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A Study of a Selected School Theatre Arts Program

Jonathan Charles Tabbert

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A STUDY OF A SELECTED SECONDARY SCHOOL

THEATRE ARTS PROGRAM

by

Jonathan Charles Tabbert

Bachelor of Science, Bradley University, 1971
Master of Science, Moorhead State University, 1974

A Dissertation

Submitted to the Graduate Faculty

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This dissertation submitted by Jonathan Charles Tabbert in partial fulfillment of the requirements for the Degree of Doctor of Education from the University of North Dakota is hereby approved by the Faculty Advisory Committee under whom the work has been done.

(Chairman)

This dissertation meets the standards for appearance and conforms to the style and format requirements of the Graduate School of the University of North Dakota, and is hereby approved.

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THEATRE ARTS PROGRAM

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Degree Doctor of Education

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ABSTRACT

The Problem

The purpose of this study was to develop an analytic profile of a secondary education theatre arts program. Five major areas were examined: (1) the students, (2) the school's administration, (3) the theatre arts faculty, (4) theatre arts course work, and (5) theatre arts production work. In addition, an examination of the self concepts of theatre students and non-theatre students was made to see if differences existed between the two groups.

Sample

The sample for the study was made up of: (1) one hundred senior high school students from one North Dakota high school, (2) the theatre arts faculty at the school, and (3) the school's principal and associate principal. Of the one hundred high school students, fifty were identified and labeled Non-Theatre Participants, and fifty were identified and labeled Theatre Arts Participants. All students were selected at random.

Procedure

Data for the study were gathered by administering: (1) the General Information Questionnaire, (2) the Non-Theatre Participants Questionnaire, (3) the Theatre Arts Participants Questionnaire, (4) the Theatre Faculty Questionnaire, (5) the School Administration Questionnaire, (6) the Tennessee Self Concept Scale and (7) interviews with the theatre arts faculty.

Summary of the Findings

1. Students who participated in theatre arts came from families in which a large percentage of the parents had attended college.

2. General non-theatre participants supported theatre arts and felt that it was a worthwhile activity.

3. Theatre arts participants stated that theatre arts was one of the most important activities provided by the school.

4. The school's administration actively supported the theatre arts program.

5. The theatre arts faculty developed a successful working relationship with the school's administration.

6. The theatre arts faculty developed a philosophy of educational theatre arts based upon widely recognized aims, goals, and objectives for secondary education theatre arts programs.

7. The theatre arts department operated within the widely recognized aims, goals, and objectives of secondary education.

8. The theatre arts curricular activities were well integrated with the theatre arts extra-curricular activities.

9. The theatre arts department worked with other departments to develop a well integrated theatre arts major.

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Jonathan Charles Tabbert, Ed.D.

The University of North Dakota, 1979

Faculty Advisor: Professor Ivan J. K. Dahl

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CHAPTER I

INTRODUCTION

Arts education in the United States has in the last several years come under a great deal of fire from some of the persons who advocate a more conservative "back-to-basics" approach to education. Because the arts appear to offer few concrete, measurable results, and because the intrinsic values of arts education are not clearly understood by many laypersons and professional educators, there has recently been a call to eliminate some of the arts from the secondary school curriculum. Unfortunately, the controversy surrounding arts education and "back-to-basics" education is a confusing one. The general public, as well as many educators, appear divided and confused regarding the role that the arts should play in the secondary schools of our country.

This confusion is exemplified by the apparently different responses to the Gallup and Harris polls. A 1975 Gallup poll on education, as reported in the findings of the Arts, Education and American Panel (1977, pp. 53-54), found that the majority of parents in the United States would prefer to send their children to schools which emphasized the three R's and stressed strict discipline. Only 33 percent of the public thought it important or significant to study anything concerning the history of mankind or the great leaders in art or literature.

However, while this "back-to-basics" movement was occurring, a 1976 Harris poll, again cited in the findings of the Arts, Education and American Panel (1977, p. 54), reported that 89 percent of the nation's population felt that "the arts are important to the quality of life" in their communities. In addition, a majority of the public thought that the public schools should be offering more course work in the arts: "94 percent of the public felt that playing a musical instrument should be taught; 92 percent held that weaving, woodworking, pottery, and other crafts should be taught."

To compound the confusion, even the Council for Basic Education, again noted by the Arts, Education and American Panel (1977, p. 56), has recently stated that "the council has formally included the arts in its restatement of objectives . . . we believe the arts are a part, and a considerably fundamental part, of basic education." Because of this confusion, it would appear that additional research and a refining of polling procedures are demanded.

The dilemma surrounding arts education in today's schools is indeed a confusing one. Some people in the public sector support arts education, while others appear to oppose it. Professional educators also seem divided over the role of the arts in the secondary school. What, obviously, is needed is a great deal more research into the values and effects of arts education in relationship to the needs of today's secondary students. Without this additional research, the controversy surrounding arts education and its role in today's schools will certainly continue, and will certainly be a detriment to the students caught in the middle.

In spite of the controversy surrounding arts education versus "back-to-basics" education, many of the questions raised by the "back-to-basics" advocates are legitimate and worthy of discussion. "How can we support, for example, 'frill' courses when statistics show basic competencies in reading and writing skills, just to name only two areas, appear to continue to diminish?" "Can educational institutions, already coming under great public scrutiny, continue to put money and time into courses and subject areas that seem to produce few concrete results?" Both questions offer a point of view that all educators must consider and come to terms with. There are, however, several key questions that the more conservative or radical "back-to-basics" advocates ignore, or, at least, sidestep. "What is the value of arts education in the secondary school?" "What do the arts do to and for a child?" "What of the school's responsibility to provide a differentiated curriculum to meet the needs of all of its students?" "Do schools have an obligation to foster and promote an appreciation for the aesthetics, as well as for more traditional concrete content areas?"

All of these questions appear to be valid and need to be addressed by today's educators. If educators believe that schools are in existence to prepare a person for life, then it becomes an obligation of those educators to prepare a person for all aspects of that life. Few would argue that courses in reading, writing, science, and mathematics are not basic to a young person's total education. Certainly many of these courses will be of great value to a student once that student has been graduated from high school and entered the work world or is seeking advanced education. However, three factors need to be considered: (1) not all traditional content areas are utilized by all people in their daily lives, (2) a

great deal of a person's time in life is spent in non-working situations, situations in which an understanding and appreciation of the arts may come into play, and (3) learning in the arts might add a dimension to effective thinking and valuing important to human development and growth. If the secondary school is to prepare a student to face life, and real life situations, then it is certainly within the school's responsibilities to prepare the student in all areas of life and in the skills necessary for the student to lead a productive and rewarding private or professional life.

While it would be an enormous task to examine all of the various arts in their relationship to the secondary school curriculum, it is possible to examine closely one major art form: theatre arts. The remainder of this study will be devoted to examining a theatre arts program in one selected secondary school. This theatre arts program will be analyzed within the context of the objectives and philosophical purposes of secondary education and arts education in general.

Purpose of the Study

The purpose of this study is to examine the theatre arts program at a selected North Dakota senior high school. The high school theatre arts program selected for the study is commonly judged to be a successful one. Selected dimensions of the program will be analyzed in an effort to identify those factors which contribute to this success. Included in this study is an examination of such areas as: theatre arts curriculum, theatre arts production program, theatre arts faculty evaluation, attitudes and perceptions of school administrators toward the theatre arts program, and attitudes and perceptions of the students attending the school, with a

distinction made between students who have participated in the theatre arts program and those students who have not.

The study will examine the selected theatre arts program within the broader, philosophical premises and assumptions of arts education in the secondary schools. The study emphasizes the relationship between arts education, theatre arts education, and secondary education in general.

Scope of the Study

The scope of the study is limited to the examination of one North Dakota senior high school and one department, theatre arts, in that high school in 1979. Data for the study will be obtained from the three theatre arts faculty members, fifty randomly selected theatre arts students, fifty randomly selected non-theatre arts students, and the principal and associate principal of the participating school.

Methods and Sources of Information

While the review of the literature will provide most of the information pertaining to arts education, aims, goals, and objectives of secondary education, and the relationship between arts education and secondary education, specific materials relating to the selected theatre arts program will be gathered through the use of interviews, questionnaires for students, questionnaires for faculty and administrators, school records, and student scores on the Tennessee Self Concept Scale. Research data will be obtained from a variety of sources in order to develop a better synoptic perspective. This data will provide the reader with general information regarding theatre arts education and secondary education from this selected sample and will contribute specific

information about the operation and perceived successes or problems of the participating theatre arts program.

Limitations

This study is limited to the examination of one North Dakota senior high school theatre arts program. Demographic variables will be collected from a random sample of fifty theatre arts students and fifty non-theatre arts students also selected at random. A description of how the random sample will be gathered appears in chapter III. Further, the study is limited to an examination of those faculty members who are identified as theatre arts faculty by the building administration, and will not concentrate on other faculty members who might be involved in some capacity in theatre arts productions, such as faculty members in music or art. An examination of the school's administration will be limited to the principal and associate principal.

Need for the Study

Education today is being carefully scrutinized by both the general public and those individuals directly involved with education. Both sectors are demanding not only economic accountability but also subject area or content accountability. The individual academic validity of the various subject areas as components of the secondary school curriculum is being questioned. Because of this public and professional scrutiny, it is imperative that those in each subject area take the time to fully evaluate course offerings within the overall program. If continuous evaluation is one of the marks of a sound educational philosophy, then it behooves all educators to actively and regularly re-think and re-define the academic objectives and goals of each part of the secondary school

curriculum. Certainly this holds true for the arts, and specifically for the theatre arts, as well as four other academic areas. As Clifford (1973, p. 2) states:

Not only is it important that school administrators have sound knowledge and understanding of the philosophy behind educational theatre to be able to assess its program and needs, but educational theatre administrators themselves must be constantly aware of the aims, objectives, purposes, and values of their activity. A sound program of educational theatre must be based upon sound principles pertaining to the nature of the educational theatre.

Because theatre seems less concrete and substantial when compared to such areas as history, mathematics, reading, or biology, it may appear to be in a highly vulnerable position. If curricular cuts are to be made, and if theatre arts educators fail to demonstrate its validity, theatre arts could be one of the first academic areas to be terminated.

This writer believes that theatre arts programs in the secondary schools play a vital role in the general education of high school students. The chief contribution of the theatre arts to the secondary school curriculum as a whole is the unity which arises from combining course work with production work, and from utilizing many students with interests in many different academic areas in the same project. Further, it adds to overall education by benefiting both the participant and the viewer (D'Amico 1949, p. 202). If education is to develop the intellectual, physical, social, cultural, moral and vocational capacities of the student, it is imperative that arts education, in this case theatre arts education, be a significant part of the secondary school curriculum for students.

Definition of Terms

Curriculum. Saylor and Alexander (1966, p. 5) define curriculum as: "All learning opportunities provided by the school."

Extra-curricular. Saylor and Alexander (1966, p. 290) define extra-curricular as: "Units of experience of the curriculum that are not included in the formal class program; in the secondary school they usually do not carry credit in the same sense or on the same basis as courses."

Back-to-Basics. While this term is seldom, if ever, defined, it has come to mean through general usage that learning which "identifies the facts, concepts, skills and appreciations that are essential in our society for anyone who is educable" (Trump and Miller 1973, p. 23). What normally is implied when using this term is an emphasis on traditional course work and a de-emphasis on less concrete areas such as music or art or theatre.

Theatre Arts. For the purposes of this study, theatre arts will consist of two components: (1) course work, actual classes in various aspects of the theatre, and (2) production program, the staging of various pieces of dramatic literature.

CHAPTER II

REVIEW OF RELATED LITERATURE

An analytical assessment of a senior high school theatre arts program can only be made within a framework, or philosophical perspective, of the purposes of secondary education in general and arts education in specific. This general background must focus within two dimensions: (1) arts education, both its historical background and its philosophical premises, and (2) theatre arts education, with an emphasis on its philosophical stances.

The basic question surrounding arts education is its validity in today's secondary school curriculum. As stated in chapter I, today's curriculum, both in elementary schools and secondary schools, has undergone re-evaluation. This effort to re-define the aims, goals, and objectives of school curriculums has had particular momentum during the 1960's and 1970's. The re-evaluation and re-definition, both by professional educators and the general public, was undertaken for two basic reasons: (1) American schools became so diverse in their curricular offerings that some of the traditional "basics" of education, usually thought of as reading, writing, mathematics, science, history, and geography, were neglected because of the nature of other newer, less traditional courses, and (2) basic competencies in these traditional areas diminished (Jarrett 1977, p. 235). Because of the "back-to-basics" movement, many school administrators, teachers, parents, and concerned citizens seriously questioned

the aims, goals, and objectives of some of the newer and less traditional courses: courses that take time and money to teach, but at first appearance seem to yield few concrete results. Certainly the general field of arts education has not escaped this re-evaluation and re-definition process.

In attempting to analyze the role of arts education in the secondary school curriculum, this writer focused on three major areas of study: (1) the general history of arts education in the United States, (2) the basic aims, goals, and objectives of American secondary schools, and (3) the role of arts education in relationship to the aims, goals, and objectives of the overall secondary school curriculum.

Many "back-to-basics" advocates today would like one to believe that, historically, basic fundamental American education has always consisted of concrete subject areas such as history, science, mathematics, and reading, and that less concrete areas such as theatre, visual arts, or music were curriculum innovations. This belief, fortunately for those who support and advocate arts education, is found to be untrue.

Arts education, in one form or another, has long been a part of basic American education. As early as 1749, Benjamin Franklin (Kirby 1927, p. 1) stated that a young person's studies should include "everything that is useful and everything that is ornamental." In 1838, Barnards, first United States Commissioner of Education, provided an impetus to the study of drawing by advocating its importance as a common-school study. Ten years later, Minife, of Baltimore advocated the importance of art, both as a training in taste and to provide for art in America's industries. Minife pointed out that to obtain good designs schools must take the proper means for educating, and that if

"we should make drawing a branch of common-school education, we should have the opportunity of selecting those who evidence superior talent for the art and at the same time, by improving taste for all, we should create in many an appreciation of beauty" (Kirby 1927, pp. 1-2).

Leading educators such as Arbuckle, Bates, Bonser, and Beveridge all addressed the issue of arts education in the mid-1920's. It was perhaps McAndrew (Kirby 1927, p. 7) who best capsulized the importance of arts education when he stated that the:

Purposes of public schools are conditioned by the source of their basic support, taxation of the community. The object of the schools is the same as the object of the Nation itself; equal right to Life, Liberty, Happiness, Duties of a more perfect Union, Justice, Domestic Tranquility, Common Defense, and General Welfare.

McAndrew continued the idea when he wrote that the right to life meant the right to a full and complete life which included an appreciation of beauty and art.

Certainly arts education was not an innovation of a more progressive, liberal educational system. The arts have been a staple of the American educational system from the outset, and have drawn the support and recognition of such educators as Dewey, Barnes, Munro, and Burmeyer. If "back-to-basics" advocates truly wished to return to a basic American curriculum, then included in that curriculum had best be one of its original components, arts education.

Before examining the aims, goals and objectives of the current secondary school curriculum, the reader should understand three major perspectives regarding the school curriculum: the classical perspective, the romantic perspective, and the modern perspective. While these three perspectives do not directly influence the basic purposes of the

curriculum, they ultimately would have an influence on how those items were determined and administered.

Davies (1976, pp. 33-39) best capsulized the three major perspectives. He stated that the classical view assumed that the learner was primarily a passive instrument, capable of learning and accepting direction, but too immature to initiate meaningful activities or to exert influence in any significant manner. Learners were regarded as given entities, rather than as variables, in the educational system. They were passive instruments to be manipulated and acted upon. Teachers employing this perspective viewed themselves as benevolent autocrats or custodians who attempted to realize objectives by motivating, controlling, and modifying student behavior by means of some variant of the talk and chalk approach. The classical perspective was essentially task centered.

Davies capsulized the romantic perspective as one that assumed that the child brought to school his own attitudes, values and goals; that the child had to be motivated toward a goal otherwise he would not participate; that there is incomplete or partial parallelism between the child's goals and those of society; and that actual goal conflicts make power phenomena, attitudes and satisfaction centrally important in an explanation of school behavior. The romantic perspective was essentially learner centered; it emphasized independent study and academic freedom. Freedom for the student was a key tenet, not efficiency.

The third perspective that Davies capsulized was the modern one. This perspective, while not an amalgam of the classical and romantic, did present a compromise. This perspective assumed that children were natural decision makers and problem solvers. Process rather than content or

method was seen as central to the explanation of child behavior. This perspective saw both the systematic content emphasis of the classical perspective and the permissiveness of the romantic perspective as reconcilable. Since children were unique, all problems and solutions were novel. For that reason there can be no one right method, procedure, or resource. All methods, procedures, and resources had their proper place and role.

As stated earlier, the three perspectives presented were not directly concerned with curricular aims, goals, and objectives, but rather with how they were administered and determined. It would be possible for three different individuals, with three different perspectives, to agree upon common aims, goals, and objectives while not agreeing upon their implementation.

In attempting to identify specific aims, goals, and objectives of secondary schools, it should be noted that various organizations expressed their views as to what constituted viable secondary school curriculum. Ideas regarding curriculums have been put forth by the National Education Association Commission on the Reorganization of Secondary Education (1918), the Project on Instruction Commission of the National Education Association (1963), the Educational Policies Commission of the National Education Association (1944), and the National Association of Secondary School Principals (1945). Essentially, however, their findings were similar.

These ideas regarding curriculum were most cogently summarized by Trump and Miller (1973, p. 19) and Samford, Dykhouse, Edwards, Fligor, Smith and Stephens (1963, pp. 28-29). The list that follows summarized their writings.

Secondary schools should:

1. provide for the integration of students by identifying the common knowledge, appreciations, ideals, attitudes and practices needed by all.
2. satisfy the student's important, immediate and probable future needs in the areas of social and personal values.
3. reveal the racial heritage of experience and culture so that students are challenged as individuals.
4. explore higher and increasingly specialized interests, aptitudes, and capacities of students.
5. systematize previous knowledge acquired.
6. establish and develop interest in the major fields of human activity.
7. guide students into wholesome and worthwhile social relationships, to maximum personality adjustment, and to advanced studies for vocations.
8. use in all courses methods that involve independent thought, research, and somewhat self-directed practices.
9. increase differentiated education on the evidence of capacities, aptitude, and interests.
10. provide adequately for the individual differences represented by those enrolled in its program.

As times changed, however, newer, more progressive purposes of secondary schools were added to the preceding list. These additions were summarized by Postman and Weingartner (1973, pp. 30-44) and Trump and Miller (1973, p. 21). The list that is presented below is a capsulized summary of their findings. In addition, educators such as Hoover (1972, pp. 118-119), McNeil (1977, p. 90), Zais (1976, pp. 297-320) and Saylor and Alexander (1966, pp. 130-136) have also put forth similar ideas regarding newer aims, goals, and objectives for secondary education.

Secondary schools should:

1. focus on options rather than uniformity.

2. devise a program for each pupil in which he can move forward in terms of his own talents and interests.
3. provide a variety of learning locales.
4. evaluate a student's performance based upon past achievement.
5. move toward question asking, problem solving, and research and away from memorization.
6. reject passive acceptance and encourage involvement and independence.
7. value various forms of communication, not just reading and writing.
8. have broadly conceived priorities, rather than narrowly hierarchical ones.
9. allow for more student supervision.

While there are additional purposes of secondary education, the nineteen points presented above adequately capsulize the past and present views toward the general aims, goals, and objectives of secondary education. How these basic purposes relate to arts education shall be discussed later in this chapter.

Before delving directly into arts education, it was necessary to provide some information concerning learning theory. While this study did not deal directly with this issue, the topic of learning theory certainly had a place in the overall view of the secondary school curriculum. This writer's working premise, shared by educators such as Dewey in Democracy and Education (1944, p. 139), Peterson in Existentialism and the Creative Teacher (1970, p. 25), and Marler in Philosophy and Schooling (1975, p. 150), was that learning occurred through experiences. Peterson defined experience as the "interaction between the learner's mind and the object of learning." Dewey (1944, p. 13) stated that experience involves "change, but change is meaningless transition

unless it is consciously connected with the return wave of consequences which flow from it." Thus, according to the writings of Dewey, Peterson and Marler, it could be said that a person learns when that person has consciously interacted with something and is aware of the consequences of that action. Dewey again stated in Experience and Education (1938, p. 25) "that amid all uncertainties there is one permanent frame of reference: namely, the organic connection between education and personal experience." This theory of learning came into focus more clearly as the area of arts education was examined.

When the issue of arts education was considered, it became clear that discussions of arts education have been with us for quite some time. Broudy (1966, pp. 461-462) pointed out that Plato recognized the fact that art induces harmony and order in the individual soul. Broudy spoke of Susanne K. Langer's view of art as shaping our inner lives; how art introduces order into the chaotic realm of our emotions by holding up before us images of shaped feelings.

Freud and Read, according to Broudy, viewed art as stemming from man's struggle with his submerged animal impulses toward love and destruction; Kepes, again cited by Broudy, noted that people respond to the artist's product because the forms and harmonies touch people at various levels of their being: sensational, rational, and emotional.

Broudy continued to develop a theoretical justification for arts education by stating that art trained the feeling side of life just as other studies trained the intellectual side and still others the physical side. Mursell (Boas, 1937, p. 2) pointed out that the primary business of arts education is to render human beings sensitive to the aesthetic values resident in all activities of life; "then lead them to appreciate

and appraise such values when they are present, to demand them when they are absent, and to initiate the procuring and creation of them."

Plekhanov (1974, p. 9) stated that "art must further the development of human consciousness and contribute to the improvement of the social order," while Berkson (1958, p. 251) put forth the view that "the school, working along with other forces in the community, can accomplish something in raising the standards of beauty, of truth, and of goodness above the common level."

Through art courses, students develop critical faculties and discover constructive avenues of emotional expression that contribute directly to the creation of a more satisfying environment. Tomorrow's adults must learn to create wholesome experiences beyond those necessary for making a living. Trump and Miller (1973, p. 86) stated that "since they live in a world of colors, forms, lines, textures, space, and motion, they need to develop the ability to explore things creatively through their senses."

To demonstrate the usefulness of arts education, curriculum specialists have advocated the integration of art with other types of courses. For example, music has been used in the teaching of poetry, (rhythm), history (songs of people in history), mathematics (patterns and frequencies) and science (the physics of sound (McNeil 1977, p. 252)).

Based upon the information provided, two major reasons are cited as to why arts education should be included in the secondary school curriculum. First, secondary schools, according to their own stated aims, goals, and objectives, are interested in providing learning experiences for all of their students. Since many students are interested in taking courses in art, music, theatre and dance, it appears logical to include

arts education in the secondary curriculum. Excluding art deprives many students from satisfying their own personal needs, and would, therefore, be a direct contradiction to the stated purposes of secondary schools.

The second reason cited for including arts education in the secondary school curriculum is the fact that arts education, as pointed out earlier, aids in the development of the aesthetic side of life and helps to make individuals more sensitive to the world around them. Even Plato (Lindsay 1957, p. 70), writing over 2,000 years ago, realized the significance of the arts when he said that education should consist of two parts: "gymnastics for the body, and music (art) for the soul." Based upon the material provided, it is clear that if American education is to be truly comprehensive it must work to develop all aspects of a person's life. Schooling, without arts education, would develop only a partial person; a person not fully equipped to live in today's highly diverse world.

Perhaps the most cogent argument for arts education was put forth by Mattil when he stated that:

If American public education is to function fully, it must provide for the preservation and strengthening of our democratic system. To accomplish this it must serve the individual member of our society by providing him with various opportunities for the fullest development of his capabilities. Art education has long regarded the individual as the most valuable part of the democratic society. It has worked toward the development of the individual skills and sensitivities which are essential for sincere appreciation and has sought to teach the child to identify with others, for that is the basis for cooperative living and learning (Steeves 1968, pp. 365-366).

While it was essential to provide a background on general arts education, the major focus of this study dealt with the area of theatre arts education: specifically, the examination of one selected high school theatre arts program. Again, to provide background, it was

necessary to discuss theatre arts education in general before examining the program selected for the study.

Theatre arts education on the secondary school level has been recently in a state of mild confusion. The major reason for the confusion centers around the absence of clearly defined aims, goals, and objectives of educational theatre, or more accurately, the lack of agreement concerning those purposes.

Leading theatre arts educators are divided as to the aims, goals, and objectives of secondary theatre arts education. Motter, writing in the Educational Theatre Journal (May 1960, p. 94), stated that the "primary objective of drama programs is the cultural education of the student audience through presentation of quality productions of educationally valuable plays." Mitchell, also writing in the Educational Theatre Journal (May 1954, p. 115) believed that "the most important aim of the educational theatre is to educate youngsters whose interests and talents are in theatre arts." Another opinion was expressed by Clifford (1972, p. 12) when he stated that the "main purpose of educational theatre is to entertain the audience." Three different educators presented three distinct views as to the aims, goals, and objectives of educational theatre arts programs. It is little wonder that high school theatre arts programs have lacked a cohesiveness when there has existed such a lack of uniformity pertaining to the purposes of educational theatre.

Despite the confusion as to the primary purposes of educational theatre, it was found that there are some general purposes that educators AGREE UPON. These general purposes of educational theatre were best summarized by Clifford (1973, pp. 13-16), who cites five:

1. to preserve in living form the great heritage of the dramatic literature of the past;
2. to raise the general public's taste, appreciation, and standards for theatre arts;
3. to provide quality theatrical entertainment for the academic and the local community;
4. to provide opportunities for interested persons to participate in an artistic endeavor; and
5. to provide opportunities to learn the arts and crafts of quality theatre to students interested in pursuing theatre as a profession.

In addition to the summary provided by Clifford, the National Association of Secondary School Principals put forth a list of objectives for theatre arts programs that appeared in Secondary School Curriculum Improvement by Trump and Miller (1973, p. 93). The list is provided below:

Each pupil, according to his or her abilities and interests, should have the opportunity to:

1. Understand and evaluate the literary form of the play, the dance or opera, the quality of acting, differences in the uses of speech, lighting and stage design, the staging and choreography, and the costume design.
2. Acquire a knowledge and appreciation of dramatic literature, including the skill of reading to visualize staging and acting.
3. Become aware of the influence of the theatre arts in his daily life and the influence of the theatre as a social force, especially its help in understanding other national and cultural groups.
4. Experience a wide variety of theatre, including the best in classic and contemporary production in order to have a basis for making his own independent judgments.
5. Discover values derived from participation such as knowledge of avenues of expression, control and use of the voice and body, stimulation of the imagination, the discipline of working creatively with others, and how to contribute to the aesthetic experience of others.
6. Discover how theatre experience can help individuals develop and maintain emotional stability.

In addition to the various lists, it is pointed out that educational theatre has a direct relationship to other school subjects, and plays a vital role in the overall secondary school curriculum. D'Amico

(1949, p. 189) stated that the idea that theatre arts makes use of many other school subjects. He pointed out that it has factors in common with the fine arts because it works with aesthetic values in line, form, and color. Because it utilizes construction and structural forms, it possesses a common bond with the mechanical and industrial arts. Also, theatre works directly with language and literature to interpret verbal expression through visual form. It is in close harmony with the social studies since it deals directly with people, customs, and habits of civilizations, and can be used to recreate past and present history in motion, color, form, and sound. Finally, the theatre has aims in common with music and dance because it trains the auditory and kinesthetic senses through tone and movement.

But what of the status to today's secondary school theatre arts program? According to a study conducted by Peluso which appeared in the findings of the Arts, Education and Americans Panel (1977, p. 104), at least 92.2 percent of American high schools were engaged in some type of theatrical activity, though only a quarter (24.2 percent or about 6,000 out of 24,000) had strong programs.

The project panel found that the typical theatre arts instructor in a high school had earned fewer than twelve college credits in theatre arts, and most of these hours were earned in non-performance courses such as theatre history, or dramatic literature, or theatre criticism. Few of the high schools offered course work in theatre arts, and the majority of productions were presented in cafeterias or gymnasiums. Hausman, as cited in the findings of the Arts, Education and Americans Panel (1977, p. 105), best summarized the condition of secondary school theatre arts programs. He stated:

The work of any individual must be his own, but if he is not helped to give his work direction he will not--unless very highly motivated--develop it himself. The teachers have, in effect, not functioned as teachers, but merely suppliers of materials. This is not enough; guidance leadership, cooperation, suggestions, and occasional prodding are all part of the techniques of teaching. And standards must be set in terms of what each individual is capable of--and he must be helped to achieve these standards.

When clearly defined aims, goals, and objectives were developed and maintained theatre arts programs were successful.

CHAPTER III

DESIGN AND PROCEDURES

Sample

An indepth analysis of a theatre arts program, perceived by the professional educators in the community, provided a perspective about the program which otherwise could not have been ascertained. Through this process the researcher: (1) identified those factors which contributed to the success of the program, and (2) identified the relationship among various key elements to any successful program, such as faculty, students, and administration. The sample for this study was made up of the following:

1. The entire study focused on one North Dakota senior high school, and one department, theatre arts, within that high school.
2. One hundred students from the high school were selected at random to participate in the study. The random sample was gathered, with help from the building principal, by going into various theatre and non-theatre classes and selecting every third student. The sample contained an almost even distribution between men and women and among sophomores, juniors, and seniors. Fifty of the students who had never been involved as participants in the theatre arts program were identified and labeled Non-Theatre Participants; fifty of the students who had participated in the theatre arts program were identified and labeled Theatre Arts Participants.

3. All of the theatre arts faculty members (three persons occupying two and a half positions) were included in the study.

4. The school's principal and associate principal were included in the study.

Sources of Data

A preliminary meeting was held in May of 1979 with the school's principal and the theatre arts chairman to discuss the study and the direction it would take. The sources of data used in this study were the following:

1. One hundred senior high school students randomly selected from the entire school population of approximately eleven hundred students were administered a general questionnaire during the month of May 1979. This general questionnaire differed from more detailed questionnaires that were administered to the Non-Theatre Participants and the Theatre Arts Participants in that it dealt with information common to both groups, whereas the other two questionnaires were specifically designed for the individual groups.

2. Fifty students from the group of one hundred, identified as Non-Theatre Participants, were administered a questionnaire in the month of May 1979.

3. Fifty students from the group of one hundred, identified as Theatre Arts Participants, were administered a questionnaire in the month of May 1979.

4. The theatre arts faculty at the school was administered a questionnaire during the month of May 1979.

5. The school's principal and associate principal were administered a questionnaire during the month of May 1979.

6. All one hundred students participating in the study were administered the Tennessee Self Concept Scale during the month of May 1979.

7. Interviews with the theatre arts faculty were conducted during the month of June 1979.

Instruments

The instruments used in the study were: (1) a general student information questionnaire, (2) a Non-Theatre Participants questionnaire, (3) a Theatre Arts Participants questionnaire, (4) a theatre arts faculty questionnaire, (5) a school administration questionnaire, (6) interviews with theatre arts faculty members, and (7) the Tennessee Self Concept Scale (Fitts 1965).

Tennessee Self Concept Scale

One of the instruments, the Tennessee Self Concept Scale (TSCS), was designed to measure the self concept of the individual taking the test. It was designed to be easily understood by the subject, widely applicable, standardized, and multi-dimensional in its description of the self concept.

Prior utilization of the TSCS indicated its effectiveness in various settings and established its validity and reliability. Data collected by Sundby (1962) from high school students, by Gividen (1959) from army recruits, and by Hall (1964) from teachers indicated group means and variances which were comparable to the norm group, and pointed

out that there was no need to establish separate norms by age, sex, race or other variables.

Self theory researchers expected predictable self concept differences in groups whose behavior was different. A number of studies were completed where the focus was on the relationship between self concept and behavior. Atchison (1958) found a number of predicted differences between delinquents and non-delinquents. All variables except the Self Criticism score and the Distribution were significantly different in the predicted direction. The delinquents had lower Positive scores and higher Variance scores. Additional studies produced similar results with low Positive scores, high Variance scores, and more extreme Distribution scores (Boston and Kew 1964; Wells and Bueno 1957).

The TSCS consists of one hundred self descriptive items or statements which the subject utilizes to portray his own picture of himself. The two major areas of the test are: (1) the Self Criticism Scale (SC), and (2) the Positive Scale (P). The SC section is comprised of ten items that are all mildly derogatory statements which most people admit as being true for them. Individuals who deny most of these statements are usually being defensive, and are making a deliberate effort to present a favorable picture. High scores generally indicate a normal, healthy openness and a capacity for self criticism. Extremely high scores (above the 99th percentile) indicate that the individual is lacking in defenses; extremely low scores indicate defensiveness.

The Positive scores (P) convey three primary messages: (1) This is what I am, (2) This is how I feel about myself, and (3) This is what I do. The P score proved to be the most crucial score on the sale because it reflects the overall level of self esteem. Individuals with

high P scores tend to like themselves, feel that they were persons of value and worth, have confidence in themselves, and act accordingly. People with low scores are doubtful about their own worth; view themselves as undesirable; often feel anxious, depressed, and unhappy; and have little faith or confidence in themselves.

In addition to the Tennessee Self Concept Scale, five questionnaires were designed by the writer to obtain both general and specific information regarding the theatre arts program at the selected high school. The questionnaires are described below:

1. The General Information Questionnaire (GIQ) was designed to obtain general information from all one hundred students participating in the study. Information obtained from the GIQ included such information as: occupation of parents, education of parents, college aspirations, and extra-curricular activities engaged in (see appendix A).

2. The Non-Theatre Participants Questionnaire (NTPQ) was designed to obtain both general and specific information from the fifty non-theatre participants regarding their perceptions of the theatre arts program at their school. Examples of questions the NTPQ focused on included: Number of productions attended, opinions regarding quality level of productions, importance of theatre as an extra-curricular activity, and feelings regarding those students who do participate in theatre arts (see appendix B).

3. The Theatre Arts Participants Questionnaire (TAPQ) was designed to obtain specific information from those who participate in the theatre arts program at the high school. Examples of questions the TAPQ focused on included: Number of productions involved with as a participant, areas of theatrical interest, attitudes toward theatre

and theatre participation, number and types of theatre arts courses taken, perceptions regarding the community's view of the high school's theatre arts program, and recommendations for changes in the theatre arts program (see appendix C).

4. The Theatre Arts Faculty Questionnaire (TAFQ) was designed to obtain general and specific information about the theatre arts program at the high school, and information concerning the theatre arts faculty itself. Examples of questions the TAFQ focused on: teacher's educational preparation and credentials, number of years in teaching, areas of responsibility, number of productions offered each year, size of budget, and philosophy of educational theatre (see appendix D).

5. The School Administration Questionnaire (SAQ) was designed to obtain both general and specific information concerning the administrator's view of the theatre arts program at his school, and about the significance of arts education in general. The SAQ focused on selected questions pertaining to philosophy of education, philosophy of arts education, curricular offerings, extra-curricular offerings, staffing and budget (see appendix E).

In addition to the questionnaires, interviews were conducted with the members of the theatre arts faculty to obtain more detailed information, and to clarify significant parts of the questionnaire regarding the operation of the theatre arts program at their school. The interview questions were based upon questions set forth in the evaluation book Evaluative Criteria (National Study of Secondary School Evaluation 1969, pp. 173-184) utilized by the North Central Association of Colleges and Secondary Schools.

CHAPTER IV

ANALYSIS OF THE DATA

This study was designed to ascertain specific information regarding the theatre arts program at a selected North Dakota senior high school. In essence, the study was designed to provide a profile of the school's theatre arts program. Various areas were examined, including theatre arts courses, theatre arts productions, theatre arts faculty, school administration, and selected demographic variables of non-theatre and theatre students.

While a great deal of the study focused on course work, production work, and general theatre operations, much of the study was devoted to an examination of theatre students and non-theatre students. One of the writer's primary goals was to see if there were any marked differences, in such areas as self concept and personality, between those students who participate in theatre arts and those who do not. No attempt was made to come to any definitive conclusions based solely on one study; however, the writer did endeavor to identify certain selected personal and academic tendencies and patterns. Whether theatre arts attracts a certain personality type of student, or creates a certain type of student really is not within the boundaries of this study. All that can be said, based upon the data collected, is that certain differences, in areas such as family background and academic preferences, do occur between those who participate in theatre arts and those who do not.

Analysis of the General Information Questionnaire

The General Information Questionnaire (GIQ) provided general information pertaining to both non-theatre students and to theatre arts students. While some of the questions on the GIQ (appendix A) were designed to provide the writer with background material on the random sample to aid in general understanding of the group (thus their value was limited), some of the findings provided some highly salient points which need further explanation (table 1).

TABLE 1

COMPARISON OF THE NON-THEATRE PARTICIPANTS GENERAL INFORMATION QUESTIONNAIRE (NTP-GIQ) AND THE THEATRE ARTS PARTICIPANTS GENERAL INFORMATION QUESTIONNAIRE (TAP-GIQ)

Question	TAP-GIQ	NTP-GIQ
#4 Fathers with a bachelor's degree or advanced degree	66%	34%
#4 Mothers with a bachelor's degree or advanced degree	44%	28%
#5 Students with part-time employment	40%	66%
#6 Students planning on attending college	84%	58%
#11 Students believing extra-curricular activities are important	96%	74%

Question four on the GIQ dealt with the educational level of the parents of the students involved in the study. It was the writer's intention to note if any differences existed between the educational background of the parents of the two groups of students. The findings

of this question indicated that sixty-six percent of the fathers of theatre arts students had a college degree or an advanced degree, while only thirty-four percent of the fathers of non-theatre participants had a college degree or an advanced degree. Further, the findings indicated that forty-four percent of the mothers of theatre arts students had college degrees or advanced degrees; twenty-eight percent of the mothers of non-theatre arts students had college or advanced degrees.

GIQ question number five focused on the work situation of the various students. Sixty-six percent of the non-theatre arts students held part-time jobs, while forty percent of the theatre arts students were employed in part-time positions.

Question number eleven of the GIQ centered around student attitudes toward the importance of extra-curricular activities. Of the theatre arts students, ninety-six percent indicated that extra-curricular activities were important in high school, while seventy-four percent of the non-theatre arts students indicated that extra-curricular activities were important.

Question number six on the GIQ focused on college aspirations of the various students. Once again a difference existed between the two groups. Eighty-four percent of the theatre arts students had plans to attend college, while only fifty-eight percent of the non-theatre arts students indicated their intentions to attend college.

As previously mentioned, some of the questions on the GIQ, specifically numbers two, nine, ten, twelve, and thirteen, were designed to provide the writer with background material on the sample group.

Unfortunately, little comparative information was to be found, since both groups responded almost identically to the five questions. While the writer had anticipated differences in some of the questions, such as the question that dealt with extra-curricular activities engaged in, no trend or pattern was established.

In summary, the findings of the GIQ indicated that theatre arts students have a greater percentage of parents who have been graduated from college with a bachelor's degree or advanced degree; the theatre arts students were more likely to attend college; the theatre arts students had a higher regard for the importance of extra-curricular activities, and fewer of the theatre arts students work on a part-time basis.

Analysis of the Non-Theatre Participants Questionnaire

As stated in chapter III, the Non-Theatre Participants Questionnaire (NTPQ) was designed to ascertain both general and specific information pertaining to the theatre arts program at the selected high school from the view point of those students who had never participated in theatre arts (appendix B).

The findings of the NTPQ (table 2) indicated that eighty-two percent of the students questioned did not view themselves as regular theatre goers; the average number of productions attended since the student entered the school was 2.45 productions. In terms of the quality of the productions, forty-eight percent expressed the view that the quality of the productions was good; four percent viewed the quality as fair; two percent came only to see friends and had no opinion regarding quality, and forty-six percent had no opinion about quality because they had attended so few productions that they had no base for judgment.

TABLE 2

ANALYSIS OF THE NON-THEATRE PARTICIPANTS QUESTIONNAIRE

Question	Non-Theatre Participant
#3 Number of productions seen by students (average)	2.45
#4 Students do not consider themselves regular theatre goers	82%
#5 Quality of productions is good	48%
#5 Quality of productions is fair	4%
#5 Quality is not a factor; attend only to see my friends	2%
#5 No opinion regarding quality	46%
#6 Theatre arts is a worthwhile activity	94%
#7 Theatre arts is ranked as one of the top three extra-curricular activities	20%
#9 Theatre arts should receive equal support as other activities	66%
#10 Students who have taken theatre arts courses	32%
#12 Students who have taken theatre arts courses and would encourage a friend to take a theatre course	54%
#17 Students who would like to see different students participating	38%
#17 Students who want to see more plays	10%
#17 Students who feel no changes are needed	14%
#17 Students with no opinions regarding changes in the theatre program	34%

Regarding the worth and value of theatre arts participation, ninety-four percent of the non-theatre arts participants stated that theatre was a worthwhile activity. However, only twenty percent ranked theatre arts as one of the top three activities provided by the school's extra-curricular program. Based upon a scale from one to ten (one being least important and ten being most important), theatre arts was ranked, on an average, at 5.34. Despite the 5.34 ranking, sixty-six percent of the students questioned indicated that theatre arts should receive the same amount of financial, student, faculty, administrative, and community support as activities such as hockey or football or basketball.

The NTPQ also revealed that only thirty-two percent of the students questioned had ever taken a theatre arts course. Fifty percent of those who had taken a course would take another, and fifty-four percent stated that they would encourage their friends to take a course.

Non-theatre participants regarded theatre participation as a hobby or a social activity. Eighty percent indicated that theatre arts participation was a social activity; no student questioned viewed theatre arts participation as a future career goal. As regards the student's perceptions of the attitudes of the community toward theatre arts at their school, eighteen percent believed that the community felt that theatre arts at their school was valuable and important; forty-four percent believed that the community felt theatre arts a worthwhile activity for students; and thirty of the students had no perceptions regarding the community's attitudes toward theatre arts at their school.

In response to the question regarding alterations in the theatre arts program non-participating students would like to see implemented,

thirty-eight percent stated that they would like to see more and different students involved in the program; ten percent wanted more plays presented each year; fourteen percent stated that no changes were required, and thirty-four percent offered no opinion concerning alterations due to their limited attendance at the theatre arts productions.

Analysis of the Theatre Arts Participants Questionnaire

The Theatre Arts Participants Questionnaire (TAPQ) was designed to ascertain both general and specific information from those students who had participated in theatre arts at the selected high school (appendix C).

The TAPQ (table 3) indicated that, on an average, the theatre students had attended four productions since they had enrolled at the school. Question number four focused on the student's perceptions surrounding the nature of participation in theatre arts. Seventy-eight percent of those questioned stated that they viewed theatre as a hobby or a social activity. Only four percent of the theatre arts students viewed theatre as a possible career, and two percent saw it as a college major.

Interest in theatre arts participation was generated by a number of different sources. Findings of the TAPQ indicated that forty-four percent of the students became involved on their own; twenty-eight percent were influenced by a teacher; sixteen percent by another student, and ten percent became involved because of a brother or sister.

The TAPQ showed that eighty percent of those who had participated in theatre arts productions had also been involved in theatre

TABLE 3

ANALYSIS OF THE THEATRE ARTS PARTICIPANTS QUESTIONNAIRE

Question	Theatre Arts Participant
#1 Number of productions involved in (average)	4
#5 Students became involved in theatre on their own	44%
#5 Students became involved in theatre through a teacher	28%
#5 Students became involved in theatre through another student	16%
#5 Students became involved in theatre through a brother or sister	10%
#6 Students involved in theatre arts productions who also have taken theatre arts courses	80%
#8 Students in theatre arts who have taken other arts type courses	64%
#11 Students believe the school's administration had a positive view toward theatre arts	76%
#11 Students believe the school's administration had a negative view toward theatre arts	6%
#11 Students believe the school's administration had a neutral view toward theatre arts	18%
#13 Students rated the theatre arts faculty as excellent	86%
#13 Students rated the theatre arts faculty as good	12%
#13 Students rated the theatre arts faculty as fair	2%

TABLE 3--Continued

Question	Theatre Arts Participant
#13 Students rated the theatre arts faculty as poor	0
#16 Theatre arts participation had made students more self confident	82%
#16 Theatre arts participation had provided students an opportunity to be involved in something	74%
#16 Theatre arts participation was a healthy emotional outlet for students	44%
#16 Theatre arts participation helped a student make a career decision	14%
#16 Theatre arts participation helped a student to work with others	56%
#16 Theatre arts participation was of no value	
#17 Students believed that theatre arts was the most important extra-curricular activity	54%
#17 Students believed that theatre arts was the second most important extra-curricular activity	30%
#17 Students believed that theatre arts was the third most important extra-curricular activity	10%

arts course work. In addition, sixty-four percent of the students questioned had also taken other types of arts courses, in areas such as music, art, and dance.

Regarding the school's administrators and their relationship with the theatre arts program, seventy-six percent of the students

stated that the school's administration had a positive attitude toward theatre arts; six percent stated that the attitude was negative, while eighteen percent held that the administration was neutral in its stance regarding theatre arts. Students were also asked to rate their theatre arts faculty. Eighty-six percent of the students who had participated in theatre arts rated the faculty as excellent; twelve percent rated the faculty as good; and only two percent rated them as fair. No student stated that the faculty was poor.

The TAPQ indicated that eighty-eight percent of the participating theatre students held the view that the public felt that theatre arts productions were important and valuable and a worthwhile activity. When asked to rate the importance of theatre arts versus the importance of other extra-curricular activities, ninety-four percent rated theatre arts in the top three positions; fifty-four percent rated it first; thirty percent rated it second, and ten percent rated it third.

Question sixteen on the TAPQ was designed to obtain information relating to the values to be developed by participation in theatre arts. Six items were presented to the students and they were advised to check as many as were appropriate. Of the students questioned, eighty-two percent stated that theatre arts participation had made them more self confident; seventy-four percent stated that it had given them an opportunity to be involved in something; forty-four percent felt that it was a healthy emotional outlet; fourteen percent stated that it had helped them to make a career decision; fifty-six percent indicated that it had helped them to learn to work with others; and only two percent felt that participation in theatre arts was of no value to them personally.

Comparison of the Non-Theatre Participants Questionnaire
with the Theatre Arts Participants Questionnaire

While the Non-Theatre Participants Questionnaire (appendix B) and the Theatre Arts Participants Questionnaire (appendix C) were designed to obtain different information, some of the questions were identical or very similar. In this way the writer was able to note the differences of those who had participated in theatre arts and those who had not.

Regarding the nature of theatre arts participation, both groups were consistent in their feelings or attitudes (table 4). Seventy-eight

TABLE 4

COMPARISON OF THE NON-THEATRE PARTICIPANTS QUESTIONNAIRE AND
THE THEATRE ARTS PARTICIPANTS QUESTIONNAIRE

Questions	TAP	NTP
Students who perceived theatre as a hobby or social activity	78%	80%
Students believed that the community felt theatre was important and valuable	88%	62%
Students who had taken courses in theatre arts	80%	32%
Students whose parents attended theatre arts productions	84%	30%
Students ranked the importance of theatre arts as an extra-curricular activity	1.7 (on a scale of 1-5)	5.3 (on a scale of 1-10)

percent of the theatre arts participants viewed theatre as a hobby or social activity, while eighty percent of the non-theatre participants believed theatre to be a hobby or social activity. As to the question

of the community's perceptions of theatre arts, the non-theatre participants stated that sixty-two percent of the public viewed theatre arts as an important and valuable activity, while eighty-eight percent of the theatre participants indicated that they felt the public viewed theatre as important and valuable.

Of the two groups, eighty percent of those who had participated in theatre arts had taken at least one course in the area, while only thirty-two percent of those who were not involved in theatre productions had ever taken a theatre arts course.

Asked if their parents regularly attended theatre arts productions, only thirty percent of the non-theatre participants indicated that their parents attended productions, while eighty-four percent of the theatre arts participants stated that their parents attended.

Both groups were asked to rate the importance of theatre arts as an extra-curricular activity. On an average, non-theatre participants ranked theatre, on a scale from one to ten, at 5.34. Theatre students asked to rank theatre as either 1st, 2nd, 3rd, 4th, 5th, or last, ranked theatre arts as an extra-curricular activity, at 1.7.

Analysis of the Tennessee Self Concept Scale

The Tennessee Self Concept Scale (TSCS) was administered to ascertain whether there were differences in areas of self concept between theatre arts participants and non-theatre arts participants (table 5). If significant differences were found, certain conclusions regarding the types of people attracted to theatre arts could be made, or statements concerned with the effectiveness of theatre arts participation on the development of young people could be put forth. Unfortunately, analysis

TABLE 5

COMPARISON OF THE TENNESSEE SELF CONCEPT SCALE FOR THE NON-
THEATRE PARTICIPANTS AND THE THEATRE ARTS PARTICIPANTS

Item	TAP	NTP
Average Positive Score	335.9	339.3
Average Variance	54.2	46.1
Average Distribution	116.6	111.1
Average Self Criticism Score	39.6	35.7
Average Identity Score (physical self, moral-ethical, personal, family, social)	125.5	126.3
Average Self Satisfaction Score (physical self, moral-ethical, personal, family, social)	104.0	105.2
Average Behavior Score (physical self, moral-ethical, personal, family, social)	106.4	107.8

of the data from the TSCS indicated that there were no significant differences in the self concept of either of the two groups tested. Averages of the two groups tested showed the Positive scores (P) of the non-theatre participants at 339.3; the theatre arts participants at 335.9. It was this score that was the greatest indicator of overall self concept, and there were no marked differences. The second most crucial score was the Self Criticism score (SC). Again, both groups were very similar in their scores: the non-theatre participants averaged out at 35.7 and the theatre arts students averaged out at 39.6.

Analysis of the School Administration Questionnaire

The School Administration Questionnaire (SAQ) was administered to both the principal and the associate principal at the selected senior high school used for this study. The SAQ was designed to ascertain the perceptions and attitudes of the principal and associate principal toward the theatre arts program at their school (appendix E).

While a comparison of the results of the two questionnaires showed few differences on most questions, those differences that did exist appeared rather significant. The responses of the building principal, when contrasted to those of the associate principal, were much more favorable toward the theatre arts program. Whether or not this favorable attitude by the principal was a contributing factor in the success of the theatre arts program is discussed in chapter V of this study.

The first five questions on the questionnaire, which required specific Yes or No responses, indicated two major differences between the principal and the associate principal. Regarding the subject of adding more course work in theatre arts to the curriculum, the principal stated that he favored such a move, while the associate principal was opposed to such an addition. Also, when asked if the theatre staff should be increased, providing funds were available, the principal favored the idea, while the associate principal was again opposed (table 6).

The second section of the SAQ called for the respondent to answer seventeen questions with an answer of either Strongly Agree, Agree, No Opinion, Disagree, or Strongly Disagree. Once again there were some significant differences between the principal and the associate principal.

TABLE 6

COMPARISON OF THE SCHOOL ADMINISTRATION QUESTIONNAIRE FOR THE
PRINCIPAL AND ASSOCIATE PRINCIPAL

Question	Principal	Associate Principal
#4 Should there be more theatre arts course work?	Yes	No
#4 Should the theatre arts staff be increased?	Yes	No
#5 Theatre arts course work should be more closely integrated with theatre arts production work.	Agree	Disagree
#8 The community would support more funding for theatre arts.	Agree	No Opinion
#9 There is a need for additional research in the area of arts education and the effect of theatre education on student learning.	Agree	No Opinion
#13 Theatre arts course work is equally as important as course work in other areas.	Agree	Disagree
#15 Course work and production work are adequate to meet the needs of the students.	Disagree	Agree

Asked whether or not theatre arts productions should be more closely integrated with theatre arts course work, the principal agreed with the statement while the associate principal disagreed.

Question number eight asked whether or not the community would support more funding for theatre arts. The principal stated his belief that the community would favor more funding (his response was Agree), while the associate principal answered with No Opinion. These identical

responses held true for question nine regarding the need for more research in the area of arts education and the effects of theatre arts education on student learning.

Responding to questions fifteen and sixteen, the principal stated that course work in theatre arts and the number of productions produced each year were not adequate to meet the needs of the students. The associate principal agreed that course work and the number of productions was adequate to meet the students' needs.

Perhaps the most revealing question, and also the most significant, was question thirteen. This question posed the idea that course work in theatre arts was equally as important as course work in other areas. In their responses, the principal agreed with the statement while the associate principal disagreed with the notion.

Asked for additional comments, the building principal stated that more productions were needed for the gifted students, and more rehearsal and storage areas were required. The associate principal offered no additional comments.

Analysis of the Theatre Arts Faculty Questionnaires

The Theatre Arts Faculty Questionnaire (TAFQ) was designed to obtain both general and specific information concerning the theatre arts faculty, and to gather certain information regarding the theatre arts program (appendix D). The theatre arts faculty at the school consisted of two full time members and one half time staff member. While the two full time faculty members were engaged in both teaching and producing theatre, the half time staff member worked only in the area of theatre production, specifically in the area of scene design and construction.

Of the three members of the theatre arts department, two had bachelor's degrees in theatre arts, while one had a bachelor's degree in English. Only the chairman of the department had a master's degree in theatre arts (table 7). Regarding the number of years engaged in

TABLE 7
ANALYSIS OF THE THEATRE ARTS FACULTY QUESTIONNAIRE

Item	Chairman	Faculty A	Faculty B (1/2 time)
Bachelor's degree in theatre arts	Yes	No	Yes
Master's degree in theatre arts	Yes	No	No
Number of years at the school	12	1	1
Does the faculty member have tenure?	Yes	No	No

teaching at the school, the chairman had been on staff for twelve years, and the other two members had only one year of experience at the school, though both had taught elsewhere. Only the chairman had tenure.

An analysis of the theatre arts curricular program revealed that the department offered a wide variety of courses in theatre arts. Courses were offered in acting, directing, technical theatre, theatre history, and appreciation of the theatre. While the theatre department did not offer a course in dramatic literature, the English department did teach a course that dealt with drama as literature.

The production program provided by the theatre arts department was an active one. Each year the department presented four major stage

productions, including a musical, a children's theatre production, a period play, and a comedy or family play. One act plays made up a great deal of the production schedule, and each year at least twenty one act plays were produced, with students directly approximately seventy percent of them.

In regard to student involvement in the total theatre arts program, of the approximately one hundred and fifty students who had taken part in theatre arts productions, at least one hundred and thirty had also enrolled in theatre arts courses. Thus, very few students were involved in only the theatre arts productions, but rather were involved in both course work and production work.

When asked if the building administration, the school system administration, and the community actively supported theatre arts at their school, all three of the department members responded affirmatively.

When asked to identify a philosophy of educational theatre that best described their program, all three of the department members responded that course work and production work were linked to form an important component of the school's overall program. None of the faculty viewed theatre arts as a purely extra-curricular activity.

Analysis of the Interviews with Theatre Arts Faculty Members

The interviews with the theatre arts faculty members were conducted utilizing the guides and questions put forth by the National Study of Secondary School Evaluation (1969). While there was no specific section that focused directly on theatre arts, the guides for music and art were adapted for the interviews (appendix F).

The interviews with the theatre arts faculty members were designed to obtain information not available through the questionnaire. While several of the questions in the interviews dealt with courses and production plans, a number of the questions were designed to obtain the personal opinions and perceptions of the interviewee regarding the theatre arts program. The opinions and perceptions, though highly subjective, were certainly germane to the study.

During the interviews, five major areas were focused upon: (1) aims of theatre arts courses, (2) aims of theatre arts production, (3) philosophy of educational theatre, (4) areas of student responsibility, and (5) alterations in either course work or production work. A capsulized summary of the various interviews has been provided below:

Aims of Theatre Arts Course Work:

1. to expand the general knowledge of theatre and dramatic arts for the student.
2. to benefit both the theatre arts participant and the non-theatre arts participant.
3. to cover all of the major areas of theatrical endeavor, including acting, directing, scene design/lighting design, theatre history, costuming, and dramatic literature.
4. to demonstrate the significance of theatre as an art form.
5. to be integrated, when possible, with theatre arts productions.

The theatre arts curriculum was made up of a core of five courses, excluding courses such as basic speech or oral interpretation offered by other departments. The five courses included: (1) Drama One, a basic acting and movement class, (2) Drama Two, a general introduction to theatre class, (3) Drama Three, a scene design/stagecraft and theatre history class, (4) Drama Four, an advanced acting and directing class, and

(5) Independent Study. This latter class was open to any senior theatre arts student, and could be taken in any area of the theatre, such as costume design, theatre management, or lighting design. While not offered directly by the theatre department, courses in dramatic literature were offered through the department of English.

By utilizing a cross disciplinary approach, it was possible for a theatre arts student to combine theatre course work with other related areas, such as in music, speech, or art, to form a sound major in theatre.

Aims of Theatre Arts Productions:

1. to utilize plays that have a certain degree of theatrical and educational value.
2. to expose audiences to a wide variety of different types and styles of plays.
3. to employ as many students as possible.
4. to integrate practical application with theatre arts work as much as possible.
5. to provide satisfying experiences for the participants.
6. to provide many students with directing experiences.
7. to provide students with experience in diverse areas of theatre, such as scene design, costume design, makeup design, or directing.

The theatre arts production schedule consisted of four major productions each year and approximately twenty one act productions. By producing large numbers of plays each year, all interested students were given the opportunity to participate. In addition, a greater variety of play types and styles were employed. Some of the major productions presented at the school during the last few years have included: Pippin, Madwoman of Chaillet, My Fair Lady, Our Town, Music Man, and A Man for All Seasons.

Philosophy of Educational Theatre:

1. Educational theatre should strive to entertain the audience.
2. Educational theatre should strive to educate the audience.
3. Educational theatre should strive to educate the theatre participant.

Educational theatre at this school was viewed as a learning device. While the education of the audience and the participants was important, the theatre arts faculty stated that this education can best be accomplished by the presentation of entertaining theatrical offerings. Large cast shows were utilized as often as possible to insure maximum participation. The student was viewed as the heart of the theatre arts program, and, thus, the student was the heart of the educational theatre philosophy employed by the theatre arts department.

Areas of Student Responsibility:

1. Students were often responsible for such areas as scene design, costume design, lighting design, makeup design, and theatre management.
2. Students were responsible for directing at least two-thirds of the one act plays presented each year.

The theatre arts faculty believed that students learned best when they experienced things on a first-hand basis. Because of this belief, students were placed in positions of responsibility whenever possible. Even though quality was effected by employing this strategy, the faculty stated that the greatest amount of learning was gained in this manner.

Alterations in Course Work or Production Work:

1. The theatre arts faculty desired the addition of more advanced courses.
2. The theatre arts faculty desired to increase the production program each year to include more students.

3. The theatre arts faculty stated a need for more rehearsal and storage space.
4. The theatre arts faculty indicated that they would like greater integration between the various departments and the theatre arts department.
5. The theatre arts faculty stated that they would like to see the department's staff size increased.

In general, however, the theatre arts faculty were satisfied with the program that was offered. They indicated that their budget of over \$10,000 a year was adequate to meet their needs, and that the support and encouragement they received from the administration was outstanding.

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

The purpose of this study was to develop a profile of a secondary education theatre arts program. The analysis of such a profile of an educational program was a difficult task for several reasons. First, attempting to record and document subjective data or information--data and information provided by students, faculty, and administration--was an arduous undertaking. Certainly test scores, questionnaire responses, and interviews provided data, but the data was of such a highly subjective nature that it was difficult to arrive at any definitive conclusions. A second area of difficulty arose from the researcher's need to evaluate impressions or feelings ascertained while conducting the research. How was one to go about recording and evaluating an emotion, an attitude, or a spirit? This proved to be a most laborious task. Yet, by categorizing the responses, it was possible to analyze the subjective material in an effective manner. Emotions or attitudes, while abstract in nature, were, nonetheless, real sources of information, and, though troublesome to document, had to be evaluated as objectively as possible.

In developing an analytic profile of a theatre arts program and identifying those factors which led to the success of the program, the researcher concentrated upon five major areas: (1) the students, (2) the school administration, (3) the theatre arts faculty, (4) the theatre arts program of course work, and (5) the theatre arts production program.

Through an indepth examination of these five areas, the writer was able to gather and evaluate a wealth of information which, when analyzed, developed an overall profile of a successful secondary school theatre arts program.

Summary of Data

To create a clearer understanding of the data summarized, the writer examined each of the five major areas separately.

Students

The writer had the impression that all too often in education great emphasis was placed upon programs, content areas, and facilities, to name only three, rather than upon students. Students, the reason behind education in the first place, were often times placed in a secondary or even tertiary position, and seldom were viewed as a primary source of information regarding educational issues relevant to them and to the field of education in general. This neglect of student involvement and participation created, in many cases, programs that in theory appeared highly viable, but in actual practice proved unsuccessful. Thus a significant dimension of this study was obtaining as much information, both objective and subjective, from the students participating in the study as possible. The student vantage point was, from the outset, a vital component of this study and an important dimension in the analysis of the theatre arts program under study.

In surveying the student participants in this study, the writer focused upon three major areas: (1) general demographic information about the students, including data about their parents, their work habits, and their college aspirations, (2) impressions and perceptions

that the students held about the theatre arts program, and (3) measurement of the student's self concept. This latter area was examined to see whether a difference existed between the self concept of those who had participated in theatre arts and those who had not.

1. The data from the General Information Questionnaire (GIQ) indicated that sixty-six percent of the fathers and forty-four percent of the mothers of those students who participated in theatre arts had a bachelor's degree or advanced degree. The GIQ indicated further that only thirty-four percent of the fathers and twenty-eight percent of the mothers of those students who had not participated in theatre held a bachelor's degree or advanced degree.

2. The GIQ indicated that eighty-four percent of the theatre participants had college aspirations, while fifty-eight percent of the non-theatre participants had college aspirations.

3. According to the data provided by the GIQ, sixty-six percent of the non-theatre participants held part-time jobs, while forty percent of the theatre arts participants maintained part-time employment.

4. Data from the Non-Theatre Participants Questionnaire (NTPQ) indicated that forty-eight percent of the non-theatre participants held the view that the quality of theatrical productions was good. Ninety-four percent of the non-theatre participants stated that theatre arts was a worthwhile activity, and sixty-six percent maintained that theatre arts should receive the same amount of financial, student, faculty, administrative, and community support as activities such as hockey or football or basketball (table 2).

5. Data from the Theatre Arts Participants Questionnaire (TAPQ) indicated that seventy-six percent of the theatre participants held the

view that the school's administration had a positive attitude toward theatre arts. In addition, eighty-six percent stated that the theatre faculty was an excellent one. Moreover, eight-two percent of the students stated that theatre participation had helped them in terms of their own self confidence (table 3).

6. Comparison of the data provided in the NTPQ and the TAPQ indicated that eighty percent of the non-theatre students viewed theatre participation as a hobby or a social activity, while seventy-eight percent of the theatre students viewed theatre participation as a hobby or a social activity.

7. A further comparison of the TAPQ and the NTPQ pointed out that sixty-two percent of the non-theatre students and eighty-eight percent of the theatre arts participants held the view that the community felt that theatre arts was a valuable activity for students.

8. Eighty percent of those participating in theatre productions had also taken a course in theatre arts, while only thirty-two percent of the non-theatre participants had ever taken a theatre arts course.

9. Eighty-four percent of the parents whose children were involved in theatre arts attended the productions, while thirty percent of the parents of non-theatre participants attended productions.

10. Regarding the importance of theatre as an extra-curricular activity, non-theatre students rated theatre arts participation at 5.34, on a scale of ten, while theatre participants rated theatre arts participation at 1.7 on a scale of 1-5.

11. Comparing the GIQ, the NTPQ, and the TAPQ, no differences were noted regarding other types of extra-curricular activities in which the two groups of students were involved in.

12. The data obtained from the Tennessee Self Concept Scale (TSCS) showed no significant differences.

The Administration

The school's administration had a profound impact upon the various programs in the school. The administration had the ability to promote and encourage the development of numerous curricular and extra-curricular activities. Without the support of the administration it was virtually impossible for a program to be successful.

1. In general, based upon data provided by the School Administration Questionnaire (SAQ), both the principal and associate principal supported theatre arts at their school.

2. The principal indicated that more funding and staffing were needed to meet the needs of more students in theatre arts.

3. Theatre arts course work was viewed as valuable, and it was of equal importance within the curriculum when compared to more traditional course areas such as in history or science or mathematics.

4. More integration of course work and production work was desired.

5. A need for additional research to discover the role of arts education and the effects of theatre arts education on student learning was indicated.

6. The associate principal indicated that, while theatre arts was important and valuable, there was no need for additional courses, funding or staffing. Further, he indicated that theatre arts course work was not as valuable as course work in other academic areas.

7. Both the principal and associate principal agreed that the school had a responsibility to provide differentiated learning experiences for their students, and that students learn from all activities supported by the high school.

The Theatre Arts Faculty

The success or failure of many program is often determined by the faculty members who implemented the programs. Theatre arts faculty members in this school were seen to be in a somewhat unique position because they had to work successfully in both the theatre course work area and the theatre production area.

1. Based upon data provided by the Theatre Arts Faculty Questionnaire (TAFQ) and interviews with the theatre arts faculty members, this researcher has concluded that the department developed and implemented a philosophy of educational theatre, complete with clearly defined objectives.

2. The faculty indicated that the student was the most important component of the theatre arts program.

3. The data showed that the faculty in theatre arts developed a successful working relationship with the school's administration.

4. Theatre arts course work and production work were integrated whenever possible.

Theatre Arts Courses

Unlike some program areas in which all of the emphasis was either curricular or extra-curricular, theatre arts consisted of both curricular activities and extra-curricular activities. For a theatre arts program

to be successful both areas had to function at maximum efficiency; both had to have clearly defined and clearly stated objectives or goals.

1. The theatre arts department, as indicated by the data obtained from the TAFQ and the faculty interviews, developed a curricular program that: (a) showed the significance of theatre as an art form, and (b) created courses that developed skills in the various areas of production.

2. Theatre courses were designed for students with a great degree of interest in the theatre and for the student with a minimal interest in the area.

3. Theatre arts courses were offered in such areas as: acting, directing, scene design, costume design, theatre management, theatre history, appreciation of theatre, and independent study in theatre arts.

4. The theatre arts department attempted to develop a more well-rounded curriculum by working closely with other departments, specifically the English department and the speech department. These departments supplemented the theatre arts curriculum in the areas of dramatic literature, public speaking, and oral interpretation.

Theatre Arts Productions

The second half of the theatre arts program was the production program. Unlike some theatre arts programs that were purely extra-curricular, the program at the school utilized for this study had both a curricular component (course work) and an extra-curricular component (theatre arts productions).

The data provided by the TAFQ and the faculty interviews indicated that the department of theatre arts annually produced approximately twenty-five productions. Of the twenty-five, four or five were major productions, the remainder being one act plays. Approximately seventy percent of the one act plays were directed and designed by students.

2. The faculty in theatre arts developed a theatrical season that was varied in terms of theatrical types and styles.

3. The annual theatre arts budget of \$10,000 was adequate to meet the department's needs.

4. Data indicated that an attempt was made to utilize as many students each year as possible. This was accomplished by (a) producing a large number of plays each year, (b) double casting leading roles (casting more than one person for each role and then alternating nights of performance), and (c) having more than one play in rehearsal at a given time.

Conclusions

The following major conclusions emerged from the study:

1. Parents with students participating in theatre arts had a higher percentage of undergraduate or graduate degrees than did the parents of the non-theatre participants. Further, students who participated in theatre arts had greater aspirations to attend college themselves. This data indicated that perhaps college educated parents had a higher regard for the arts, and had passed this regard along to their children, thus making the children more receptive toward theatre arts. Also, because the parents attended college, the students themselves appeared more interested in attending college.

2. While more non-theatre participants worked part-time, a large percentage of theatre arts participants also worked on a part-time basis. This high percentage of working theatre arts participants indicated that part-time employment need not be a hindrance to theatre arts participation.

3. Generally, non-theatre participants believed that theatre arts productions were of good quality, and that the activity of theatre arts should be supported. This data indicated that, while the students themselves did not engage in theatre arts, they believed that the activity was a worthwhile one for some students. This seemingly indicated an overall acceptance of the validity of the theatre arts program.

4. Theatre arts participants held the view that theatre arts was one of the most important activities in the school; the school's administration was largely supportive of the program, and that the community viewed theatre arts as a valuable and important activity. The highly positive nature of this data indicated that the theatre arts participants were, generally, very satisfied with the theatre arts program, felt that everyone, fellow students, faculty, administration, community, supported their activity.

5. No marked differences existed between the self concept of those who participated in theatre arts and those who did not. Thus, this data indicated that the self concept of the theatre arts participant was neither higher nor lower than the non-theatre participant.

6. The school's principal and associate principal actively supported the theatre arts program. The data indicated, however, that the principal was far more positive in his attitude toward the program in theatre arts than was the associate principal. The data implied that

if the associate principal became the principal the relationship between the administration and the department of theatre arts would, perhaps, be altered in a negative fashion. Clearly, the positive stance of the principal toward theatre arts was a key factor in the overall success of the program.

7. The data indicated that the aims, goals and objectives of the department of theatre arts had many common components when compared to the aims, goals and objectives of secondary schools presented in chapter II. Some of these common purposes included: (1) satisfying students' needs in the areas of social and personal values, (2) exploring specialized areas of interest, (3) guiding students into wholesome and worthwhile social relationships, (4) developing courses that involve independent research and self-directed practices, and (5) providing adequately for differentiated curricular offerings to satisfy all students. These common purposes indicated that the theatre department had a desire to build a program that was based on sound educational premises.

8. The theatre arts faculty developed a philosophy of educational theatre that was based on sound educational principles. Many of the aims, goals and objectives of educational theatre that were stated in chapter II were implemented by the theatre arts faculty. Some of the common purposes were: (1) preserving, in living form, the great heritage of dramatic literature from the past, (2) raising the general public's taste and appreciation for theatre, (3) providing quality entertainment for the school and the community, (4) providing opportunities for interested students to participate in an artistic endeavor, (5) providing an opportunity for students to learn the arts and crafts of the theatre,

and (6) acquiring an appreciation for dramatic literature. The development and implementation of these purposes of educational theatre demonstrated the theatre department's desire to create a theatre program that was founded on sound, highly respected educational practices and principles. The outcome of these actions was the creation of a highly viable and consistent theatre arts program.

9. The theatre arts faculty developed course work in theatre arts to meet the needs of any interested student. The development of this comprehensive curriculum fostered and promoted theatre arts throughout the entire school.

10. The theatre arts faculty developed a working relationship with the school's administration. This working relationship allowed for a free flow of ideas between the two groups. Because no friction existed between the two, the administration and the faculty in theatre felt free to provide input into the overall structure of the program in theatre arts.

11. The theatre arts budget of \$10,000 was adequate to meet the needs of the program. The large amount of funding allotted to theatre arts allowed the department to produce a great number of plays; it allowed for the production of high cost plays (i.e. musicals), and it allowed for spending monies for costumes and scenery. In addition, it was possible to present the majority of the one act plays to the public free of charge.

12. The theatre arts production program contained a large number of plays of different dramatic styles and types. This seasonal variety allowed students to be exposed to numerous theatrical periods.

13. The theatre arts department developed a curriculum that was integrated with other areas, such as English and speech, to form a

comprehensive theatre arts major. This integrated curriculum indicated that the theatre arts department recognized the need for a multi-disciplinary approach in the formulation of a theatre arts major.

14. Based upon reactions from non-theatre students, theatre arts students, theatre arts faculty, and school administration, the theatre arts program played a vital role in the overall school curriculum. Positive responses from the vast majority of individuals questioned indicated that the theatre arts program at the school selected for the study was a successful one.

Implications

The major implications that emerged from the study were:

1. A successful theatre arts program placed the student, both the participant and the non-participant, at the center of the learning experience.
2. A successful theatre arts program satisfied the needs of the theatre participant and the theatre viewer.
3. A theatre arts program must be supported actively by the school's administration.
4. A sound philosophy of educational theatre must be developed and adhered to by the faculty.
5. Theatre arts course work must be carefully integrated with theatre arts production work.
6. A working relationship must be developed by the theatre faculty and the administration.
7. Adequate funding must be allotted to the theatre arts department.

8. Theatre arts must be recognized by the school administration as a valuable component of the overall school curriculum.

9. A theatre arts production program must be developed that includes a wide variety of play types and styles.

10. The aims, goals, and objectives of secondary education and theatre arts education must always be kept in mind.

Of the ten major implications cited, all ten points were utilized by the secondary school involved in this study. Based upon these implications the researcher concludes that the program was a successful one.

Recommendations

The major recommendations that emerged from the study were:

1. Additional research is needed in the area of student self concept. A larger sample is required to point out the differences in the self concept of theatre arts students. If differences are noted, perhaps a stronger case can be made for the continuation or the inclusion of theatre arts in the overall secondary school curriculum.

2. A refinement of the instruments is required. To obtain more detailed information it is necessary to re-work some of the research instruments.

3. A more detailed examination of the demographic variables should be developed to see if these variables have an impact upon theatre arts participation or the lack of participation.

4. Researchers need to study further the aspects of social and psychological development which are supported by education in the arts.

5. Researchers need to study further the aspects of social and psychological development which are supported by education in theatre arts.

6. Theatre arts educators need to become more actively involved in research in order to be effective in the development of thoughtful reasoning about why theatre arts should be an integral component of a secondary school program.

APPENDICES

APPENDIX A

GENERAL INFORMATION QUESTIONNAIRE

GENERAL INFORMATION QUESTIONNAIRE

1. Year in school (please check): Sophomore___ Junior___ Senior___
2. Place of birth_____ How long have you lived
in Grand Forks_____
3. Occupation of parents:
 Father or Step-father_____

 Mother of Step-mother_____
4. Highest educational level attained by parents: (please check)

 Father or step-father: High school graduate___

 Technical school graduate___

 College graduate___

 Advanced college degree___

 Unknown___

 Mother or Step-mother: High school graduate___

 Technical school graduate___

 College graduate___

 Advanced college degree___

 Unknown___
5. Do you hold a part-time job? Yes___ No___ How many hours a week do
you work?_____ Where do you work?_____
6. At this stage of your high school career do you plan on attending
college? Yes___ No___ Undecided___
7. If you were to enroll in college this fall, what subject area do you
think you would major in?

 I would major in_____

 Undecided (please check if undecided)_____
8. If you do go to college what will your decision be based upon?
(please check)

 Personal choice___

 Parental pressure___

9. List all extra-curricular activities that you have participated in at Red River. (e.g. football, baseball, French club, theatre, band, intramurals, chorus, etc.)

- (1) _____ (2) _____
- (3) _____ (4) _____
- (5) _____ (6) _____
- (7) _____ (8) _____

10. List all extra-curricular activities that you have participated in outside of school. (e.g. American Legion baseball, church choir, Boy Scouts or Girl Scouts, private clubs, etc.)

- (1) _____ (2) _____
- (3) _____ (4) _____
- (5) _____ (6) _____
- (7) _____ (8) _____

11. Do you believe that extra-curricular activities are important in high school? (please check)

Yes _____ No _____ Undecided _____

12. If you answered Yes to question eleven, please list some of your reasons for believing that extra-curricular activities are important.

- (1) _____
- (2) _____
- (3) _____
- (4) _____

13. If you answered No to question eleven, please check the reason for your feelings.

- _____ the activities conflict with a job
- _____ none of the activities interest me
- _____ I have no ability in any of the areas
- _____ the activities simply take up too much time
- _____ I have no desire to stay at school any longer than I have to
- _____ other (please specify): _____

14. If no outside factors came into play, such as a job or a scheduling conflict, I would like to participate in the following activities.
(Please check no more than five)

<input type="checkbox"/> football	<input type="checkbox"/> hockey	<input type="checkbox"/> wrestling
<input type="checkbox"/> baseball	<input type="checkbox"/> basketball	<input type="checkbox"/> chorus
<input type="checkbox"/> a dance group	<input type="checkbox"/> band	<input type="checkbox"/> theatre
<input type="checkbox"/> intramurals	<input type="checkbox"/> cheerleading	<input type="checkbox"/> a club
<input type="checkbox"/> other (please specify): _____		

APPENDIX B

NON-THEATRE PARTICIPANT QUESTIONNAIRE

NON-THEATRE PARTICIPANT QUESTIONNAIRE

1. Have you ever participated in a Red River theatre production?

Yes No

2. If you did participate and have now stopped, why did you stop?
(check as many as necessary)

I did not enjoy the experience

I did not like the other students involved

I did not like working with the theatre arts faculty

It took up too much time

Other (please specify) _____

3. How many Red River theatre productions have you attended since entering the school?

0 1 2 3 4 5 6 7 8 9 10

11 12 13 14 15

4. Did you consider yourself a regular Red River theatre goer?

Yes No

5. What is your opinion of the Red River theatre arts program?

the quality of productions is good; I enjoy attending the plays

the quality of productions is fair to average, but I enjoy attending anyways

the quality of productions is usually poor, but I attend anyways

the quality of productions is usually poor, and thus I do not regularly attend

I attend only to see my friends, and I have no real opinion concerning the quality of productions

I rarely, if ever, attend the productions, and thus have no real opinion about the theatre arts program

6. While I do not participate in theatre arts, I believe that it is a worthwhile activity for many students.

Yes No

7. Of the extra-curricular activities at Red River (i.e. football, hockey, basketball, wrestling, band, chorus, clubs, etc.) does theatre rank as one of the three most important to you?
- Yes No No opinion
8. On a scale of 1-10 (ten being most important and 1 being least important) where would you rank theatre arts? (please check)
- 1 2 3 4 5 6 7 8 9 10
9. Should theatre be given the same financial support, student support, faculty/administration support, and community support as such activities as hockey, basketball, or football?
- Yes No No opinion
10. Have you ever taken a course in any area of theatre arts?
- Yes No
11. If you have taken a course in theatre arts would you take another one? (leave blank if you have never taken a course in theatre)
- Yes No Undecided
12. Would you encourage your friends to take a course in theatre arts?
- Yes No
13. I consider participation in theatre to be: (check as many as necessary)
- a hobby; a personal interest
- a social activity; working with other students in an enjoyable setting
- something to major in in college
- a future career
14. People in the community of Grand Forks believe that theatre arts productions at Red River are _____ . (check)
- important and valuable
- a nice activity for students
- really not all that important or valuable
- completely worthless
- no feelings one way or the other
- I have no idea what they believe

15. Do your parents attend Red River theatre productions?

Yes No

16. Do you believe that they would attend if you were involved in the productions?

Yes No Undecided

17. If you could alter the theatre arts program at Red River, what changes would you make? (check as many as needed)

I would like to see more musicals

I would like to see more plays added to the season

I would like to see more students involved

I would like to see different students in the plays, rather than the same ones time and time again

I would make changes in the theatre arts faculty

I would make no changes

Since I seldom, if ever, attend I have no real opinion regarding alterations

APPENDIX C

THEATRE ARTS PARTICIPANT QUESTIONNAIRE

5. The following individual first got me interested in theatre participation:

a teacher

a fellow student

my mother

my father

a brother or sister

I became interested on my own

6. I am involved in theatre arts course work as well as theatre arts production work.

Yes No

7. If you answered Yes to question number six, please list the theatre arts courses that you are now taking or have taken in the past at Red River.

(1) _____ (2) _____

(3) _____ (4) _____

(5) _____ (6) _____

(7) _____ (8) _____

(9) _____ (10) _____

8. I have taken other arts courses (e.g. music, band, painting, sculpture) at Red River.

Yes No

9. If you answered Yes to question number eight, please list those arts courses that you have taken at Red River.

(1) _____ (2) _____

(3) _____ (4) _____

(5) _____ (6) _____

(7) _____ (8) _____

(9) _____ (10) _____

10. My friends who do not participate in theatre at Red River view theatre as:

just another average school activity

something that is lacking in value

- something that is fairly valuable
 something that is extremely valuable
 something that they wished they were involved in
 they have no real opinion
 I have no friends who are not in theatre

11. The Red River school administration has a _____ attitude toward theatre arts.

- positive
 negative
 neutral

12. If I could change the theatre arts program at Red River I would:
(check more than one if necessary)

- offer more theatre courses
 offer fewer theatre courses
 offer more student directed plays
 offer more opportunities for students to be involved in the decision making processes
 offer more productions each year
 offer fewer productions each year
 not change a thing
 other (please specify) _____

13. The theatre arts faculty at Red River can be described as _____.

- excellent good
 average poor

14. I encourage my friends to participate in theatre arts.

- Yes No

15. People in the community of Grand Forks believe that theatre arts productions at Red River are _____.

- important and valuable

- a nice activity for students
- really not all that important or valuable
- completely worthless
- no feelings one way or the other
- I have no idea what they believe

16. Participation in theatre arts has helped me in the following areas:
(check as many as are appropriate)

- made me less self-conscious
- given me an opportunity to be involved in something
- provided a good outlet for me emotionally and physically
- helped me make a career decision
- has helped me to learn to work with others
- it really has not helped me that much

17. Of the extra-curricular activities that I have participated in (e.g. sports, band, clubs, etc.) theatre ranks _____ in importance.

1st 2nd 3rd 4th 5th last

18. Do your parents regularly attend Red River theatre productions that you are involved in?

Yes No

19. Would they attend the productions if you were not involved?

Yes No Undecided

APPENDIX D

THEATRE ARTS FACULTY QUESTIONNAIRE

THEATRE ARTS FACULTY QUESTIONNAIRE

1. Do you have a bachelor's degree in theatre or speech/theatre?

Yes No

2. If you answered No to the above question, what area was your bachelor's degree in?

Bachelor's degree in: _____

3. Do you have a master's degree in theatre or speech/theatre?

Yes No

4. If you answered No to the question above, what is your master's degree in?

Master's degree in: _____

I have no master's degree: _____

5. How many years have you been teaching at Red River?

_____ years

6. Do you have tenure at Red River?

Yes No

7. If your full time teaching assignment in theatre arts?

Yes No

8. If you teach courses in another area, what is that area?

Teaching area _____

9. Please check your major areas of responsibility within theatre arts.

teaching theatre courses

directing

business/theatre management

scene design/lighting

costumes

makeup

overall responsibility for all of the above

Is your annual budget adequate? Yes No

21. Approximately how many students annually take part in your theatre arts production program?

less than 50 between 51-100
 between 101-150 between 151-200
 between 201-300 more than 300

22. How many students are annually enrolled in theatre arts courses?

20-30 31-40
 41-50 51-60
 61-70 71-80
 81-90 91-100
 more than 100 (please specify if number is known) # _____

23. Does your building administration actively support and encourage theatre arts?

Yes No

24. Does the school system administration actively support and encourage theatre arts?

Yes No

25. Does the community of Grand Forks actively support and encourage theatre arts at Red River High School?

Yes No

26. Which of the educational theatre philosophies listed below best describes your theatre arts program?

theatre is a purely extra-curricular activity
 theatre, while an extra-curricular activity, is an important component in our school's overall program
 theatre production and theatre course work are linked together to form an important component in our school's overall program

APPENDIX E

SCHOOL ADMINISTRATION QUESTIONNAIRE

SCHOOL ADMINISTRATION QUESTIONNAIREGeneral Information

- A. Position of person completing questionnaire: _____
- B. Number of students enrolled at Red River: _____
- C. Level of Accreditation: Level 1 _____ Level 2 _____ Level 3 _____
 Level 4 _____ Non-Accredited _____

Theatre Arts Information

(Please answer YES or NO to the following questions)

1. Does your school include in its statement of philosophy a specific statement that pertains to the importance of the arts?
 _____ YES _____ NO
2. Does your school consider the arts (dance, music, art, theatre) to be a vital component of your overall school curriculum?
 _____ YES _____ NO
3. Would you support offering more course work in the area of theatre arts?
 _____ YES _____ NO
4. Would you support, if funds were available, increasing your teaching staff in the area of theatre arts?
 _____ YES _____ NO
5. Considering the trend for more "back-to-basics" programs, have you ever considered eliminating or reducing either theatre arts courses or theatre arts productions?
 _____ YES _____ NO

Section Two: Please respond to the following questions by checking either "Strongly Agree" (SA), "Agree" (A), "No Opinion" (NO), "Disagree" (D), or "Strongly Disagree" (SD)

1. Theatre arts programs in secondary schools, both curricular and extra-curricular, play an important role in the overall school program.
 SA _____ A _____ NO _____ DA _____ SD _____

2. The theatre arts program at Red River needs to be seriously re-evaluated in terms of purposes and goals.

SA ___ A ___ NO ___ DA ___ SD ___

3. The theatre arts program at Red River, both curricular and extra-curricular, should be expanded.

SA ___ A ___ NO ___ DA ___ SD ___

4. Theatre arts, both curricular and extra-curricular, is vital to your school, and should be considered a significant part of a students' basic education.

SA ___ A ___ NO ___ DA ___ SD ___

5. More of an attempt should be made to integrate theatre arts productions into the theatre arts curriculum.

SA ___ A ___ NO ___ DA ___ SD ___

6. The teachers who work in theatre arts are well trained in their field.

SA ___ A ___ NO ___ DA ___ SD ___

7. The community of Grand Forks views theatre arts as a vital component of the total school program.

SA ___ A ___ NO ___ DA ___ SD ___

8. The community of Grand Forks would support more funding for theatre arts programs at Red River.

SA ___ A ___ NO ___ DA ___ SD ___

9. More research is needed to discover the role of arts education and the effects of theatre arts education on student learning.

SA ___ A ___ NO ___ DA ___ SD ___

10. It is the right of each child and youth to have an opportunity to attain the highest possible fulfillment of his or her potential through differentiated and varied curricular and extra-curricular offerings.

SA ___ A ___ NO ___ DA ___ SD ___

11. It is the responsibility of the high school to provide differentiated learning experiences for its students.

SA ___ A ___ NO ___ DA ___ SD ___

12. Students learn from all activities supported by the school: band, math, social studies, football, theatre, English, Spanish club, history, etc.

SA _____ A _____ NO _____ DA _____ SD _____

13. Course work in theatre arts is equally important as course work in other academic areas.

SA _____ A _____ NO _____ DA _____ SD _____

14. Participation in theatre arts productions is equally important for some students as is participation in football or band or chorus.

SA _____ A _____ NO _____ DA _____ SD _____

15. The course work in theatre arts is adequate to meet our students' needs.

SA _____ A _____ NO _____ DA _____ SD _____

16. The number of play productions each year is adequate to meet our students' needs.

SA _____ A _____ NO _____ DA _____ SD _____

17. In general, I am happy with the theatre arts programs at Red River.

SA _____ A _____ NO _____ DA _____ SD _____

Additional Comments

(please feel free to make additional comments about your school's theatre arts program)

APPENDIX F

THEATRE ARTS FACULTY INTERVIEW QUESTIONS

FACULTY INTERVIEW QUESTIONS

1. What are the aims, goals, and objectives of theatre arts course work?
2. What specific courses does the theatre arts department offer?
3. What are the aims, goals, and objectives of theatre arts production work?
4. How does the department approach the concept of seasonal variety?
5. What is your philosophy of educational theatre?
6. How is your philosophy of educational theatre implemented?
7. What areas of responsibility are your students active in?
8. What alterations would you like to see implemented?
9. What is your relationship to the school's administration?

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