

A SURVEY OF THE EDUCATIONAL TRAINING OF
TEACHERS OF THEATRE AND DIRECTORS OF EXTRACURRICULAR
THEATRICAL ACTIVITIES IN MICHIGAN HIGH SCHOOLS 1964-1965

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ABSTRACT

A SURVEY OF THE EDUCATIONAL TRAINING OF TEACHERS OF THEATRE AND DIRECTORS OF EXTRACURRICULAR THEATRICAL ACTIVITIES IN MICHIGAN HIGH SCHOOLS 1964-1965

by Mary Bosch

This study, designed to present an accurate picture of the status and educational training of teachers and directors of theatre in Michigan high schools in 1964-1965, surveyed the 737 high schools in Michigan by a mailed two-page questionnaire. The 42% response to the initial survey in May, 1965, was validated by a sample survey in January, 1966.

The survey was prompted primarily by the findings of Donald E. Heady, who, in his thesis survey of extracurricular theatrical activities in Michigan high schools in 1961-1962, discovered that often directors felt unprepared for their responsibilities. This present survey was designed to investigate this indication and to more fully explore its aspects and implications.

The four main areas investigated were: (1) present status in the high school; (2) undergraduate study; (3) graduate study; and (4) theatrical participation.

Two hundred and thirty-five or 86.2% of the respondents indicated that they directed extracurricular theatrical

activities; 104, or 35.9% reported that they taught one or more classes in theatre in a Michigan high school.

One hundred and twenty-seven or 48.8% held the Michigan Provisional Secondary Teaching Certificate; 121 or 46.6% reported holding the Permanent Secondary Certificate. Twelve or 4.6% had other certification.

One hundred and ninety or 72% indicated that their highest degree was a Bachelor's degree; 74 or 28% had earned a Master's degree.

Fifteen or 6.3% of the respondents indicated that they had directed no theatrical productions as part of the extracurricular program during the 1964-1965 school year; 82 or 30.4% had directed one production; 115 or 42.6% had directed two productions; 37 or 13.7% had directed three; 13 or 4.8% had directed four; 7 or 2.6% had directed five; 1 or .0036% had directed six. One hundred and fifty-four respondents, comprising 53.4% of those who directed productions, directed all of their productions in their high schools.

One hundred and ninety-eight or 75.8% of the directors received compensation by pay; 51 or 19% reported that they received neither a lighter class load nor pay; 9 or 3.8% reported receiving only a lighter class load; 3 or 1.2% received both a lighter class load and pay.

Seventy-one or 25.7% of the respondents indicated that their undergraduate major had been English; 64 or 23.2% indicated speech. Forty or 14.5% had had a double major of

speech and one other subject; 26 or 9.4% had had a speech and theatre combination major.

Over a hundred respondents indicated that they had taken, in order of popularity, play production, acting, introduction to theatre, theatre history, direction, and stagecraft.

Ninety-five or 34.9% of the respondents evaluated their undergraduate training as adequate for their theatrical responsibility; 127 or 65.1% evaluated it as being inadequate. They felt that their training was inadequate primarily in one or two ways: (1) too few courses taken, (2) courses taken not designed to deal with actual problems of high school production.

Seventy-five or 28.2% indicated that they possessed a graduate degree; 127 or 47.6% had received some graduate credit but had not earned a graduate degree; 64 or 34.2% had received no graduate credit. Twenty and six-tenths percent of the graduate credit received was earned in theatre.

Community Theatre was the most popular form of non-educational theatre participated in by the respondents with 133 or 48.9% reporting this participation; 41 or 15% reported participation in undefined theatres; 15 or 5.5% reported summer stock equity participation; 7 or 2.5% reported participation in professional theatre. One hundred and thirteen or 41.5% reported having had no part in any non-educational theatre.

The findings of this survey allow for intelligent suggestions to be made for improving the educational training of prospective teachers. A careful reading of these findings can increase administration personnel's awareness of the importance of the vital dramatics program directed by the qualified teacher/director. The findings also indicate the need for supplementing the educational training of theatre teachers/directors presently employed in Michigan high schools.

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By

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TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	11
LIST OF TABLES.	1v
Chapter	
I. STATEMENT OF THE PROBLEM	1
Definition of Terms	1
Objectives	2
Significance of the Problem	3
II. CONDUCTING THE SURVEY	13
Contents of the Questionnaire.	13
Preparation of the Questionnaire.	15
Distribution of the Questionnaire	16
Classification of Schools	17
III. ANALYSIS OF THE DATA	20
Size and Reliability of Response.	20
Analysis of the Response	23
IV. SUMMARY AND CONCLUSIONS	57
Summary	57
Conclusions.	63
APPENDICES	70
BIBLIOGRAPHY	93

LIST OF TABLES

Table	Page
1. Original Classification of Schools.	18
2. Final Classification of Schools.	19
3. Per Cent of May, 1965 Questionnaire Return	21
4. Per Cent of January, 1966 Questionnaire Return. .	23
5. Comparative Tabulation of Representative Returns of May, 1965 and January, 1966 Surveys.	24
6. Number of Respondents Having Teaching and/or Directing Responsibilities in Michigan High Schools 1964-1965	26
7. Teaching Certification of Theatre Teachers/ Directors in Michigan High Schools 1964-1965	28
8. Degrees Held by Teachers/Directors of Theatre in Michigan High Schools 1964-1965	29
9. Number of Years Respondents Had Taught Theatre, Including 1964-1965 School Year	31
10. Number of Years Respondents Had Directed, Including 1964-1965 School Year	33
11. Number of Theatrical Productions Presented by Michigan High Schools 1964-1965	34
12. Number of Theatrical Productions Directed by Respondents in Michigan High Schools 1964-1965	35
13. Number of Respondents Directing All School Productions in Michigan High Schools 1964-1965	36
14. Compensation for Directing Responsibilities. . . .	37
15. Lightening of Class Loads.	38
16. Paying for Directing Responsibilities.	39

17.	Undergraduate Majors of Teachers of Theatre and Directors of Extracurricular Theatrical Activities in Michigan High Schools 1964-1965	41
18.	Undergraduate Minors of Teachers of Theatre and Directors of Extracurricular Theatrical Activities in Michigan High Schools 1964-1965	41
19.	Theatre Courses in Which Teachers and Directors Received Undergraduate Credit.	43
20.	Subject Areas in Which Respondents Did Their Student Teaching	43
21.	Self-Evaluation by Teachers and Directors of Their Undergraduate Training As Preparation for Their Responsibilities in Theatre	45
22.	Areas of Theatre Where More Training Desired by Teachers/Directors	45
23.	Graduate Work Taken by Teachers and Directors of Theatre in Michigan High Schools 1964-1965	47
24.	Number of Graduate Hours Earned by Teachers and Directors of Theatre in Michigan High Schools 1964-1965.	49
25.	Theatre Courses in Which Graduate Credit Has Been Earned by Teachers and Directors of Theatre in Michigan High Schools 1964-1965	50
26.	Areas of Participation in Theatre Productions by Respondents When Undergraduate Students.	52
27.	Participation in Non-Educational Theatre by Teachers and Directors of Theatre in Michigan High Schools 1964-1965	55
28.	Areas of Theatrical Participation in Non- Educational Theatre by Teachers and Directors of Theatre in Michigan High Schools 1964-1965	56

CHAPTER I

STATEMENT OF THE PROBLEM

The purpose of this study is to present an accurate picture of the status and educational training of teachers and directors of theatre in Michigan high schools in 1964-1965. The study emphasizes the relationship between the educational training of the personnel and their responsibilities in the high school theatre.

Definition of Terms

Educational training is defined as the instruction or experience which imparts knowledge and/or skills so as to prepare an individual to execute a task or assume a responsibility. The specific education with which this study is concerned is that which prepares those responsible for the theatre program in Michigan high schools. This training includes both formal¹ and informal² instruction in theatre.

Teacher of theatre is defined as that individual employed by a high school to provide formal classroom

¹Formal instruction is that received in the classroom.

²Informal instruction is that received through participation in theatrical activities, i.e., acting, directing, etc.

instruction in the fundamentals of theatre production. In order to meet this definition, the teacher must be assigned to a minimum of one such class.

Director of extracurricular theatrical activities is that individual assigned by the school to organize and carry out a program of theatrical production(s) designed to be performed before an audience. The director of extracurricular theatrical activities may or may not direct the individual productions which constitute the high school's theatrical program.

Michigan high schools are all high schools in the state of Michigan which are registered with the state's committee for continuing education and which are listed in the Michigan Education Directory and Buyer's Guide 1964-1965. Private, church-affiliated, and public high schools are included in this definition.

Objectives

This study aims to discover the following information:

1. The number of high schools employing a teacher of theatre and/or director of extracurricular theatrical activities and the length of service in these capacities;
2. The teaching certification and degrees earned by the teacher/director;

3. The number of plays/musicals directed by the teacher/director; the number of plays/musicals presented by each school;
4. The compensation policy for directing responsibilities, concerned with class loads and monetary payment;
5. The undergraduate majors; minors; undergraduate credit in theatrical areas; practice teaching assignment of the teacher/director;
6. A self-evaluation of undergraduate training by the respondent;
7. Graduate work accomplished by the teacher/director and in what theatrical areas, if any, graduate credit was received;
8. The extent and kind of participation in college/university theatrical productions;
9. The extent and kind of participation in summer stock, community, professional, and/or any other form of theatre other than those previously mentioned.

Significance of the Problem

In 1961-1962 a survey of the extracurricular dramatic programs of Michigan high schools was conducted by Donald E. Heady.¹ This survey concerned itself primarily

¹Donald E. Heady, "A Survey of the Extracurricular Dramatic Activities in Michigan High Schools 1961-1962" (unpublished Master's thesis, Michigan State University, 1963).

with physical facilities and procedures of production. The present study extends the examination of the state-wide dramatics programs by surveying and analyzing the preparation of those individuals who use these facilities, control these procedures, and/or teach the fundamentals of theatrical production in the classroom.

Heady's survey concluded, "An average of about 34.7% of the directors had no training at all."¹ It also found that more than half of the directors in schools with fewer than 500 students had no formal training in drama.²

This study also revealed that:

Many of the directors found the responsibility of directing the class play delegated to them. With little or no training in the field and a limited knowledge of dramatic literature, they were thrown into situations which were often chaotic.³

Others in the field of theatre also found reason for concern about the status of educational theatre and the preparation of those responsible for it. In "A Symposium on Aims and Objectives in Educational Theatre" in the May, 1964 Educational Theatre Journal, Campton Bell of the University of Denver stated:

At the present time the chief weakness in educational theatre on the college and university level lies in the field of teacher training. Bluntly stated, our objectives are narrow and unrealistic, our standing with school administrators practically nil

¹Ibid., p. 60.

²Ibid.

³Ibid., pp. 73-74.

The discontinuance of drama courses in secondary schools is proceeding at an alarming pace, and recent surveys indicate that many high schools are substituting other forms of entertainment for the traditional school plays.¹

We still graduate incompetent, narrowly-trained teachers, who teach overspecialized courses in systems where drama is scarcely accorded the dignity of an activity, let alone an art.²

In his discussion of these problems, Bell gave two suggestions to those involved in educational theatre. The suggestions urged that theatre personnel become acquainted with the present situation in secondary educational theatre. An accurate awareness of the status quo is a necessary prerequisite for bettering the status and promoting high quality in educational theatre.

Unless we make an all-out effort (1) to acquaint ourselves with the curriculum problems on the elementary and secondary levels, assisting with their revision where needed, and (2) to re-examine our teacher-training programs in the light of the best educational practice of the day, educational theatre below the college level may become a "hobby" sooner than we think.³

This 1964-1965 study was designed to determine just what training the theatre personnel in Michigan high schools had received, what they thought of that training, and what they would suggest for improving that training. By analyzing this information, this survey hoped to give an accurate picture of this phase of the educational theatre

¹Campton Bell, "A Symposium on Aims and Objectives in Educational Theatre," ed. Francis Hodge, Educational Theatre Journal, Vol. VI, No. 2 (May, 1964), p. 118.

²Ibid.

³Ibid.

program in Michigan high schools, for it is necessary, as Bell states, that the status quo be made known before any suggestions for change or improvement can be intelligently given.

But what is so important about theatre in the secondary school? Why are people concerned about improving its quality and status? Why should time and energy be devoted to determining present conditions so that improvement can be effected?

From various sources come vehement and definite protestations as to the importance of a vital dramatics program in every secondary school.

High school drama is the great nurturer of theatre at all levels, developing college theatre majors, potential performers in the professional theatre arts, community theatre actors and audiences-- as well as taxpayers who will be needed to appreciate and support the performing arts in the future.¹

. . . the theatre arts can heighten man's sense of individual dignity, enrich his emotional life, and give him a glimpse of the whole vast panorama of his heritage as he walks this planet and explores others.²

AETA has given its endorsement to the following recommendations of the Golden Anniversary White House Conference on Children and Youth:

That schools provide youth with opportunities for participation in creative dramatics, creative writing, and dramatic productions, under qualified leadership to develop their talents and give them a basic understanding and critical appreciation of the theatre arts;

¹W. David Sievers, "Status of Drama in California High Schools," Educational Theatre Journal, Vol. XVI, No. 3 (October, 1964), pp. 210-211.

²Ibid., p. 211.

That young people be given the opportunity to participate in dramatic productions, under the directions of qualified leaders, in order to acquire the emotional and intellectual disciplines inherent in the theatre arts: . . .¹

If we expect ever to have mature appreciation of drama in this country, we can't wait until our young people are in college before introducing them to it.²

Perhaps the most rewarding experience for the high-school drama teacher is introducing a world of art and ideology to adolescents through plays and playwrights. . . . Examined with the help of stimulating and understanding teacher-directors, the drama can fulfill its highest function even at the level of the secondary school.³

The following philosophy of the dramatic arts is based upon the belief that the purpose of theatre in the school is to provide general education in the broad area of the humanities Like music, literature, and art, drama in schools is intended primarily to enhance the cultural background of the students by introducing them to plays with literary merit as well as entertainment value. With skillful and selective use of the art of the theatre, we can present to students in secondary school a large part of the lessons of history, of the problems of society, and of the beauty in human nature.⁴

As these quotations point out, the vital dramatics program in the secondary school can give to the student a better understanding of himself and his world as well

¹Charlotte Kay Motter, "The Dramatic Arts, A Comprehensive Teaching Medium," Educational Theatre Journal, Vol. XIII, No. 4 (December, 1961), p. 269.

²Winifred Ward, "A Symposium on Aims and Objectives in Educational Theatre," ed. Francis Hodge, Educational Theatre Journal, Vol. VI, No. 2 (May, 1964), p. 108.

³Arthur H. Ballet, "A Symposium on Aims and Objectives in Educational Theatre," ed. Francis Hodge, Educational Theatre Journal, Vol. VI, No. 2 (May, 1964), p. 115.

⁴Motter, loc. cit., p. 270.

as providing him with the opportunity to create and participate. It can teach him appreciation of drama and can give him a general education in the humanities.

But does high school theatre always accomplish this? No, because as the preceding quotations indicate, the direction and supervision of qualified personnel is inherent in this vital dramatics program: ". . . under qualified leadership . . ." ". . . under the directions of qualified leaders . . ." ". . . stimulating and understanding teacher-directors . . ." ". . . skillful and selective use of the art of the theatre . . ."

The present requirements for certification to teach theatre in Michigan high schools were determined through an examination of the policies of the Michigan State Board of Education and the North Central Association of Colleges and Secondary Schools.

In a survey reported in the March, 1964 issue of Speech Teacher, the requirements for teachers of speech in secondary schools in the United States include the Michigan requirement of holding a Standard Secondary Certificate plus a specified number of hours in speech, i.e., 15 semester hours if an undergraduate minor, 24 semester hours if a major field.¹ If these requirements are met, the field is listed as a teaching area on the

¹Jan Timmons and Kim Giffin, "Requirements for Teachers of Speech in the Secondary Schools of the United States," Speech Teacher, Vol. XIII, No. 2 (March, 1964), p. 96.

teaching certificate held by the individual and granted by the state. Thirty-five of the fifty states listed a specified number of hours in speech as a requirement for state certification.¹ The survey warned, however, "It should also be noted that this study in no way attempted to correlate policy with practice; it has simply stated the policy."²

As part of the accrediting system of the North Central Association of Colleges and Secondary Schools, it is necessary for the teacher of speech and/or theatre to have received a minimum of six semester credits in that area of the fine arts.

In a recent report on the principles and standards of certification of teachers of speech in secondary schools, the English Journal of December, 1964 presents John J. De Boer's summary of the findings and recommendations of the Committee on Curricula and Certification as follows:

The prospective teacher shall be expected to complete . . . not fewer than eighteen semester hours (or their equivalent) in courses in speech appropriately distributed In addition . . . at least one course in methods of teaching speech in secondary schools together with the appropriate successful experiences in . . . supervised teaching The SAA recommends that school administrators assign only certified teachers of speech to classroom instruction in speech and to the direction of speech activities.³

¹Ibid., p. 98. ²Ibid.

³John J. De Boer, "Relations Between Speech and English," English Journal, Vol. LIIIm No. 9 (December, 1964), pp. 649-650.

Although speech and theatre are often linked together as one field, they are, though related, two separate disciplines. The American Educational Theatre Association talks about the role of the theatre teacher/director in this same issue of the English Journal. "We believe that the most directly communicated of all the Fine Arts, the theater, should not be left to the uninstructed and the inexperienced."¹ "If the play on the stage is an artistic adventure for all concerned, then all concerned must have the training to approach, if not completely realize, the total aesthetic of the production."²

The article goes on to further state:

The time surely must pass when the unskilled lead the artless in a demonstration of theatrical calisthenics. The English teacher has many times proven that he can produce a play, but it is not really in his province unless he has had considerable training in the techniques of the stage. One can no longer just "put on a play."³

The AETA also asserts, "Obviously, there must be further specialization in training for the teacher of drama and theater."⁴

Loren Winship of the University of Texas also recognizes that the weaknesses of the high school theatre programs can often be attributed to unqualified leadership.

¹Norman Philbrick, "The AETA and the Teaching of Drama and Theater," English Journal, Vol. LIII, No. 9 (December, 1964), p. 655.

²Ibid., p. 656. ³Ibid.

⁴Ibid.

Public school administrators, most of whom still regard dramatics as an activity concerned solely with acting in a class play, employ these graduates with a combined major of speech or English and drama to teach speech or English and to "handle the plays." They might be qualified to teach English or speech, but they are woefully unprepared to teach drama or direct plays. Since they have been ineptly trained in theatre, they can hardly be expected to improve the generally mediocre quality of high school play production.¹

What makes a person qualified to inspire and stimulate and teach students in the dramatic arts?

It follows, then, that for the director, who is the chief interpretative artist in the staging of a play, the understanding of drama is paramount Specifically, to be an effective director he must know as much as he can about setting, lighting, costume, stage practices, and organization for production . . . also scene design and construction, arts and techniques of costume²

Defining the purpose of dramatic arts in education and justifying a philosophy of dramatic arts in education, however, can be meaningless without a plan through which we can fulfill that purpose and translate that philosophy into action The teacher-director of the dramatic arts program in the school must, first of all, be a subject-matter specialist in the theatre. He should have a major in theatre arts in his college training, and some experience, either in college or outside, in acting, directing, and technical theatre If the plan for the comprehensive dramatic arts program is to succeed, it must be executed by a teacher-director who is well prepared in the subject matter of theatre.³

¹Loren Winship, "A Symposium on Aims and Objectives in Educational Theatre," ed. Francis Hodge, Educational Theatre Journal, Vol. VI, No. 2 (May, 1964), p. 114.

²Heffner, Selden, and Sellman, Modern Theatre Practice, (New York: Appleton-Century-Crofts, 1959), p. 29.

³Motter, loc. cit., p. 271.

The qualified teacher/director is one who can meet the challenge issued by U. S. Secretary of Health, Education, and Welfare Abraham Ribicoff in 1961 when he addressed theatre personnel as follows:

Your first challenge is to teach so creatively, so imaginatively, that you will convey the best of our dramatic heritage, experience, and taste to a new generation, and to adults as well--that you will strengthen the ties that bind our civilization to the great civilizations of the past. There is no greater opportunity than the teacher's, and our national tragedy is that we have not made full use of it.¹

So a vital dramatics program is necessary; for the program to be vital, qualified personnel must be in positions of responsibility.

This 1964-1965 study is designed to determine to what extent Michigan high schools meet the need of qualified theatre personnel. If it is discovered that the status quo in Michigan leaves something to be desired, then from recommendations and opinions of the personnel directly involved, it is hoped that valid suggestions can be intelligently made for improving that status.

¹Abraham Ribicoff, "The Theatre as Teacher," Educational Theatre Journal, Vol. XIII, No. 4 (December, 1961), p. 242.

CHAPTER II

CONDUCTING THE SURVEY

The questionnaire was the means by which this survey was conducted. Appendix A discusses briefly the survey method in general. Appendix B presents the questionnaire as a technique of the survey method. This chapter deals primarily with the preparation and content of the questionnaire used for this survey, and also discusses the distribution of the questionnaire.

Contents of the Questionnaire

The questionnaire used for this survey of the training of teachers of theatre and directors of extra-curricular theatrical activities in Michigan high schools was divided into four main sections: (1) present status which included the position held by the respondent and the conditions of that position; (2) undergraduate study; (3) graduate study; and (4) theatrical participation in productions of college/university, summer stock equity and non-equity, community, professional, and other forms of theatre.

It was felt that the information received from such a questionnaire would supply the information necessary for

obtaining an accurate picture of the training of teachers and directors of theatre in Michigan high schools.

First Section.--The first section, that concerned with present status, consisted of the following items: (1) the position in the high school, (2) the certification for teaching and degree held by the respondent, (3) the size of the high school, (4) the number of plays/musicals presented by each high school and number directed by each respondent, (5) the compensatory policy for directing responsibilities as it related to class load and pay, and (6) the teaching assignment of each respondent.

Second Section.--The second section asked for the following information regarding the undergraduate study of the respondent: (1) undergraduate major, (2) undergraduate minor, (3) practice teaching subject areas, (4) theatrical courses taken in undergraduate program, (5) other courses that helped prepare the respondent for teaching and directing responsibilities, (6) an evaluation of the adequacy or inadequacy of the undergraduate training.

Third Section.--The third section, concerned with graduate study, examined the following: (1) whether or not a graduate degree was held by the respondent, (2) the hours of graduate work earned, (3) the hours of graduate work in theatre earned, and (4) the specific theatrical areas in which graduate credit was earned.

Fourth Section.--The fourth section, dealing with the participation in theatrical productions, included a survey of the following types of theatre, as to whether or not participated in and in what capacities: (1) college/university theatre, (2) summer stock equity and non-equity, (3) community theatre, (4) professional theatre, and (5) any other kind of theatre not previously indicated.

Preparation of the Questionnaire

In preparing the questionnaire, an outline was first made of information necessary in establishing an adequate picture of the training received by personnel now responsible for theatre in Michigan high schools. From this outline questions were formed to elicit the answers to complete this picture. The questions were written according to the directives of inquiry-writing as indicated in Appendix B. The questions were fashioned so that the respondent would be able to answer with a minimum of writing and effort.

As a means of testing the pertinence and clarity of the questions in the proposed questionnaire, four teachers in the East Lansing area filled out the questionnaire and offered their suggestions for improvement in its form and content. These teachers were all directors and/or teachers of theatre in their respective schools.

The questionnaire, in its final revised form, was duplicated through the multilith process by a commercial printing firm.

Distribution of the Questionnaire

It was decided that the easiest and most efficient way to distribute the questionnaire was through the United States mail.

The addressograph plates of the Continuing Education Services of Michigan State University were used for addressing the envelopes. All of the high schools in Michigan were included in this mailing list. Each addressograph plate had either "Principal" or "Superintendent" preceding the name and address of the school. "Principal" was selected in this instance because it insured the letter's arrival at the high school and eliminated the possibility of delay which might have been caused by delivery at an administration office separate from the high school.

A line reading "Attention: Director of Theatre" was placed in the lower left-hand corner of each envelope to indicate the intended receiver. It was hoped that this additional notation would facilitate the reception of the letter by the theatre personnel.

The initial correspondence mailed to each school contained the following: (1) the questionnaire¹ (2) the cover letter written by Dr. F. G. Alexander² and (3) the return envelope.³

¹See Appendix C.

²See Appendix D.

³See Appendix E.

The cover letter contained the Department of Speech letterhead and Dr. F. G. Alexander's signature and title: Director, Speech Education. The salutation of the letter read "Dear Director of Theatre." Dr. Alexander's letter explained the purpose of the survey and urged return of the completed questionnaire. It was explained to the receiver of the letter that this information would be used to supplement the survey of the dramatics program in Michigan high schools begun by Donald Heady in 1962.

The questionnaire was mailed out on May 23, 1965. On May 28, 1965, an appraisal of the returned questionnaires showed that within each classification enough questionnaires had been received to provide a representative number from that classification. A validation survey conducted in January of 1966 indicated that the initial response was indeed representative of Michigan high schools by supporting the initial response.¹

The envelope in which the questionnaire and cover letter and return envelope were sent was a multilith reproduction of the Michigan State University Department of Speech legal-size envelope.

Classification of Schools

Heady found the classification by enrollment the most effective way of placing the high schools into a meaningful

¹See Chapter III, pp. 18-20.

order. In doing so, Heady followed the examples and decisions made by Gee, Meyer, Lohrey, and Kibler who had done surveys similar to his.¹ The same means of classifying schools was used in this study.

The groupings first selected for compiling the information in this survey were by the enrollment pattern indicated in Table 1.

TABLE 1
ORIGINAL CLASSIFICATION OF SCHOOLS

Class	Enrollment
A	Over 1500
B	1001-1500
C	751-1000
D	501-750
E	401-500
F	301-400
G	201-300
H	100-200

After compiling the information received from the questionnaires, a revision of the above classification seemed justified. The returns indicated that a larger enrollment span could be covered by one classification. The final groupings were determined by the similarity of returns

¹Heady, op. cit., p. 21.

in classifications first used. The following areas were especially important in pointing out similarities: present status, degrees held, certification, practice teaching subject area, undergraduate major, quantity and kind of graduate work, and theatrical participation.

These revisions provided a classification system by which a more comprehensive picture of the theatre in the Michigan high school could be made.

Upon examining the similarities, the following classification, as shown in Table 2, was adopted and is the classification that will be referred to throughout this paper.

TABLE 2
FINAL CLASSIFICATION OF SCHOOLS

Class	Enrollment	No. in Class
A	Over 1500	70
B	501-1500	263
C	100-500	195

CHAPTER III

ANALYSIS OF THE DATA

The analysis of the data compiled as a result of this survey is discussed in relation to two aspects. The size and reliability of the response is covered in the first section; the analysis of the response is covered in the second section.

Size and Reliability of Response

There were 789 questionnaires mailed to Michigan high schools in May, 1965. The mailing list used was that of the Continuing Education Services of Michigan State University.

It was discovered, however, that the Michigan Educational Directory and Buyer's Guide 1964-1965 listed 737 high schools in the state of Michigan. This listing, 52 schools less than that of the mailing list, included public, parochial, and private schools.

Comments on some of the returned questionnaires indicated that the Directory listing was accurate.¹ Donald

¹Examples: "Dye is a junior high school." "This is an elementary school now." "We no longer have a high school." "This is to inform you that our high school at St. John's, Hubbardston, has been discontinued as of June, 1964." "Our school is for apprentices in the construction trades and the students are high school graduates." ". . . Holy Rosary H.S. has been discontinued."

Heady also recognized the discrepancy between the Directory listing and the Continuing Education Service listing.¹

Because of the comments and because of Heady's observation, the Directory's total of 737 Michigan high schools will be the figure used in this analysis.

Three hundred and ten, 42%, of the questionnaires were returned. The response to the May, 1965 survey is tabulated in the following Table 3. Of the 70 schools in Class A, 48 responded for 68.6% response. One hundred and eleven of the two hundred and sixty-three Class B schools, or 42.2%, returned the questionnaire, as did 117, or 37.1%, of the 315 Class C schools.

TABLE 3
PER CENT OF MAY, 1965 QUESTIONNAIRE RETURN

Class of School	Schools in Class	Total No. Responding	Per Cent Response
A	70	48	68.6
B	263	111	42.2
C	315	117	37.1

In order to validate the returns of the May, 1965 questionnaire, a follow-up survey was conducted in January of 1966.

¹"This mailing list . . . contained the names of some high schools which were no longer in existence and some which had combined with other schools." Heady, op. cit., p. 16.

From each classification fifteen schools were selected for the follow-up survey. These schools were ones that had not responded to the survey in May, 1965.¹ The schools were randomly selected from the non-respondents. The questionnaire sent to these 45 high schools was a one-page revision of the initial two-page questionnaire.² It was designed so that a profile acquired from the response would indicate the principal aspects of the profile derived from the first survey. A cover letter was included to explain the purpose of the survey³ and a self-addressed return envelope was included.

Table 4 illustrates the response from the January, 1966 inquiry. It shows that of the fifteen schools contacted in each classification, a total of 32 or an over-all percentage of 71.1 responded. In Class A, 9 or 60% replied; in Class B, 12 or 80% replied; in Class C, 11 or 73.3% replied. In each classification one of the returned questionnaires was not filled out because of inapplicability, so that for purposes of analysis within each classification, the return figure was reduced by one.

¹On the initial questionnaire, respondents were given an opportunity to indicate if they wished to receive a tabulation of the results; most of the respondents did indicate this and thus listed their addresses. Where no address was included, the postmark was recorded. Recorded postmarks and addresses were not selected for the random sample January, 1966 listing.

²See Appendix F.

³See Appendix G.

TABLE 4

PER CENT OF JANUARY, 1966 QUESTIONNAIRE RETURN

Class of School	Schools Surveyed	Total No. Responding	Per Cent Response
A	15	9	60%
B	15	12	80%
C	15	11	73.3%

The profile received from the January, 1966 survey supported the initial survey as can be seen by the following comparative tabulation. In this tabulation major points are used to represent the correlation between the two surveys. A detailed tabulation of the returns from the January survey is presented in Appendix H. It is important to notice the relationship within classifications when reading the comparative tabulation.

Analysis of the Response

This portion of the chapter will deal with the items as they appeared on the completed questionnaire.

Teachers/Directors

In Class A schools, 28 persons or 58% of those responding both taught theatre and directed theatrical productions; 11 or 23% directed theatrical productions but did not teach; 7 or 15% had only teaching responsibilities. Eighty-one per cent of those responding in

TABLE 5

COMPARATIVE TABULATION OF REPRESENTATIVE RETURNS
OF MAY, 1965 AND JANUARY, 1966 SURVEYS

Category	A		B		C	
	May	Jan.	May	Jan.	May	Jan.
Direct Only	23%	0%	54%	0%	78.2%	100%
Teach Only	15%	12.5%	9%	0%	6.3%	0%
Both	58%	87.5%	33%	54.5%	15.5%	0%
Paid	58.5%	75%	87.5%	80%	71.8%	80%
Lighter Load	11%	0%	1%	10%	2.7%	0%
Neither	28%	25%	10%	10%	24.5%	20%
Both	2%	0%	1%	0%	.9%	0%
Mich. Prov.						
Sec.	31%	12.5%	54%	72.8%	50.9%	60%
Mich. Perm.						
Sec.	69%	75%	42%	27.2%	41.9%	40%
Other	0%	12.5%	4%	0%	7.1%	0%
Bachelor's	56.5%	62.5%	74%	81.8%	74%	90%
Master's	43.5%	37.5%	23%	18.2%	26%	10%
Adequate	56.3%	62.5%	38.2%	45.5%	22.8%	30%
Inadequate	43.6%	37.5%	61.8%	54.5%	77.2%	70%
% of Graduate Credits in Theatre	49%	52.8%	25.7%	35.2%	9.5%	3.5%

Class A schools directed; 73% of the total number of respondents taught theatre.

In Class B schools 35 persons or 33% of the respondents both taught and directed; 58 or 54% directed only; 10 or 9% were responsible only for teaching theatre. In the over-all picture, 87% of the respondents directed the theatrical productions in their high schools; 42% were teaching theatre.

Fifteen and five-tenths per cent or 17 persons of those responding from Class C schools were responsible for both teaching and directing; 78.2% or 86 had only directing responsibilities and only 6.3% or 7 persons were just teaching theatre. The total response shows that 93.7% of those responding from Class C schools were directors of extracurricular theatrical productions; 21.8% were teachers of theatre.

As the size of the school decreases, so does the percentage of personnel teaching courses in theatre. Table 6 shows that 73% (35 persons) in Class A taught theatre; theatre; 42% (45) in Class B; and only 6.3% (7) in Class C. Although the number of people teaching theatre shows a consistent decrease, the percentage of those directing extracurricular productions remains quite constant, regardless of school size: Class A--81%, Class B--87%, and Class C--93.6%.

TABLE 6

NUMBER OF RESPONDENTS HAVING TEACHING AND/OR
DIRECTING RESPONSIBILITIES IN MICHIGAN
HIGH SCHOOLS 1964-1965

Responsibilities	Class of School					
	A		B		C	
	No.	%	No.	%	No.	%
Directing and Teaching	28	58	35	33	17	15.5
Directing Only	11	23	58	54	86	78.2
Teaching Only	7	15	10	9	7	6.3
Total Directing	39	81	93	87	103	93.6
Total Teaching	35	73	45	42	24	21.8

Teaching Certification

Teachers in Michigan high schools generally have either a Michigan Secondary Provisional Certificate or a Michigan Secondary Permanent Certificate. Both of these are granted by the state when requirements are met.

The Provisional Certificate is awarded to the individual who has completed twenty semester hours of education, of which student teaching is a part, a required number of hours in the major field, and a minimum of fifteen semester hours in the minor field. For the person completing these requirements from an institution that has term credits, this would mean thirty hours of education and twenty-three hours in the minor field. The holder of the Provisional Certificate also has successfully completed his requirements for graduation from an accredited four-year liberal arts college or university.

In order for the holder of the Certificate to be awarded the Permanent Certificate, he must teach three of the five years immediately following the granting of the Provisional Certificate and must earn a minimum of ten semester hours of graduate or undergraduate credit beyond graduation.

By examining Table 7 we find that in Class A schools 14, or 31%, of those directing extracurricular activities and/or teaching theatre hold the Michigan Provisional Secondary Certificate. Thirty-one, or 69%, hold the Michigan Secondary Permanent Certificate.

In Class B schools, 56, or 54% of the teachers/directors have the provisional, 43, or 42%, the permanent, and 4, or 4%, other certification. The other certification includes two special certificates, one New York secondary certificate, and one Michigan elementary permanent certificate.

Fifty-seven, or 50.9%, of the teachers/directors in the Class C schools hold the Michigan Provisional; 47, or 41.9%, reported holding the Permanent. Three of the eight respondents in Class C not having either of these certifications reported that they held Special Certification; one indicated Minnesota certification; two held Life Certificates; one had been granted an elementary provisional certification; one held a Chicago Permanent Certificate.

The picture of Michigan high schools, as presented by the response, shows that 121 or 48% of the

teachers/directors of theatre in Michigan high schools in 1964-1965 held a Michigan Permanent Certificate for secondary teaching. One hundred and twenty-seven or 47.2% held a Michigan Secondary Provisional Certificate and 12 or 4.8% had other certification.

If it can be assumed that those holding Provisional Certification do so because they lack the three years needed for meeting the requirements of Permanent Certification, these figures indicate that about half of those responsible for theatre in Michigan high schools are relatively new to the teaching profession.

TABLE 7

TEACHING CERTIFICATION OF THEATRE TEACHERS/DIRECTORS
IN MICHIGAN HIGH SCHOOLS, 1964-1965

	Class of School							
	A		B		C		Total	
	No.	%	No.	%	No.	%	No.	%
Mich. Provisional Secondary Cert.	14	31	56	54	57	50.9	127	47.2
Mich. Permanent Secondary Cert.	31	69	43	42	47	41.9	121	48
Other Cert.	0	0	4	4	8	7.1	12	4.8

Degrees

Table 8 graphically presents the distribution of highest degrees earned as tabulated from the returned questionnaires.

In Class A, 26 respondents, or 56.5%, had been granted a bachelor's degree. Forty-three and five-tenths per cent, or 20 respondents, held a master's degree.

Eighty-one respondents, or 74% of those responding in Class B, had the Bachelor's degree; 25 respondents or 23% had been granted the Master's degree. Eighty-three respondents, or 74%, in Class C had the Bachelor's; 29 or 26% had their Master's degree.

TABLE 8

DEGREES HELD BY TEACHERS/DIRECTORS OF THEATRE
IN MICHIGAN HIGH SCHOOLS 1964-1965

Degrees	Class of School							
	A		B		C		Total	
	No.	%	No.	%	No.	%	No.	%
Bachelor's	26	56.5	81	74	83	74	190	72
Master's	20	43.5	25	23	29	26	74	28

Years Teaching Theatre

Table 9 reports the number of years the respondents had taught theatre.

In Class A a total of 35 respondents reported having taught theatre. Twenty-three per cent (8 persons) had had one year's experience; 8.5% (3) had had two years'; 17% (6) had had three years'; 25.7% (9) had had four through six years' experience (4 - 4 years, 4 - 5 years, 1 - 6

years). Eight and five-tenths per cent (3) had had seven through ten years' (1 - 9 years, 2 - 10 years). Eleven and 4-tenths per cent (4) had had 11 - 19 years' (1 - 13 years, 1 - 16 years, 2 - 18 years). Five and seven-tenths per cent (2 persons) had had twenty or more years' experience (1 - 20 years, 1 - 25 years).

In Class B there were 45 who reported having taught a course in theatre. Thirty-eight per cent (17) of these had taught for one year; 24% (11) had taught for two years; 15.5% (7) had taught for three years. 15.5% (7) had taught for four through six years (5 - 4 years, 2 - 6 years). Two per cent (1) had taught in the seven to ten year bracket, reporting nine years' experience. Four per cent (2) had taught for eleven through nineteen years (1 - 12 years, 1 - 14 years).

Twenty-two respondents in Class C replied that they had taught theatre. Forty and nine-tenths per cent (9) of these had taught for one year; 13.6% (3) for two years; 22.7% (5) for three years. Thirteen and six-tenths per cent (3) reported having taught for four through six years (2 - 4 years, 1 - 6 years); 4.5% (1), in the seven through ten year bracket, reported eight years' teaching experience. One respondent, 4.5%, in the 11 - 19 year bracket, reported twelve years'.

In Class A more than 50% of those reporting a teaching responsibility had had four or fewer years' experience. In Class B 62% (28) of the respondents had

had two or one years' experience in the teaching of theatre. Fifty-four and five-tenths per cent (12) of the teachers in Class C had had one or two years' experience.

TABLE 9
NUMBER OF YEARS RESPONDENTS HAD TAUGHT THEATRE,
INCLUDING 1964-1965 SCHOOL YEAR

No. of Years	Class of School							
	A		B ^a		C ^b		Total	
	No.	%	No.	%	No.	%	No.	%
1	8	23	17	38	9	40.0	34	33.3
2	3	8.5	11	24	3	13.6	17	16.6
3	6	17	7	15.5	5	22.7	18	17.6
4 - 6	9	25.7	7	15.5	3	13.6	19	18.6
7 - 10	3	8.5	1	2	1	4.5	5	4.9
11 - 19	4	11.4	2	4	1	4.5	7	6.8
20 or more	2	5.7	0	0	0	0	2	1.9

^aOne respondent indicated 1/2 year of teaching experience in theatre.

^bOne respondent indicated 1/2 year of teaching experience in theatre. Another in this classification failed to indicate how long he had taught in theatre.

Years Directing Theatre

Table 10 presents a tabular picture of the years of experience reported by the respondents in directing extra-curricular theatrical activities.

In Class A 20.5% (8) had directed for one year; 18% (7) for two years; 10% (4) for three years. Twenty-eight per cent (11) reported four through six years' experience

in directing (5 - 4 years, 2 - 5 years, 4 - 6 years). Thirteen per cent (5) recorded seven through ten years' directing (2 - 8 years, 3 - 10 years), and 7.5% (3) recorded eleven to nineteen years' experience (1 - 13 years, 1 - 16 years, 1 - 18 years). One respondent, 3% reported having held directing responsibilities for 20 years.

In Class B 27% (25 persons) had directed extra-curricular theatrical productions for one year; 26% (24) for two years; 13% (12) for three years. Twenty-one and five-tenths per cent (20) reported having had four through six years' directing experience (9 - 4 years, 5 - 5 years, 6 - 6 years). Eight and five-tenths per cent (8) of the respondents reported seven through ten years' experience (3 - 7 years, 2 - 8 years, 2 - 9 years, 1 - 10 years). Four per cent (4) recorded eleven through nineteen years (2 - 12 years, 1 - 14 years, 1 - 15 years).

Class C returns showed that 32.3% of the respondents, or 31 persons, had directed extracurricular theatrical activities for one year; 25.9% or 25 persons for two years; 7.4% or seven persons for three years. Eighteen and seven-tenths per cent or 18 persons indicated that they had held these responsibilities for four through six years (7 - 4 years, 7 - 5 years, 4 - 6 years). Eight and three-tenths per cent or eight respondents indicated seven through ten years (4 - 7 years, 3 - 8 years, 1 - 10 years). Five and seven-tenths per cent or five respondents fell into the 11 - 19 year bracket (3 - 14 years, 1 - 15 years, 1 - 17

years) whereas two per cent or two respondents recorded twenty or more years of directing experience (1 - 20 years, 1 - 30 years).

In Class A 48.5% or 19 respondents had had three years' experience in the directing of extracurricular activities in theatre. In Class B 53% or 49 had had one or two years' experience; in Class C 58.2% or 56 respondents had had one or two years' experience. These figures indicate that, regardless of size of school, the majority of those responsible for extracurricular theatrical activities in Michigan high schools, 1964-1965 had had only one or two years' experience in this field.

TABLE 10
NUMBER OF YEARS RESPONDENTS HAD DIRECTED,
INCLUDING 1964-1965 SCHOOL YEAR

No. of Years	Class of School							
	A		B ^a		C ^b		Total	
	No.	%	No.	%	No.	%	No.	%
1	8	20.5	25	27	31	32.3	64	23.7
2	7	18	24	26	25	25.9	56	24.5
3	4	10	12	13	7	7.4	23	10
4 - 6	11	28	20	21.5	18	18.7	49	21.5
7 - 10	5	13	8	8	8	8.3	21	9.2
11 - 19	3	7.5	4	4	5	5.2	12	5.2
20 or more	1	3	0	0	2	2	3	1.3

^aOne respondent had held directing responsibilities for 1/2 year.

^bOne respondent had held directing responsibilities for 1/2 year and another reported 1-1/2 years. Two respondents indicated only that they had had directing responsibilities without noting the length of service.

Theatrical Productions

Table 11 shows the number of theatrical productions presented in Michigan high schools in 1964-1965. In this tabulation, a production is considered to be one three-act play or three one-act plays. These productions are not presented for dramatics class solely; they are designed for presentation before an audience.

In Class A the heaviest concentration falls on two productions per school year; with two productions being 41% (19) of the selection of the Class A schools.

Forty-seven and five-tenths per cent (49) of the Class B schools presented two productions per school year; 49.5% (57) of the Class C schools presented two productions.

TABLE 11
NUMBER OF THEATRICAL PRODUCTIONS PRESENTED
BY MICHIGAN HIGH SCHOOLS 1964-1965

No. of Productions	Class of School						Total	
	A		B		C			
	No.	%	No.	%	No.	%	No.	%
0	1	2	1	1	4	3.4	6	2.2
1	3	6.5	18	17	22	19	43	15.9
2	19	41	49	47.5	57	49.5	125	46
3	10	21.5	24	22.5	23	20	57	21
4	8	17	10	9	4	3.5	22	8.1
5	3	6.5	7	6	4	3.5	14	5.1
6	2	4	1	1	1	0.8	4	1.4

Table 12 shows the number of theatrical productions directed by the respondents.

As was the case with the number of productions done by the high schools, so is two the most heavily reported number of productions directed by the respondents in the 1964-1965 school year. Forty-three and five-tenths per cent (20) of the respondents in Class A directed two; 44.5% (49) of Class B directed two productions; 40.3% (46) of Class C directed two.

TABLE 12
NUMBER OF THEATRICAL PRODUCTIONS^a DIRECTED BY
RESPONDENTS IN MICHIGAN HIGH SCHOOLS
1964-1965

No. of Productions	Class of School							
	A		B		C		Total	
	No.	%	No.	%	No.	%	No.	%
0	1	2	7	6	7	6.1	15	6.3
1	9	19.5	29	26	44	38.6	82	30.4
2	20	43.5	49	44.5	46	40.3	115	42.6
3	6	13	18	16	13	11.4	37	13.7
4	7	15	4	3.5	2	1.7	13	4.8
5	2	4	3	3	2	1.7	7	2.6
6	1	2	0	0	0	0	1	.004

^aOne production is one three-act play or three one-act plays.

Table 13 shows the number of respondents who directed all of the extracurricular theatrical productions at their respective high schools and also indicates what percentage

of the directors in a certain school classification were the sole people responsible for the extracurricular theatrical activities.

TABLE 13
NUMBER OF RESPONDENTS DIRECTING ALL SCHOOL
PRODUCTIONS IN MICHIGAN HIGH SCHOOLS
1964-1965

	Class of School			Total
	A	B	C	
Number who directed all productions	30	61	63	154
Percentage of Respondents directing all productions	43.5%	55.4%	53.8%	53.4%

Compensation for Directing

There were four methods of compensation reported for directing responsibilities. A director could be compensated by being paid; his class load could be lightened; he could receive both pay and a lighter class load; or he would receive no compensation: his class load was not lightened and he was not paid.

Table 14 illustrates the procedure of compensation for directors of theatrical productions. The most frequently reported method of compensation was pay. Class A reports that 58.5% or 27 respondents receive pay only, Class B - 87.5% or 92 respondents, and Class C - 71.8% or 79 respondents.

TABLE 14
COMPENSATION FOR DIRECTING RESPONSIBILITIES

Compensation Policy	Class of School							
	A		B		C		Total	
	No.	%	No.	%	No.	%	No.	%
Direction Addition to Class Load; No Pay	13	27	11	10	27	24.5	51	19
Lighter Class Load; No Pay	5	11	1	1	3	2.7	9	3.8
Pay Only	27	58.5	92	87.5	79	71.8	198	75.8
Lighter Class Load; Pay	1	2	1	1	1	0.9	3	1.2

Table 15 shows by how many classes a director's class load was lightened when this was a part of his directing compensation.

In Class C it may be noted that there was one person who noted "other" as his method of compensation. This respondent noted an unusual procedure of compensation when she filled out the questionnaire. "Play done in ten days. Substitute hired to replace me in classroom. Cast is excused from all classes."

TABLE 15
LIGHTENING OF CLASS LOADS

	Class of School			Total	%
	A	B	C		
Report Lighter Class Load as Compens- ation	6	2	4	12	
One Less Class	5	1	2	8	66.6
Two Fewer Classes	1	1	1	3	25
Other	0	0	1	1	8.4

In Table 16 we examine the amounts paid as compensation for directing theatrical productions in Michigan high schools.

In Class A those reporting other amounts of compensation received a set rate per play of \$80, \$110, \$170, and \$3-400.

In Class B those reporting other compensations were being paid a certain amount per play, set amount per school year, a percentage of their base salary, or were being paid by the hour.

Those who reported being paid per play reported the following: \$35, \$62.50, \$109, \$130, \$140, \$194, \$195, and \$211. Those being paid per season reported the following as their yearly pay: \$120, \$340, \$350, and \$450. One respondent recorded that he was paid 2.5% of his salary; a

third reported that he was paid 6% of his base salary times the number of years in the activity at \$200. One respondent reported being paid \$1.50 an hour for his directing activities. Another respondent in the Class B schools noted on his questionnaire that his pay was dependent upon the success of the play.

In Class C, eight respondents indicated that they were paid a set amount for each play: \$25, 2 - \$60, \$70, \$78, \$110, \$130, and \$184. Those who reported being paid per school year indicated that they were paid the following salaries: \$100, \$250, and \$350. One respondent in Class C indicated that he was paid \$75 a year as sponsor of the Drama Club, the sponsorship of same including his directing responsibilities. Three of the Class C respondents indicated that they were paid 3% of their salaries; another reported being paid 5% of his salary.

TABLE 16

PAYING FOR DIRECTING RESPONSIBILITIES

Amount Paid Per Play	Class of School			Total
	A	B	C	
\$50	2	6	15	23
75	1	9	11	21
100	4	32	32	68
125	0	5	4	9
150	5	21	4	30
175	1	0	0	1
200	5	5	1	11
225	0	1	0	1
250	4	0	0	4
275	0	0	0	0
300	2	1	1	4
Other	4	18	16	38

Undergraduate Majors

Table 17 shows the majors of the teachers and directors of theatre in Michigan high schools. In Class A 29% (14) had speech majors; 25% (12) had a combined speech and theatre major; 14.5% (7) had an English major; 14.5% (7) had a double major of speech and one other subject.

In Class B 31.9% (35) had speech majors; 8.2% (9) reported a combined speech and theatre major; 20% (22) indicated an English major; 18.2% (20) reported that they had speech plus one other subject as a combined major.

Speech majors were reported by 12.9% (15) of the respondents in Class C; 4.3% (5) indicated a speech and theatre combined major; 35.3% (41) reported an English major; 11.2% (13) had a combination major of speech and one other subject.

Theatre is not often confined to a single major field; it is often part of the speech major. The smaller colleges and universities of Michigan usually offer a speech major which is a combination of rhetoric and public address with theatre.

Undergraduate Minors

Table 18 indicates the most common fields of study in which personnel now teaching and/or directing theatre in Michigan high schools had their undergraduate minors. Some of the respondents reported having one minor, some two minors, some three minors, and there was occasional mention of four minors.

TABLE 17

UNDERGRADUATE MAJORS OF TEACHERS OF THEATRE AND
DIRECTORS OF EXTRACURRICULAR THEATRICAL
ACTIVITIES IN MICHIGAN HIGH SCHOOLS
1964-1965

Major	Class of School						Total	
	A		B		C			
	No.	%	No.	%	No.	%	No.	%
Speech	14	29	35	31.9	15	12.9	64	23.2
Theatre	3	6	1	.9	2	1.7	6	2.1
Speech and Theatre	12	25	9	8.2	5	4.3	26	9.4
English	7	14.5	22	20	41	35.3	71	25.7
Social Studies ^a	2	4	10	9.1	9	7.7	21	7.5
Speech + one other	7	14.5	20	18.2	13	11.2	40	14.5
Single major other than listed	3	6	9	8.1	23	19.8	35	12.6
Double major	0	0	4	3.6	8	6.9	12	4.7
Triple major	0	0	1	.9	0	0	1	3.5

TABLE 18

UNDERGRADUATE MAJORS OF TEACHERS OF THEATRE AND
DIRECTORS OF EXTRACURRICULAR THEATRICAL
ACTIVITIES IN MICHIGAN HIGH SCHOOLS
1964-1965

Minor	Class of School			Total
	A	B	C	
Speech	10	19	29	58
Theatre	2	1	2	5
Speech and Theatre	0	4	1	5
English	28	46	38	112
Social Studies	24	40	44	108

Undergraduate Theatre Courses

In Table 19 the extent to which specific theatre courses were taken at the undergraduate level is indicated.

There were no respondents in Class A who reported that they had taken no undergraduate theatre courses. Twenty and four-tenths per cent or 19 respondents in Class B reported that they had had no undergraduate courses in theatre. Thirty-one and eight-tenths per cent or 35 respondents in Class C had taken no undergraduate theatre courses.

As part of the total picture, more than 50% of the respondents reported having received credit in Play Production (63.7%), Acting (54.2%), and in Introduction to Theatre (52.2%). Just under 50% reported credit in Theatre History (45.8%), Direction (45%), and in Stagecraft (44.2%). Those courses in which the lowest percentage of respondents reported having received credit were Scene Design (23.9%), Lighting (22.7%), Costuming (15.9%), and Playwrighting (7.1%).

Student Teaching

Almost every one of the respondents had done student teaching. The subject areas proved varied, as Table 20 indicates. Regardless of size of school, however, the personnel in each classification indicated that their student teaching had been done largely in the field of English: 29.4% (14) reported this in Class A; 24.8% (26) in Class B; 30% in Class C.

TABLE 19

THEATRE COURSES IN WHICH TEACHERS AND DIRECTORS
RECEIVED UNDERGRADUATE CREDIT

Course	Class of School			Total	Total %
	A	B	C		
Intro to Theatre	33	51	47	131	52.2
Play Production	37	71	52	160	63.7
Direction	31	51	31	113	45
Acting	34	60	42	136	54.2
Lighting	13	26	18	57	22.7
Costuming	11	20	9	40	15.9
Scene Design	18	29	13	60	23.9
Theatre History	26	47	42	115	45.8
Playwrighting	5	9	4	18	7.1
Stagecraft	29	52	30	111	44.2
None	0	19	35	54	21.4

TABLE 20

SUBJECT AREAS IN WHICH RESPONDENTS
DID THEIR STUDENT TEACHING

Subject Areas	Class of School						Total No.
	A		B		C		
	No.	%	No.	%	No.	%	
Speech	9	19.2	19	18.1	10	9.7	38
Theatre	1	2.1	3	2.7	0	0	4
Speech + Theatre	1	2.1	4	3.7	2	1.8	7
English	14	29.4	26	24.8	33	30	73
Speech + English	12	25.5	14	13.4	11	10	37
Theatre + English	0	0	5	4.7	0	0	5
Social Studies	3	6.3	7	6.7	10	9.7	20
Speech + one other subject	4	8.4	9	8.6	5	4.5	18
English + one other subject	0	0	6	11.4	8	7.2	14
Subject area other than those listed	3	6.3	12	5.7	24	21.8	39

Self-Evaluation of Training

As Table 21 indicates, 56.3% or 27 of the respondents in Class A considered their undergraduate training adequate for their directing and/or teaching responsibilities in theatre. Forty-three and six-tenths per cent or 21 considered their undergraduate training inadequate.

In Classes B and C respondents indicated that the majority felt that their undergraduate training had inadequately prepared them for these responsibilities. In Class B 38.2% or 42 found their training adequate whereas 61.8% or 68 found their training inadequate for their responsibilities. In Class C 22.8% or 26 evaluated their training as adequate; 77.2% or 88 evaluated it as inadequate.

It is only in Class A where we find a majority of the respondents evaluating their own undergraduate training as being adequate for the theatre jobs they are now expected to fulfil in the field. In the other two classifications we find that a majority of the respondents evaluated their training as not being sufficient to help them in carrying out their theatrical duties: 61.8% (68) in Class B and 77.2% (88) in Class C.

Table 22 examines in further detail the areas where the respondents found their undergraduate training most lacking.

There were four areas of theatrical production in which more than 50% of the Class A respondents evaluating

TABLE 21

SELF-EVALUATION BY TEACHERS AND DIRECTORS OF
THEIR UNDERGRADUATE TRAINING AS PREPARATION
FOR THEIR RESPONSIBILITIES IN THEATRE

Evaluation	Class of School						Total	
	A		B		C			
	No.	%	No.	%	No.	%	No.	%
	Adequate	27	56.3	42	38.2	26	22.8	95
Inadequate	21	43.6	68	61.8	88	77.2	177	65.1

TABLE 22

AREAS OF THEATRE WHERE MORE TRAINING DESIRED
BY TEACHERS/DIRECTORS

Area of Theatre	Class of School						Total No.
	A		B		C		
	No.	%	No.	%	No.	%	
Direction	11	52.4	34	50	71	80.7	116
Scene Design	17	81	43	63.3	56	63.6	116
Lighting	18	85.8	51	75	69	78.4	138
Stagecraft	13	62	45	66.2	52	59	100
Costuming	10	47.7	31	45.6	51	58	92
Acting	6	28.6	23	33.8	51	58	80
Playwrighting	5	23.8	16	23.6	28	31.8	49
History of Theatre	8	38.1	19	28	29	32.9	56
Make-up	2	9.5	5	7.3	5	5.7	12
Other	7 ^a	42.8	15 ^b	29.4	32 ^c	36.4	54
Total No.							
Reporting Inadequacy	21		68		88		117

^adance, play selection, publicity, business, art, practical experience.

^bhistorical acting styles, organization of production, literature of Middle Ages, publicity, "course emphasis on problems encountered in the high school theatre," dramatic literature, public speaking, "how to do something with practically nothing to work with."

^cbusiness, publicity, practical experience, coordinating activities, production scheduling, finance, musical comedy, organization.

inadequacy wanted more training: 52.4% (11) in direction, 62% (13) in stagecraft, 81% (17) in scene design, and 85.8% (18) in lighting.

The four areas where more than 50% of the Class B respondents felt that they wanted or needed more training corresponded to the four areas of Class A: 50% (34) wanted more direction; 63.6% (43) wanted more scene design; 66.2% (45) wanted more stagecraft; 75% (51) wanted more lighting.

In Class C there were six areas of theatrical activity where the majority considered their undergraduate training inadequate: 58% (51) wanted more in costuming; 59% (52) wanted more or better training in stagecraft; 63.9% (56) wanted more training in scene design; 80.7% (71) wanted more in direction; 78.4% (69) felt that they should have had more or better training in lighting; 58% (51) wanted more training in acting.

In each classification more than half of the respondents reporting inadequate undergraduate training indicated that they desired more or better training in direction, scene design, lighting, and stagecraft.

An examination of those areas of theatre indicated by the respondents under "other" reveals a desire on the part of teachers/directors in all classes to have received a better orientation into the practical matters of high school theatrical activities. There is a desire to know better how to apply the principles and procedures of theatre to the high school situation.

Graduate Work

As Table 23 indicates, the percentage of those holding Master's degrees is greatest in the Class A schools. In Class A 44.5% (20) of the respondents held a graduate degree; 37.8% (17) had received some graduate credits even though they had not completed requirements for a graduate degree. Seventeen and seven-tenths per cent (8) had earned no graduate credit.

In Class B the percentage of respondents holding graduate degrees is 23.2% (25); in Class C 26.5% (30).

Those respondents in Class B who reported that they had earned graduate credit but had not fulfilled the requirements for a graduate degree made up 53.6% (58) of the respondents. In Class C those with graduate credit but no graduate degree numbered 52 or 46%.

Twenty-three and two-tenths (25) of the respondents in Class B reported that they had received no graduate credit. Twenty-four and seven-tenths per cent (31) of those in Class C reported similar status.

TABLE 23
GRADUATE WORK TAKEN BY TEACHERS AND DIRECTORS
OF THEATRE IN MICHIGAN HIGH SCHOOLS
1964-1965

	Class of School						Total	
	A		B		C			
	No.	%	No.	%	No.	%	No.	%
Graduate Degree	20	44.5	25	23.2	30	26.5	75	28.2
Graduate Credit								
Without Degree	17	37.8	58	53.6	52	46	127	47.6
No Graduate Credit	8	17.7	25	23.2	31	27.4	64	34.2

Table 24 further examines the graduate work taken by teachers of theatre and directors of extracurricular theatrical activities in Michigan high schools by examining the amount of credit received in theatre courses on the graduate level.

By examining the table, it can be noted that Class A respondents reported the highest percentage of theatre courses in their graduate work with 52%. As the size of the schools decrease, so does the average percentage of graduate work earned in theatre. Class B reports 24.3% of the graduate work done in theatre while Class C reports only 9.9% of the graduate work done in theatre.

We have already noted that the responsibilities in teaching theatre decrease as the size of the school decreases. This consistently lowering percentage of graduate work in theatre may reflect an accompanying lowering of interest in a field where the duties become more and more extra-curricular.

It is also reasonable to assume that teachers would be more motivated to take courses in their teaching field rather than in their extracurricular area. This survey of theatrical responsibilities has shown that theatre becomes almost entirely an extracurricular activity as the size of the school decreases.

The low percentage of graduate work in theatre may also reflect the inavailability of theatre courses in collegiate extension programs in Michigan.

TABLE 24

NUMBER OF GRADUATE HOURS EARNED BY TEACHERS
AND DIRECTORS OF THEATRE IN MICHIGAN HIGH
SCHOOLS 1964-1965

	Class of School			Total
	A	B	C	
Total Semester Graduate Hours	489	620	524	1633
Total Semester Graduate Hours in Theatre	299	132	52	483
% of Graduate Work in Theatre; Semester Hours	61.1%	21.3%	9.9%	29.6%
Total Term Graduate Hours	611	1079	1407	3097
Total Term Graduate Hours in Theatre	262	295	134	691
% of Graduate Work in Theatre; Term Hours	42.9%	27.3%	9.5%	22.3%

Table 25 presents a tabular picture of the specific courses in which graduate credit was earned in the field of theatre.

Only in Class A is there an indication that more than 50% of those taking graduate courses took a particular theatre course. Fifty-one and four-tenths per cent (19) of

the respondents in Class A who indicated that they had earned graduate credit had taken a course in direction; 51.4% (19) also reported that they had taken a course in theatre history.

There are no other indications of more than half of the respondents taking a specific course in theatre, regardless of course consideration or school classification.

TABLE 25

THEATRE COURSES IN WHICH GRADUATE CREDIT HAS
BEEN EARNED BY TEACHERS AND DIRECTORS OF
THEATRE IN MICHIGAN HIGH SCHOOLS
1964-1965

Theatre Courses	Class of School						Total	
	A		B		C			
	No.	%	No.	%	No.	%	No.	%
Directing	19	51.4	20	24.1	12	14.6	51	25.2
Scene Design	11	29.8	11	13.3	4	4.9	26	12.9
Lighting	4	10.8	10	12.1	4	4.9	18	8.9
Stagecraft	9	24.4	8	9.6	3	3.6	20	9.9
Costuming	6	16.2	10	12.1	3	3.6	19	9.4
Acting	14	36.8	13	15.7	5	6.1	32	15.6
Play- wrighting	3	8.2	2	2.4	1	1.2	6	2.8
Theatre History	19	51.4	16	19.3	11	13.4	46	22.7
Number Taking Graduate Courses	37		83		82		202	

Participation in Theatrical Productions

Theatre is an art which necessitates both a theoretical knowledge and a practical application of that theory.

Participation in theatrical activities is an extremely valuable learning tool for the person desiring to become proficient in the multiphased art of theatre. For this reason, this survey was designed so that an indication of the extent and kind of theatrical participation by the respondents could be made. Tables 26, 27, and 28 tabulate the response in this area.

Table 26 indicates the areas where respondents participated in theatrical productions as undergraduate students.

In all classifications more than 50% of the respondents acted in undergraduate productions: 89.6% (43) in Class A, 61.3% (68) in Class B, and 58.1% (68) in Class C reported participation in acting.

In Class A there were four other areas in which more than 50% of the respondents had participated: 54.2% (26) in make-up, 56.3% (27) in properties, 64.6% (31) in direction, and 70.1% (34) in set construction. Class B indicated one area of more than 50% participation in addition to acting, that being the 56.7% (63) participation in set construction. Class C indicated by its response that there was no other area, besides that of acting, of more than 50% participation.

The preceding Table 26 also indicates that very few of the respondents had participated in the business aspect of theatrical productions. This could be explained by the widely-spread practice of a small, permanent staff handling the business responsibilities of production as is found in

TABLE 26

AREAS OF PARTICIPATION IN THEATRE PRODUCTIONS
BY RESPONDENTS WHEN UNDERGRADUATE STUDENTS

Areas of Parti- cipation	Class of School						Total No.
	A		B		C		
	No.	%	No.	%	No.	%	
Acting	43	89.6	68	61.3	68	58.1	179
Stage Managing	12	25	24	21.6	15	12.8	51
Set Construction	34	70.1	63	56.7	43	36.7	140
Direction	31	64.6	33	29.7	14	11.9	78
Properties	27	56.3	46	41.4	29	24.7	102
Costuming	20	41.6	35	31.5	25	21.3	80
Assistant Director	16	33.3	28	25.2	15	12.8	59
Publicity	13	27.1	32	28.9	24	20.5	69
Business	8	16.6	17	15.6	12	10.1	37
Lighting	17	35.4	35	31.5	21	17.7	73
Sound	17	35.4	28	25.2	21	17.7	66
Make-up	26	54.2	42	37.9	43	36.7	111
None	3	6.3	16	14.8	36	30.7	55
Total No.in Class	48		111		111		276

many Michigan colleges and universities. There is thus little opportunity for undergraduates to participate in this phase of production.

This low percentage could also reflect a disinterest on the part of undergraduates in participating in what may be considered to be an unglamorous and untheatrical aspect of theatre production. Sixteen and six-tenths per cent (8) of the respondents in Class A indicated participation in business as did 15.6% (17) of Class B and 10.1% (12) of Class C.

Theatrical participation in productions other than those in undergraduate institutions was also felt to be an indication of training as received through practical application of theory and skills. Table 27 presents a tabular picture of the respondents' participation in summer stock equity, summer stock non-equity, community theatre, professional theatre, and other kinds of theatre other than those already mentioned.

Participation after graduation may be an indication of the interest held by members of teaching and directing staffs in theatre in Michigan high schools.

But this assumption cannot be made without further consideration of possible exception. Low or non-existent participation after graduation from college could be explained by little or no opportunity. It could also be that a person with heavy teaching and/or directing

responsibilities in his professional position could or would find time enough to participate in any theatre other than that in his high school.

The kinds of theatre included in Table 27 are any that are not classified as college/university theatres.

Community theatre proves to be the most popular form of theatre in which respondents participated. Seventy-two and nine-tenths per cent (35) of the respondents in Class A indicated that they had participated in some phase of community theatre; 46.9% (52) of those in Class B made a similar indication. Thirty-nine and three-tenths per cent (46) of the Class C respondents reported participation in community theatre.

Fourteen and one-tenth per cent (5) of the respondents in Class A reported that they had not participated in any form of theatre other than that encountered as part of their professional job. Forty-one and four-tenths per cent (46) of Class B indicated no participation as did 53% (62) of Class C.

TABLE 27

PARTICIPATION IN NON-EDUCATIONAL THEATRE BY
TEACHERS AND DIRECTORS OF THEATRE IN
MICHIGAN HIGH SCHOOLS 1964-1965

Kinds of Theatre	Class of School							
	A		B		C		Total	
	No.	%	No.	%	No.	%	No.	%
Summer Stock - Equity	2	4.1	8	7.2	5	4.2	15	5.5
Summer Stock - Non-Equity	16	33.3	15	13.5	10	8.5	41	15
Community	35	72.9	52	46.9	46	39.3	133	48.9
Professional	3	6.3	3	2.7	1	6.8	7	2.5
Other	6 ^a	12.5	13 ^b	11.7	8 ^c	0.7	27	9.9
None	5	14.1	46	41.4	62	53	113	41.5

^aTV and radio productions, Armed Services (USMC), Interlochen, summer theatre school, church, director and author of Indian Lore productions at Culver Military Academy, Culver, Indiana.

^bChurch, TV, repertory group, Greek Theatre at Cranbrook, director: Little Island Theatre, Okinawa, Armed Forces.

^cstate theatre in Germany, touring as non-professional with professional company, children's theatre, SS Club for Department of Army, church, social group.

TABLE 28

AREAS OF THEATRICAL PARTICIPATION IN NON-EDUCATIONAL
THEATRE BY TEACHERS AND DIRECTORS OF THEATRE IN
MICHIGAN HIGH SCHOOLS 1964-1965

	Community			Summer Stock						Other		
				Professional								
	A	B	C	A	B	C	A	B	C	A	B	C
Acting	25	33	34	16	16	10	4	1	0	5	10	4
Directing	17	16	13	6	3	2	1	1	0	3	8	6
Stage Manager	4	12	7	3	6	7	0	1	0	2	5	3
Properties	3	16	13	8	10	6	0	1	0	3	4	3
Lighting	10	17	6	9	10	4	0	1	0	2	3	3
Set Con- struction	11	21	14	11	10	9	0	1	0	2	6	3
Business	9	2	6	8	5	1	1	0	0	0	2	1
Publicity	15	11	8	7	5	5	0	0	0	1	1	4
Sound	3	15	3	7	8	4	0	1	0	2	2	1
Costuming	5	11	12	8	8	3	0	0	0	3	4	3
Make-up	10	16	17	9	9	5	1	1	0	3	5	4
Other	4	7	2	3	1	3	1	1	0	1	1	0
Total No. Partici- pating	35	49	43	18	23	15	4	3	1	6	13	7

CHAPTER IV

SUMMARY AND CONCLUSIONS

This study, based on a survey by mail and using a two-page questionnaire, involved the 737 high schools in Michigan as listed in the Michigan Education Directory and Buyer's Guide. The high schools were divided into three classifications by enrollment and analyzed accordingly. Forty-two per cent of the high schools responded to the cover letter and questionnaire mailed in May of 1965. A validation survey was completed in January of 1966.

Summary

Two hundred and thirty-five, or 86.2% of the respondents indicated that they directed extracurricular theatrical activities in Michigan high schools. One hundred and four, or 35.9% of the respondents reported that they taught one or more classes in theatre in a Michigan high school.

One hundred and twenty-seven, or 48.8%, responded that they were holders of the Michigan Provisional Secondary Teaching Certificate; 121 or 46.6% reported that they had been granted the Michigan Permanent Secondary Teaching Certificate. Twelve or 4.6% reported holding certification other than these.

One hundred and ninety of 72% of those replying indicated that their highest degree was the Bachelor's degree. Seventy-four or 28% indicated that they had earned a Master's degree.

Thirty-four respondents, or 33.3%, replied that this was their first year of teaching theatre. Seventeen, or 16.6%, indicated that this was their second year of teaching theatre. Eighteen, or 17.6%, indicated this was their third year; nineteen, or 18.6%, said they had been teaching theatre for four through six years. Five, or 4.9%, showed seven through ten years' experience; seven, or 6.8%, indicated eleven through nineteen years'; and two, or 1.9%, replied that they had been responsible for teaching theatre for twenty or more years. These figures indicate that 49.9% of the respondents were in their first or second year of teaching theatre.

Sixty-four respondents, or 23.7%, indicated that this was their first year of directing extracurricular dramatic activities. Fifty-six, or 24.5%, said 1964-1965 was their second year of assuming these responsibilities. Twenty-three, or 10%, indicated that this was their third year of such responsibility. Forty-nine, or 21.5%, indicated that this was their fourth through sixth year; 21, or 9.2%, reported seven through ten years of experience in directing extracurricular theatrical activities; twelve, or 5.2%, reported eleven through nineteen years'; three, or 1.3%, responded that they had twenty or more years' of experience

in this field. Forty-eight and two-tenths per cent of the total number reporting revealed that they had had one or two years' experience in directing extracurricular theatrical activities in their high schools.

Six, or 2.2% of those responding indicated that their high school had not presented any extracurricular theatrical productions during the 1964-1965 school year. Forty-three, or 17.9%, indicated that their high schools had presented one extracurricular theatrical production during the school year. The majority reported that their high schools had presented two productions; this majority number 125 and made up 46% of the respondents. Fifty-seven, or 21%, represented high schools which had presented three productions; 22, or 8.1%, had positions at high schools which had presented four extracurricular theatrical productions; fourteen, or 5.1%, reported five productions, and four, or 1.4%, reported six productions during the school year.

In the over-all picture, 6.3% (15) indicated that they had not directed any theatrical productions as part of the extracurricular program at their high school. Thirty and four-tenths per cent (82) had directed one production; 42.6% (115) had directed two productions; 13.7% (37) had directed three; 4.8% (13) had directed four; 2.6% (7) had directed five; .0036% (1) reported directing six productions.

One hundred and fifty-four respondents, comprising 53.4% of those who directed productions, directed all of the productions in their high schools.

Seventy-five and eight-tenths per cent (198) of the directors received compensations by pay; 19% (51) reported that their directing responsibilities were in addition to a normal class load and they received no pay. Three and eight-tenths per cent (9) reported that they had a lighter class load as compensation for their directing responsibilities but that they received no pay. One and two-tenths per cent (3) indicated that they received both a lighter class load and pay.

Twenty-five and seven-tenths per cent (71) indicated their undergraduate major had been English. Twenty-three and two-tenths per cent (64) indicated that speech had been their major. Fourteen and five-tenths per cent (40) indicated that they had had a double major of speech and one other subject. Nine and four-tenths per cent (26) indicated a speech and theatre combination.

Of the minors reported by the respondents, 38.8% (112) was accounted for by English; 37.5% (108) reported a social studies minor. Twenty and one-tenth per cent (58) reported a speech minor. These percentages are based on the totaling of the five main fields of study: speech, theatre, speech and theatre combination, English, and social studies.

In an examination of the theatre courses in which the respondents reported having received credit, it was found

that there were six courses which were most often taken. Over a hundred reported having taken, in order of popularity, play production, acting, introduction to theatre, theatre history, direction, and stagecraft.

In reporting on the subject area in which they did their student teaching, the respondents showed that 28.6% or 73 of them had done their student teaching in English; 14.9% or 38 of them had student taught in speech whereas an almost-similar 14.5% or 37 of the respondents had student taught in a combination of speech and English. The other areas of study of student teaching were represented as having a rather even distribution in the various fields with no others showing a large percentage of participation.

Ninety-five, or 34.9%, of the respondents who evaluated their undergraduate training in relation to their teaching and/or directing responsibilities in theatre reported that they felt their training as undergraduates was adequate. One hundred and twenty-seven or 65.1% evaluated their undergraduate training as being inadequate. When asked to indicate in what areas of theatre these respondents thought their training was inadequate, the respondents indicated the following, presented in order of need: lighting, scene design, direction, stagecraft, costuming, acting, history of theatre, playwrighting and make-up. More than half of those who indicated an inadequacy in their undergraduate

training said that they wanted or needed more training in lighting, scene design, direction, stagecraft, and costuming.

Twenty-eight and two-tenths per cent (75) indicated that they possessed a graduate degree; 47.6% or 127 had received some graduate credit but had not earned a graduate degree; 64 or 34.2% had received no graduate credit. In the total picture, 20.6% of the graduate credit received was in theatre. The courses in which this graduate credit was earned, in order of reported participation, were directing, theatre history, acting, acting, scene design, stagecraft, costuming, lighting, and playwrighting.

In surveying the extent of participation in undergraduate theatrical productions, it was found that over one-half of the respondents had participated in the acting and set construction phases of these productions. In order of the number who reported participating in undergraduate productions, the areas of participation were acting, set construction, make-up, properties, costuming, directing, lighting, publicity, sound, assistant director, stage managing, and business.

Community theatre was found to be the most popular form of non-educational theatre for participation by the respondents. Forty-eight and nine-tenths per cent or 133 of the respondents reported that they had participated in community theatre; 15% (41) reported participation in undefined theatres; 5.5% or 15 respondents reported

participation in summer stock equity; 2.5% or seven respondents reported that they had participated in professional theatre. One hundred and thirteen or 41.5% of the respondents reported that they had had no participation in any non-educational theatre.

Conclusions and Suggestions for Further Study

A vital dramatics program is necessary in the secondary school. It gives the student a better understanding of himself and the world in which he lives. The good dramatics program allows the student to create and participate in the inventive and imaginative world of theatre; it gives him the opportunity to know and understand the personalities and events and attitudes which have been a part of our history. It helps him to appreciate drama and provides him with contact with the humanities. The vital dramatics program is necessary; for the program to be vital, however, qualified personnel must be in positions of authority.

But, according to the findings of this survey, about two-thirds of those now in these positions of authority in Michigan high schools consider their undergraduate training inadequate for teaching and directing theatre.

Of those now teaching and/or directing theatre, almost half are in their first or second year of responsibility in the dramatics program; 49.9% of the teachers of theatre and 48.2% of the directors of theatre reported being in their first or second year of assuming this responsibility.

Why are almost half of the theatre personnel employed in Michigan high schools in their first or second year of theatre responsibility? This number of new people in the field could be reflective of the relatively new place theatre has in the curriculum of the high school. It could also reflect the necessity of giving the theatre assignment to the new teacher so that the previous teacher, feeling inadequately trained and now with seniority, can assume the teaching assignment he really wants and feels prepared for.

Many of the respondents indicated that they had not anticipated teaching theatre; many more indicated that they had not anticipated directing theatrical productions. There were indications made that theatre was an unwelcome part of the teaching assignment and that those respondents who implied this would most happily relegate this responsibility to someone else.

How, with attitudes like this, can Michigan high schools even partially realize the vital dramatics program in action? They can't. How can the dramatics program in Michigan high schools be identified as even merely adequate when it is discovered that two-thirds of the theatre teachers/directors feel they are inadequately trained and half of the theatre teachers/directors are in their first or second year in theatre? It can't be. It is necessary that the vital dramatics program be the responsibility of

qualified personnel. The majority, by their own estimation, are not qualified.

But where does the fault lie?

It may lie with the teacher candidate who does not anticipate any assignment in theatre, but who is to blame him for preparing himself to perform best in the fields of his interest? He cannot anticipate all the possibilities of assignment while he is an undergraduate and must, of necessity, specialize in two or three fields. If a teacher does find himself assigned to the unanticipated field of theatre, then he should strive to lessen his inadequacy by reading about play production and drama. He can seek out those who are trained for advice and information. His greatest source of help and information can be the professional theatre teaching organizations where he could not only make contact with others in the field but be directed toward useful writings to aid him in his direction of the dramatics program.

The fault may lie with the college or university teacher training program, but it is difficult to place the blame on the training program for the same reason the fault cannot totally lie with the teacher candidate. But the dramatics program could be helped if the college or university forewarned those teaching candidates in English and speech that very probably they could find themselves assigned to some phase of the dramatics program and provided a curriculum designed to meet this probability.

The fault may lie with the undergraduate theatre program itself. Many respondents indicated that they felt that the theatre curriculum they followed was designed for a near-idealistic theatre program rather than that found in most high schools. Undergraduate theatrical experiences need to be re-designed so as to better prepare the teacher candidate for the practical problems of high school production with its often inexperienced staffs and inadequate facilities.

The fault may lie with the administration. It may be that the theatre responsibility is secondary in the administration's thoughts when personnel are hired. If theatre is limited to one or two plays a year, and the person hired is to teach five classes in an area other than theatre, then any good administrator will, of course, be more concerned with the qualifications for the classroom assignment. But, if the administrator is convinced that "anyone can put on a play," an effort must be made to make administration aware of the necessity of a vital dramatics program conducted by qualified teachers/directors. This creation of awareness by administration can aid in making theatre a part of the school's curriculum instead of relegating it to an activity status which brings in the necessary funds to transport the senior class to Washington, D. C.

It would be interesting to survey the administration of Michigan high schools in an effort to determine the

attitudes toward theatre of those who hire and assign personnel. What, if anything, is considered when hiring or assigning teaching personnel to theatre? What place do administrators think theatre has in the high school? How significant, to them, is the high school theatre?

The fault may lie with the inavailability of qualified personnel to assume positions of responsibility in high school theatres. If there are qualified people available, then the fault does lie with the administration for not securing these qualified people. If there are too few qualified people available, then it is necessary for those interested in securing a vital dramatics program to train teaching candidates to assume positions of authority in theatre programs.

A survey of those individuals who had majored in theatre and are qualified to teach would provide still further insight into this concern regarding availability of trained theatre personnel. How many of those trained to teach and/or direct theatre are actually doing so in the field? What are they teaching, if not theatre? And if not theatre, why not? If they were offered a position in high school theatre, would they take it? By analyzing the returns from a survey designed to secure this information, it would be possible to find more specifically the reasons for unqualified personnel in the field.

A suggestion for further study is to survey all Michigan high schools to determine just what positions in

theatre are existent in secondary systems. How many teaching position in theatre are there? How many classes in theatre are assigned to the holders of these positions? How many directing jobs are there? What is the turnover rate in theatre positions: Is there little demand for the teacher with the theatre major? A determination of actual positions in theatre in Michigan high schools could lead to an interesting discussion and evaluation of the merits of the teaching candidate selecting theatre as a major field.

It has been determined that a vital dramatics program is necessary in the secondary school; it has also been determined that at present two-thirds of those responsible for these dramatics programs consider themselves inadequately trained for these responsibilities. Trained theatre personnel must be placed in the high school dramatics program.

If the personnel have not been adequately trained as undergraduates for theatrical participation, then a program must be provided by which those now in high school theatre can be helped to meet their responsibilities with some degree of efficiency and self-confidence. Some form of extension work and study must be made available to those in the field who feel a need for more training in theatre.

A program of workshops and clinics should be provided by one of our larger universities. This program should be designed to teach the basic essentials of theatrical art. Those who would be helped by such a program would be those who find themselves inadequately trained

and also those who desire to supplement or refresh previous training. Those who would be helped could also include the community theatre enthusiasts. Through such a program the quality of the amateur Michigan theatre, both educational and civic, can be improved.

Theatre is not merely a diversion or activity. It speaks of the past and present and future; it reveals an insight into man; it encourages inventiveness and imagination; it allows for creation and exploration; it unfolds the many facets of the humanities; it fosters self-searching and often self-realization; it opens the door to untold and un-numbered worlds. Theatre is all of this and more, but to realize its many potentials, it must be directed by those who know and understand and can control its many aspects; it must be directed by qualified personnel.

A vital dramatics program is necessary; for that program to be vital, it must be directed by qualified personnel. Michigan high schools are not able to boast of their vital dramatics programs; this must be changed.

APPENDICES

APPENDIX A

SURVEY METHOD

SURVEY METHOD

A survey of higher education is defined by W. C. Bells as follows:

A survey of higher education requires a scientific collection and examination of pertinent data, prevaillingly if not exclusively objective in character, concerning a specific problem or problems, systematically presented and constructively interpreted with a view to improvement of the institution or institutions or phase of higher education with which it deals.¹

The survey technique is one which deals with practical problems. It is a procedure of accumulating facts about a given subject followed by a thorough and accurate interpretation of the data; it is not merely a fact-finding process. As Mulgrave and Baker state in their discussion of the survey method as a research technique:

This criticism survey method is superficial fact getting sometimes appears to be justified, but is the result of a failure to make good use of the survey method rather than a criticism of the survey method as such. The kind of fact getting that an efficient secretary can do should not be regarded as research. The facts must be adequately and accurately interpreted before the survey method may be considered seriously as a method of research.²

¹W. C. Bells, Surveys of American Higher Education (New York: Carnegie Foundation for the Advancement of Teaching, 1937), p. 6.

²Dorothy I. Mulgrave and Elmer E. Baker, "The Survey Approach," An Introduction to Graduate Study in Speech and Theatre, ed. Clyde W. Dow (East Lansing: Michigan State University Press, 1961), p. 236.

The survey method is a means by which a picture of the status quo can be obtained. It is not designed to prove anything right or wrong, but from the data collected through the survey method, suggestions can be made for modifying or correcting a situation.

APPENDIX B

THE QUESTIONNAIRE

THE QUESTIONNAIRE

A questionnaire is the means most often used for obtaining information when the surveyor or inquirer cannot be present. According to Good, Barr, and Seates, the questionnaire is

. . . a form which is prepared and distributed for the purpose of securing responses to certain questions. Generally these questions are factual, designed to secure information about conditions or practices of which the recipient is presumed to have knowledge. The questionnaire may, however, ask for opinions, and it may be used to afford an insight into the attitudes of a group.¹

Also included in their discussion of the questionnaire as a technique of gathering information from widely scattered sources is this advice:

. . . first, do not undertake a questionnaire study unless the problem is really an important one--not to you as an individual, but to education; second, devise your questionnaire so that it will not make any more demands on the time of the respondent than necessary.²

Other directives to consider while formulating a questionnaire are presented:

When framing his questionnaire, one will therefore bear in mind the demands which he is making upon another person's time.

1. One can scrupulously weed out every trivial question.
2. One can make the responses simple.

¹Carter V. Good, A. A. Barr, and Douglas E. Seates, The Methodology of Educational Research (New York: Appleton-Century-Crofts, Inc., 1941), p. 324.

²Ibid., p. 333.

3. One should study his questions assiduously to see that no unnecessary specifications or details are included in them.
4. One should not ask for information which is obtainable from documentary sources available to the reader.
5. Questions should apply to situation of respondent.¹

In determining words, phrases, and expressions to ask the question, and in fashioning the question as it would be presented to the respondent, the rules given by Symonds as being helpful in preparing questions for the schedule of an investigation were observed:

1. The number of questions should be small.
2. Questions should be brief.
3. Questions should cover information desired.
4. Questions should be simple enough to be understood.
5. Questions should be unambiguous.
6. Questions should be specific, not general.
7. Questions should be stated in acceptable language.
8. Questions should be arranged that the answers can be made by checking.
9. Avoid leading questions.
10. Ask questions that will be answered.²

¹Ibid., pp. 337-338.

²Percival M. Symonds, Diagnosing Personality and Conduct (New York: D. Appleton-Century Company, 1931), pp. 135-137.

APPENDIX C

QUESTIONNAIRE USED IN SURVEY, MAY, 1965

PRESENT STATUS

1. What is your position in your high school? How long have you served in this capacity?
_____ Director of Extracurricular Theatre Activities for _____ years.
_____ Teacher of Theatre for _____ years.
2. Which of the following apply to you? Please indicate with a check.
_____ Michigan Secondary Provisional Certificate _____ B. A. or B. S.
_____ Michigan Secondary Permanent Certificate _____ M. A.
_____ Other certification _____ Ph. D.
_____ (Please specify.) _____ Grad work without degree
3. What is the approximate number of students enrolled in your high school? _____
Grades 9 - 12 _____ or grades 10 - 12 _____.
4. How many extracurricular school plays/musicals have you directed this school year? _____
How many plays/musicals has your school presented this year? _____
If you haven't directed them all, who are the other directors? (name and position)

5. Is directing an addition to a normal class load? Yes _____ No _____
If no, by how many classes is that class load lightened? _____
6. Do you receive extra pay for your directing responsibilities? Yes _____ No _____
If yes, how much per play? \$ _____
7. What has been your teaching assignment this year?

First Semester		Second Semester	
Area	No. of Classes	Area	No. of Classes
Theatre	_____	Theatre	_____
Speech	_____	Speech	_____
Oral English	_____	Oral English	_____
English	_____	English	_____
_____	_____	_____	_____
_____	_____	_____	_____

UNDERGRADUATE STUDY

1. What was your undergraduate major? _____
How many hours of credit did you earn in your major? Term hrs: _____ Sem. hrs: _____
2. What was your undergraduate minor(s)? _____
How many hours of credit did you earn in your minor(s)? Term: _____; _____ Sem: _____; _____
3. Did you practice teach? Yes _____ No _____ If yes, in what subject? _____
4. Please indicate with a check those theatrical areas in which you earned undergraduate credit.

_____ Intro to Theatre	_____ Lighting	_____ Playwrighting
_____ Play Production	_____ Costuming	_____ Stagecraft
_____ Direction	_____ Scene design	_____ (set construction)
_____ Acting	_____ Theatre history	
5. What other undergraduate courses have you taken that have helped you in your teaching and directing responsibilities in theatre?

6. Do you consider your undergraduate training adequate for your directing and/or teaching responsibilities in theatre? Yes _____ No _____
If no, please indicate with a check those areas in which you feel you should have had more or better training.

<input type="checkbox"/> Direction	<input type="checkbox"/> Lighting	<input type="checkbox"/> Costuming	<input type="checkbox"/> Playwrighting
<input type="checkbox"/> Scene Design	<input type="checkbox"/> Stagecraft	<input type="checkbox"/> Acting	<input type="checkbox"/> Theatre History
<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____		

(Please specify.)

(Please specify.)

GRADUATE STUDY

1. Do you have a graduate degree? Yes _____ No _____ If yes, what degree? _____

2. How many hours of graduate work have you earned? Term: _____ Sem: _____

How many hours were in theatre? Term: _____ Sem: _____
Please indicate with a check those theatrical areas in which graduate credit was earned.

<input type="checkbox"/> Direction	<input type="checkbox"/> Lighting	<input type="checkbox"/> Costuming	<input type="checkbox"/> Playwrighting
<input type="checkbox"/> Scene Design	<input type="checkbox"/> Stagecraft	<input type="checkbox"/> Acting	<input type="checkbox"/> Theatre History
<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____		

THEATRICAL PARTICIPATION

1. In what areas did you participate in college/university productions?

<input type="checkbox"/> Acting	<input type="checkbox"/> Director	<input type="checkbox"/> Ass't. Director	<input type="checkbox"/> Lighting
<input type="checkbox"/> Stage Manager	<input type="checkbox"/> Properties	<input type="checkbox"/> Publicity	<input type="checkbox"/> Sound
<input type="checkbox"/> Set Construction	<input type="checkbox"/> Costuming	<input type="checkbox"/> Business	<input type="checkbox"/> Make-up

2. What other theatrical experience have you had?

<input type="checkbox"/> Summer Stock Equity	<input type="checkbox"/> Professional
<input type="checkbox"/> Summer Stock Non-equity	<input type="checkbox"/> Other _____
<input type="checkbox"/> Community	

3. In what areas did you participate?

Summer Stock Community Professional Other

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Acting
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Directing
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Stage Managing
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Properties
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Lighting
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Set Construction
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Business
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Publicity
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Sound
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Costuming
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Make-up
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Other _____
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Other _____

I would like to receive a compilation of the results.

Name: _____

Address: _____

APPENDIX D

COVER LETTER SENT IN SURVEY, MAY, 1965

MICHIGAN STATE UNIVERSITY EAST LANSING

COLLEGE OF COMMUNICATION ARTS • DEPARTMENT OF SPEECH

Dear Director of Theatre

As part of Michigan State University's continuing study of the speech programs in secondary schools, we are hoping you can take a few minutes from your busy schedule to fill out the enclosed questionnaire. You will also find enclosed a stamped, self-addressed envelope for your reply.

This study examines the training of secondary teachers of theatre, and seeks to supplement the 1962 survey conducted by Donald Heady which was concerned with the curricular and extracurricular theatrical programs in Michigan high schools. The focus of this survey is on the training of the teachers responsible for such programs.

We hope that the information gathered from this survey will be of value in charting future curricular developments in the training of teachers of theatre and speech.

If you would like a compilation of the results of this survey, please indicate same on the questionnaire and we will gladly send you this information.

Sincerely,

A handwritten signature in cursive script, appearing to read "F. Alexander", written over a large, stylized, handwritten letter "A" that serves as a decorative initial.

Dr. Frederick Alexander
Director, Speech Education

APPENDIX E

RETURN ENVELOPE PROVIDED IN SURVEY, MAY, 1965

Miss Mary Bosch, Project Director
Department of Speech
Michigan State University
East Lansing, Michigan

APPENDIX F

QUESTIONNAIRE USED IN VALIDATION SURVEY, JANUARY, 1966

SURVEY CHECK SHEET

Size of School: 0-500 enrollment ☐ 501-1500 ☐ over 1500 ☐

Director of plays? Yes ☐ No ☐ For how many years?
 If director, are you paid? Yes ☐ No ☐ Have lighter class load? Yes ☐ No ☐
 How many plays do you direct per year? How many plays does school produce in all?
 Teacher of theatre? Yes ☐ No ☐ For how many years?

Certification: Michigan Provisional Secondary? Yes ☐ No ☐ Michigan Permanent
 Secondary? Yes ☐ No ☐ Other certification? Yes ☐ No ☐

Degree: Bachelor's degree? Yes ☐ No ☐ Master's degree? Yes ☐ No ☐

Undergraduate major:

Undergraduate minor(s):

Subject area of student teaching:

Evaluation of undergraduate training: Adequate ☐ Inadequate ☐

Graduate Credit? Yes ☐ No ☐ Total graduate hours Graduate Credits in Theatre

College/University Theatre Courses:

	Received Undergrad- uate Credit In:	Want or Need More Training In:	Received Grad uate Credit In
Directing	<input type="text"/>	<input type="text"/>	<input type="text"/>
Scene Design	<input type="text"/>	<input type="text"/>	<input type="text"/>
Lighting	<input type="text"/>	<input type="text"/>	<input type="text"/>
Stagecraft	<input type="text"/>	<input type="text"/>	<input type="text"/>
Costuming	<input type="text"/>	<input type="text"/>	<input type="text"/>
Acting	<input type="text"/>	<input type="text"/>	<input type="text"/>
Playwrighting	<input type="text"/>	<input type="text"/>	<input type="text"/>
Theatre History	<input type="text"/>	<input type="text"/>	<input type="text"/>

Check if you have participated in Summer Stock Equity ☐ Summer Stock Non-Equity ☐
 Community Theatre ☐ Professional Theatre ☐ Other non-educational theatre ☐

Theatrical Participation	As Undergraduate	In non-Educational Theatre
Acting	<input type="text"/>	<input type="text"/>
Stage Managing	<input type="text"/>	<input type="text"/>
Set Construction	<input type="text"/>	<input type="text"/>
Direction	<input type="text"/>	<input type="text"/>
Properties	<input type="text"/>	<input type="text"/>
Costuming	<input type="text"/>	<input type="text"/>
Assistant Director	<input type="text"/>	<input type="text"/>
Publicity	<input type="text"/>	<input type="text"/>
Business	<input type="text"/>	<input type="text"/>
Lighting	<input type="text"/>	<input type="text"/>
Sound	<input type="text"/>	<input type="text"/>
Make-up	<input type="text"/>	<input type="text"/>
None	<input type="text"/>	<input type="text"/>

☐ I wish to receive a tabulation
 of the results of this survey.

Name
 Address

APPENDIX G

COVER LETTER SENT IN VALIDATION SURVEY, JANUARY, 1966

January 8, 1966

Dear Director of Theatre:

Last spring a survey was conducted by Michigan State University's speech education department to examine the status and training of those teachers now responsible for theatre in Michigan high schools, in curricular and/or extracurricular activities. A two-page questionnaire was sent to all directors of theatre in Michigan high schools in an effort to acquire pertinent information.

From the response, we were able to reach certain conclusions concerning the status, responsibilities, training, and experience of teachers and directors of Michigan high school theatre.

In order to substantiate these conclusions, we are asking for your help. A select number of high school theatre personnel, like yourself, are being asked to fill out the attached check sheet and to return it in the enclosed self-addressed envelope. From your answers we hope to find supporting evidence for the conclusions reached by an analysis of the original replies.

Your response is extremely important in finalizing the analysis. We would appreciate very much your taking a few minutes of your time to fill out the check sheet and to return it for immediate tabulation.

If you would like to receive a final tabulation of the results of this survey, please indicate this in the space provided on the check sheet.

Thank you in advance for your time and effort and interest.

Sincerely,

Mary Bosch

Mary Bosch
Project Director

APPENDIX H

TABULATION OF JANUARY 1966 SURVEY

TABULATION OF JANUARY 1966 SURVEY

Category	A		B		C	
	No.	%	No.	%	No.	%
Director	8	100	10	90.9	10	100
1 year	0	0	3	30	3	30
2 years	1	12.5	1	10	4	40
3 years	0	0	3	30	1	10
4-6 years	2	25	0	0	2	20
7-10 years	0	0	1	10	0	0
11-19 years	1	12.5	1	10	0	0
20 + years	4	50	1	10	0	0
Compensation:						
Paid	6	75	8	80	8	80
Lighter Class Load	0	0	1	10	0	0
Neither	2	25	1	10	2	20
Both	0	0	0	0	0	0
How many plays directed by respondents?						
1	0	0	1	10	6	60
2	8	100	7	70	3	30
3	0	0	2	20	1	10
How many plays does school do?						
1	0	0	1	10	4	40
2	4	50	7	70	5	50
3	4	50	2	20	0	0
4	0	0	0	0	1	10
Directs All	4	50	10	100	6	60
Teacher	7	87.5	6	54.5	0	0
1 year	1	14.4	2	33.3		
2 years	2	28.7	1	16.6		
3 years	1	14.4	1	16.6		
4-6 years	1	14.4	0	0		
7-10 years	0	0	1	16.6		
20 + years	2	28.7	1	16.6		
Mich. Prov. Sec.	1	12.5	8	72.8	6	60
Mich. Perm. Sec.	6	75	3	27.2	4	40
Other	1	12.5	0	0	0	0

TABULATION OF JANUARY 1966 SURVEY (continued)

Category	A		B		C	
	No.	%	No.	%	No.	%
Bachelor's	5	62.5	9	81.8	9	90
Master's	3	37.5	2	18.2	1	10
Undergrad Major:						
Speech	2	25	6	54.5	2	20
Theatre	0	0	0	0	0	0
Speech + Theatre	2	25	1	9.1	0	0
English	3	37.5	4	36.4	4	40
Speech +	0	0	0	0	1	10
Other	1	12.5	0	0	3	30
Undergrad Minor:						
Speech	1	12.5	1	9.1	2	20
Theatre	1	12.5	0	0	0	0
English	1	12.5	4	35.4	1	10
Social Studies	1	12.5	5	45.5	1	10
Speech +	0	0	1	9.1	0	0
English +	2	25	1	9.1	0	0
Speech + English	1	12.5	0	0	0	0
Other	1	12.5	0	0	3	30
Student Teaching						
Subject Area:						
English +	1	12.5	0	0	0	0
Speech	2	25	2	18.1	2	20
Theatre + English	0	0	0	0	1	10
Speech + Theatre	0	0	2	18.1	0	0
Speech + English	2	25	5	45.5	0	0
English	2	25	2	18.1	2	20
Social Studies	0	0	0	0	2	20
Other	1	12.5	0	0	3	30
Adequate	5	62.5	5	45.5	3	30
Inadequate	3	37.5	6	54.5	7	70
Graduate Credit	6	75	7	63.6	6	60
Total Hours	178		125		113	
Total in Theatre	89	52.8	44	35.2	4	3.5
Undergrad Credit						
Theatre Courses:						
Directing	5	62.5	6	54.5	2	20
Scene Design	4	50	0	0	2	20
Lighting	3	37.5	2	18.1	2	20
Stagecraft	3	37.5	7	63.6	3	30
Costuming	3	37.5	7	63.6	3	30
Acting	5	62.5	7	63.6	6	60

TABULATION OF JANUARY 1966 SURVEY (continued)

Category	A		B		C	
	No.	%	No.	%	No.	%
Playwrighting	1	12.5	0	0	2	20
Theatre History	5	62.5	7	63.6	6	60
None	2	25	0	0	1	10
All	0	0	0	0	0	0
Theatre Courses Where More Training Desired or Needed:						
Directing	1	12.5	4	36.4	4	40
Scene Design	1	12.5	8	72.8	4	40
Lighting	2	25	9	81.8	5	50
Stagecraft	3	37.5	6	54.5	5	50
Costuming	1	12.5	7	63.6	3	30
Acting	1	12.5	4	36.4	0	0
Playwrighting	1	12.5	5	45.5	0	0
Theatre History	2	25	6	54.5	0	0
Graduate Credit Theatre Courses:						
Directing	4	50	4	36.4		
Scene Design	5	62.5	1	9.1		
Lighting	3	37.5	2	18.1		
Stagecraft	3	37.5	2	18.1		
Costuming	3	37.5	1	9.1		
Acting	3	37.5	2	18.1		
Playwrighting	4	50	0	0		
Theatre History	3	37.5	2	18.1		
Participation:						
Summer Stock						
Equity	2	25	1	9.1	0	0
Non-Equity	4	50	0	0	1	10
Community	6	75	3	27.3	3	30
Professional	2	25	0	0	0	0
Other	5	62.5	0	0	2	20
None	0	0	9	81.8	7	70
Theatrical Participa- tion as Undergrad:						
Acting	8	100	8	72.8	7	70
Stage Manager	5	62.5	4	36.4	2	20
Set Construction	6	75	7	63.6	3	30
Directing	8	100	5	45.5	4	40
Properties	7	87.5	7	63.6	4	40

TABULATION OF JANUARY 1966 (continued)

Category	A		B		C	
	No.	%	No.	%	No.	%
Costuming	7	87.5	4	36.4	3	30
Ass't Director	3	37.5	3	27.3	4	40
Publicity	6	75	6	54.5	5	50
Business	1	12.5	4	36.4	1	10
Lighting	5	62.5	6	54.5	2	20
Sound	4	50	5	45.5	0	0
Make-up	7	87.5	7	63.6	2	20
None	0	0	1	9.1	1	10
Participation in						
Non-Educational						
Theatre:						
Acting	4	50	3	27.3	1	10
Stage Manager	2	25	1	9.1	1	10
Set Construction	2	25	2	18.1	1	10
Directing	3	37.5	0	0	0	0
Properties	2	25	3	27.3	1	10
Costuming	2	25	0	0	1	10
Ass't Director	1	12.5	0	0	0	0
Publicity	2	25	0	0	1	10
Business	1	12.5	0	0	1	10
Lighting	2	25	1	9.1	1	10
Sound	2	25	1	9.1	1	10
Make-up	3	37.5	2	18.1	0	0
None	2	25	9	81.8	7	70

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