making of the costumes used for school pay programs.

The next item considered was who designed the costumes used on school pay programs. This item was divided into five headings: auditorium teacher, home-room teacher, art teacher, physical education teacher, or mother. In the first group, six principals and twelve auditorium teachers reported; in the second group, two principals and three auditorium teachers

TABLE 7

THE NUMBER OF PRINCIPALS AND THE NUMBER OF AUDITORIUM
TEACHERS REPORTING TYPES OF COSTUMES, DESIGNING OF
COSTUMES, FURNISHING OF COSTUMES, MAKING OF
COSTUMES, PRICE LIMIT OF COSTUMES,
AND COMMUNITY RESPONSIBILITY
FOR COSTUMES

Items		Number of Principals Reported	Number of Auditorium Teachers Reported
Costumes used on all assembly programs.....	No.....	10	19
	Yes.....	3	3
Furnishes cos- tume.....	Home.....	13	18
	School.....	10	8
Makes costumes for pay pro- grams.....	Mother.....	11	17
	P.-T. A. com- mittee.....		2
	Teacher and pu- pils.....	2	4
	Hired person....	1	
Designs costumes for pay pro- grams.....	Aud. teacher....	6	12
	Home-room tchr..	2	3
	Art teacher.....	2	3
	Phys. ed. tchr..		1
	Mother.....	3	
Price limit on costumes.....	No.....	3	6
	Yes.....	11	12
Community re- sponsibility...	Cheerfully.....	14	19
	Cannot afford...		2

reported; in the third group, two principals and three auditorium teachers reported; in the fourth group, one auditorium teacher reported; and in the fifth group, three principals reported.

The next item of this table considered the price limit of costumes used on school pay programs. Three principals and six auditorium teachers reported in the negative, while eleven principals and twelve auditorium teachers reported in the affirmative.

The last item considered was the community responsibility for costumes used on school pay programs. Fourteen principals and nineteen auditorium teachers reported that the community accepted cheerfully the responsibility for costumes used on pay programs, while two auditorium teachers reported that the community could not afford costumes to be used on school pay programs. It was found from this report that the costumes used on school pay programs were usually made by the mother, furnished by the home, and designed by the auditorium teacher, with a price limit stipulated in most cases.

Table 8 is a report on the types of programs where scenery was used, the source that finances the scenery used on programs, who constructs scenery used on assembly programs, and who constructs the scenery used on public programs. The first item was the type of program where scenery was used. This heading was divided into three classes of programs, assembly programs, class programs, and pay programs. In the

first class, six principals and eight auditorium teachers reported; in the second class, two principals and five auditorium teachers reported; and in the third class, four principals and eleven auditorium teachers reported.

The second item considered in this table was the source of finances used for scenery. This item was divided into three sources, school fund, school budget, and pay programs. In the first source, four principals and three auditorium teachers reported; in the second source, two auditorium teachers reported; and in the third source, ten principals and fourteen auditorium teachers reported.

The third item considered was who constructed the scenery used on the assembly programs. This division was divided into four groups: first, art teacher; second, auditorium teacher; third, pupils giving program; and fourth, teacher giving program. In the first group, nine principals and nine auditorium teachers reported; in the second group, ten principals and sixteen auditorium teachers reported; in the third group, three principals and one auditorium teacher reported; and in the fourth group, six principals and six auditorium teachers reported. It was shown from this report that the auditorium teacher was more responsible for the construction of the scenery used on assembly programs than was anyone else.

The fourth item considered was who constructed the scenery

TABLE 8

THE NUMBER OF PRINCIPALS AND THE NUMBER OF AUDITORIUM
TEACHERS REPORTING ON TYPES OF PROGRAMS WHERE
SCENERY IS USED, REPORTING ON WHO FINANCES
SCENERY USED ON PROGRAMS, REPORTING ON WHO
CONSTRUCTS SCENERY USED ON ASSEMBLY
PROGRAMS, AND REPORTING ON WHO
CONSTRUCTS SCENERY USED ON
PUBLIC PROGRAMS

Items	Principals Reported	Auditorium Teachers Reported
Scenery used on programs:		
Assembly programs.....	6	8
Class programs.....	2	5
Pay programs.....	4	11
Financing of scenery:		
School fund.....	4	3
School budget.....		2
Pay programs.....	10	14
Constructs scenery used on assembly programs:		
Art teacher.....	9	9
Auditorium teacher.....	10	16
Pupils giving program.....	3	1
Teacher giving program.....	6	6
Constructs scenery used on public programs:		
Art teacher.....	9	13
Auditorium teacher.....	10	18
Committee of teachers.....	3	2
Talented students.....	2	5

used on public programs. This item was divided into the following groups: first, art teacher; second, auditorium teacher; third, committee of teachers; and fourth, talented students. In the first group, nine principals and thirteen auditorium teachers reported; in the second group, ten principals and eighteen auditorium teachers reported; in the third group, three principals and two auditorium teachers reported; and in the fourth group, two principals and five auditorium teachers reported. It was shown from this report that the auditorium teacher was more responsible for the construction of the scenery used on public programs than was any other individual.

Part two of this survey was the report of the evaluation of school programs as they aided the student in the development of desirable character traits for good citizenship; as they aided the school in a feeling of unity; and as they aided the teacher in a better teacher-pupil relationship as indicated by some of the principals and some of the auditorium teachers of the white elementary schools of Dallas, Texas. Table 9 shows the number of principals and the number of auditorium teachers who reported on each item from which the children received benefits as participants and as auditors in school programs. The first division of this table was a list of the benefits the pupils received as participants in the school programs. The following is a list of the benefits received by the children and the number of principals and

TABLE 9

THE NUMBER OF PRINCIPALS AND THE NUMBER OF AUDITORIUM
TEACHERS REPORTING EACH ITEM AS BEING A BENEFIT
CHILDREN RECEIVE AS PARTICIPANTS AND AS
AUDITORS IN SCHOOL PROGRAMS

Benefits Received by Students		Number of Principals Reported	Number of Auditorium Teachers Reported
As participants in school programs.....	Courtesy.....	15	20
	Good workmanship...	13	21
	Independence.....	15	22
	Kindness.....	13	17
	Loyalty.....	13	18
	Obedience.....	14	20
	Reliability.....	15	21
	Self-assurance.....	15	21
	Self-control.....	15	20
	Self-expression....	14	19
	Self-reliance.....	15	20
	Team-work.....	16	21
	Willingness to follow directions	11	20
As auditors in school programs.....	Citizenship traits.	15	21
	Audience habits....	15	21
	Aesthetic sense....	13	18
	Information.....	14	20
	Use of leisure.....	14	18
	Inspirational value	14	21
	Music appreciation.	15	20
	Intelligent patriotism.....	13	20
	Worthwhile achievement.....	13	21
	Respect for law and order.....	11	19

auditorium teachers reporting on each item: courtesy, fifteen principals and twenty auditorium teachers reported; good workmanship, thirteen principals and twenty-one auditorium teachers reported; independence, fifteen principals and twenty-two auditorium teachers reported; kindness, thirteen principals and seventeen auditorium teachers reported; loyalty, thirteen principals and eighteen auditorium teachers reported; obedience, fourteen principals and twenty auditorium teachers reported; reliability, fifteen principals and twenty-one auditorium teachers reported; self-assurance, fifteen principals and twenty-one auditorium teachers reported; self-control, fifteen principals and twenty auditorium teachers reported; self-expression, fourteen principals and nineteen auditorium teachers reported; self-reliance, fifteen principals and twenty auditorium teachers reported; team-work, sixteen principals and twenty-one auditorium teachers reported; willingness to follow directions, eleven principals and twenty auditorium teachers reported.

The second division of this table was a report of the benefits the students received as auditors in school programs. The following is a list of the benefits and the number of principals and auditorium teachers reporting on each item: citizenship qualities, fifteen principals and twenty-one auditorium teachers reported; correct audience habits, fifteen principals and twenty-one auditorium teachers reported; development of aesthetic sense, thirteen principals and eighteen

auditorium teachers reported; information, fourteen principals and twenty auditorium teachers reported; worthy use of leisure, fourteen principals and eighteen auditorium teachers reported; inspirational value, fourteen principals and twenty-one auditorium teachers reported; music appreciation, fifteen principals and twenty auditorium teachers reported; recognition of intelligent patriotism, thirteen principals and twenty auditorium teachers reported; recognition of worth-while achievement, thirteen principals and twenty-one auditorium teachers reported; and respect for law and order, eleven principals and nineteen auditorium teachers reported.

Table 10 is a report of each item as to the benefits the school received from the presentation of school programs. The following is a list of the benefits received by the school: development of school ideals, correlation of the school and the community, development of educational ideals, establishment of common knowledge and attitudes, unification of the school, and production of a wider and deeper pupil interest. Fifteen principals and twenty-one auditorium teachers reported in the first group; fourteen principals and nineteen auditorium teachers reported in the second group; twelve principals and nineteen auditorium teachers reported in the third group; thirteen principals and seventeen auditorium teachers reported in the fourth group; ten principals and twenty-one auditorium teachers reported in the fifth

TABLE 10

THE NUMBER OF PRINCIPALS AND THE NUMBER OF AUDITORIUM
TEACHERS REPORTING EACH ITEM AS A BENEFIT
RECEIVED BY THE SCHOOL

Benefits Received by the School	Number of Principals Reported	Number of Auditorium Teachers Reported
Development of school ideals..	15	21
Correlation of school and community.....	14	19
Development of educational ideals.....	12	19
Establishment of common knowl- edge and at- titudes.....	13	17
Unification of the school.....	10	21
Development of wider and deeper pupil interest.....	10	22

group; and ten principals and twenty-two auditorium teachers reported in the sixth group.

Table 11 is a report of each item as to the benefits the teacher received as a participant and as an auditor in school programs. The first part of this table dealt with the benefits the teacher received as a participant in school programs.

TABLE 11
 THE NUMBER OF PRINCIPALS AND THE NUMBER OF AUDITORIUM TEACHERS REPORTING EACH ITEM AS BEING BENEFITS THE TEACHER RECEIVES AS A PARTICIPANT AND AS AN AUDITOR IN SCHOOL PROGRAMS

Benefits the Teachers Receive as Auditors										
Benefits the Teachers Receive as Participants				Benefits the Teachers Receive as Auditors						
Part of Activity Period	Part of Daily Work	Better Understanding of Student	Extra-Curricular Activity	Interest in Other Departments	Observe Individual Differences	Observe Pupil Capabilities	Conduct Duty	Spec-tator	Appre-ciate Talent of Stu-dent	Appre-ciate Ability of Co-worker
10	10	14	11	3	13	14	14	12	..	3
Principals Reported										
Auditorium Teachers Reported										
11	14	19	15	1	17	20	16	13	3	1

This division was divided into the following groups: first, part of activity period; second, part of daily work; third, better understanding of students; fourth, extra-curricular activity; and fifth, interest in other departments. Ten principals and eleven auditorium teachers reported in the first group; ten principals and fourteen auditorium teachers reported in the second group; fourteen principals and nineteen auditorium teachers reported in the third group; eleven principals and fifteen auditorium teachers reported in the fourth group; and three principals and one auditorium teacher reported in the fifth group.

The second part of this table was a report of the benefits the teacher received as an auditor in school programs. This division was divided into six groups: first, observation of individual differences; second, observation of pupil capabilities; third, conduct duty; fourth, spectator; fifth, appreciation of talent of students; and sixth, appreciation of abilities of co-workers. Thirteen principals and seventeen auditorium teachers reported in the first group; fourteen principals and twenty auditorium teachers reported in the second group; fourteen principals and sixteen auditorium teachers reported in the third group; twelve principals and thirteen auditorium teachers reported in the fourth group; three auditorium teachers reported in the fifth group; and three principals and one auditorium teacher reported in the sixth group.

CHAPTER V

CONCLUSION

From the foregoing study, the writer is enabled to conclude that:

1. The auditorium programs in the elementary schools of Dallas, Texas, are sufficiently varied to meet the needs of each child from the standpoint of a participant and an auditor.

2. Participation in the auditorium programs assists the child in developing such characteristics as courtesy, good workmanship, independence, initiative, kindness, loyalty, obedience, reliability, self-assurance, self-control, self-expression, self-reliance, team-work, and willingness to follow directions.

3. Participation in the auditorium programs as an auditor assists each child in the development of citizenship qualities, correct audience habits, aesthetic sense, information, inspirational values, music appreciation, recognition of intelligent patriotism, recognition of worth-while achievement, and respect for law and order.

4. The auditorium programs make it possible for children

participating in these programs to make a definite contribution to the school in the following ways:

- A. Development of school ideals.
- B. Correlation of school and community.
- C. Development of common educational ideals.
- D. Establishment of common knowledge and attitudes.
- E. Unification of the school.
- F. Provision for wider and deeper pupil interest.

5. The direction and presentation of these school programs affords the teacher an opportunity to:

- A. Observe individual differences.
- B. Discover pupil capabilities.
- C. Appreciate students' abilities and talents.
- D. Recognize and appreciate the work of co-workers.

APPENDIX

A STUDY OF THE VALUES OF ASSEMBLY PROGRAMS
IN THE ELEMENTARY SCHOOL CURRICULUM

QUESTIONNAIRE

Personal History

1. Name _____
2. Official position _____
3. Training (degree held) _____
4. Experience in teaching:
 - a. Elementary school _____
 - b. Junior high school _____
 - c. Senior high school _____
 - d. Junior college _____
 - e. Senior college _____
5. Number of years taught in the Dallas Public School system _____
6. Number of years in your present position _____

School History

1. Name of school _____
2. Enrollment of school _____
3. Is there a full-time auditorium teacher at your school? _____

4. Does the auditorium teacher work with the entire student body? _____
5. If not, which groups? _____

6. Is the home-room teacher responsible for assembly programs? _____
7. What is the grade division in your school?
- a. Primary _____
- b. Intermediate _____
- c. Upper grade _____
- d. Others _____
8. Grade division for assembly programs:
- a. _____
- b. _____
- c. _____
- d. _____
9. Name the types of special assembly programs for your school this year:
- | | |
|----------|----------|
| a. _____ | f. _____ |
| b. _____ | g. _____ |
| c. _____ | h. _____ |
| d. _____ | i. _____ |
| e. _____ | j. _____ |
10. What determines the material used in special programs?
- a. Club activities _____
- b. Develop from class-room procedures _____

- c. Extra-curricular activities _____
- d. Holidays: State _____; National _____
- e. Subject-matter _____
- f. Others _____

Time for Programs

1. Is there a regular hour for assembly programs?
 - a. Primary _____
 - b. Intermediate _____
 - c. Upper grades _____
 - d. Night programs _____
2. Material used on assembly programs:
 - a. Cooperative (teacher and pupil) _____
 - b. Books _____
 - c. Pupil-made _____
 - d. Teacher-made _____
3. Length of assembly programs:
 - a. 25 minutes _____
 - b. 30 minutes _____
 - c. 45 minutes _____
 - d. 1 hour _____
4. Personnel of audience for assembly programs:
 - a. Entire school _____
 - b. Grade division _____
 - c. Small group _____
5. What determines personnel of assembly programs?
 - a. _____
 - b. _____
 - c. _____
 - d. _____
 - e. _____
 - f. _____

6. What determines personnel giving program?

- a. Children with poor auditorium delivery _____

- b. Extra-curricular activities _____
- c. Home-room sections _____
- d. Home-room teachers _____
- e. Special classes:
- (1) Health _____
- (2) Music _____
- (3) Physical education _____
- (4) Art _____
- (5) Others _____

- f. Talented students _____
- g. Others _____

Financing of Programs

1. How many night programs does your school have a year?

2. How many paid programs a year?
- a. Day programs _____
- b. Night programs _____
3. Do paid programs finance the cost of assembly programs?

4. Disposition of finances acquired from paid programs:

- a. Assembly programs _____
- b. Financing school needs _____
- c. Outside agencies:
 - (1) Boy Scouts _____
 - (2) Dads' Club _____
 - (3) Girl Scouts _____
 - (4) P.-T. A. _____
 - (5) Others _____

Scenery and Costumes

1. Are costumes used on all assembly programs? _____
2. Who furnishes the costumes?
 - a. Home _____
 - b. School _____
 - c. Others _____
3. Who makes costumes used on programs? _____

4. Who designs the costumes?
 - a. _____
 - b. _____
 - c. _____
5. Are costumes limited in price? _____
6. Does the community accept cheerfully costume responsibility? _____

7. Is scenery used on all programs? _____
8. If not, which ones? _____

9. How is scenery financed?
- a. Special school fund _____
 - b. School budget _____
 - c. Paid programs _____
 - d. Other means _____

10. Who is responsible for scenery used on assembly programs?
- a. Art teacher _____
 - b. Auditorium teacher _____
 - c. Pupils giving program _____
 - d. Teacher giving program _____
11. Who is responsible for scenery for special night programs?
- a. Art teachers _____
 - b. Auditorium teacher _____
 - c. Committee _____
 - d. Talented art students _____
 - e. Other ways _____

Benefits Received

- I. By individual child:
- A. Participating in program:
 - 1. Courtesy _____
 - 2. Good workmanship _____

3. Independence _____
4. Initiative _____
5. Kindness _____
6. Loyalty _____
7. Obedience _____
8. Reliability _____
9. Self-assurance _____
10. Self-control _____
11. Self-expression _____
12. Self-reliance _____
13. Team-work _____
14. Willingness to follow
directions _____

B. Participating as audience:

1. Citizenship qualities _____
2. Correct audience habits _____
3. Develops aesthetic sense _____
4. Information _____
5. Information for worthy use
of leisure _____
6. Inspirational values _____
7. Music appreciation _____
8. Recognize intelligence in
patriotism _____
9. Recognize worth-while
achievement _____
10. Respect for law and order _____

II. Entire school:

- A. Development of school ideals _____
- B. Correlation of school and community interests _____
- C. Educational ideals _____
- D. Establish common knowledge and attitudes _____
- E. Unifies the school _____
- F. Wider and deeper pupil interest _____

III. By teacher:

A. Participating in program:

- 1. Activity period _____
- 2. Assembly program part of daily class work

- 3. Better understanding of student _____
- 4. Extra-curricular duty _____
- 5. Other benefits _____

B. Participating as audience:

- 1. Observe individual differences _____
- 2. Observe pupil capabilities _____
- 3. Conduct duty _____
- 4. Spectator _____
- 5. Others _____

BIBLIOGRAPHY

BIBLIOGRAPHY

Books

- Duggan, Ann Schley, Tap Dances, New York, A. S. Barnes Company, 1932.
- Hillis, Marjorie, and Knighton, Marian, Athletic Dances and Simple Clogs, New York, A. S. Barnes Company, 1934.
- La Salle, Dorothy, Rhythms and Dances for Elementary Schools, New York, A. S. Barnes Company, 1936.
- Miller, Harry G., and Chaffee, Newton W., The Auditorium Social Arts, Dallas, Texas, D. C. Heath and Company, 1932.
- McKown, Harry C., Assembly and Auditorium Activities, New York, Macmillan Company, 1931.
- Neilson, N. P., and Van Hagen, Winifred, Physical Education for Elementary Schools, New York, A. S. Barnes Company, 1935.
- Sheehan, Mary A., Extra-Curricular Activities in a Junior High School, Boston, The Graham Press, 1927.
- Spain, Charles L., The Platoon School, New York, Macmillan Company, 1929.
- Thomas-Tindal, Emma V., and Myers, Jessie Dural, Junior High School Life, New York, Macmillan Company, 1925.
- Thomas, Frank W., Principles and Techniques of Teaching, New York, Houghton Mifflin Company, 1927.

Bulletins

- Barrows, Alace, The Philosophy and History of the Platoon or Work-Play-Study School, Gary, Indiana, Board of Education, 1926.
- Activities of the Auditorium Platoon School, Kansas City, Missouri, Board of Education, 1926.

Auditorium Activities, Dallas, Texas, Board of Education, 1929.

Harter, Mildred, The Auditorium and Its Administration, Gary, Indiana, Board of Education, 1927.

Program of Auditorium Work of Luther Burbank School, Long Beach, California, Board of Education, 1927.

The Auditorium, Suggestions and Sources of Material, Akron, Ohio, Board of Education, 1926.

Articles

Allison, Laura L., "How the Auditorium Functions in Austin," The Texas Outlook, April, 1931, p. 23.

Case, R. D., "Present Status of the Platoon School," Platoon School, September, 1930, pp. 14-21.

Rossman, John R., "The Auditorium Period as Operated in Gary, Indiana," Journal of Educational Method, December, 1924.

Unpublished Material

Kerr, Clara, "The Function of the Auditorium in the Elementary Schools in Dallas," Unpublished Master's Thesis, Department of Education, Southern Methodist University, 1934.