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ABSTRACT

A STUDY OF COMMUNICATION OF PERCEPTION OF CHARACTER AMONG ACTORS, DIRECTOR, AND AUDIENCE USING Q METHODOLOGY

by Allen Neal Kepke

The purpose of the study was to gain further understanding of the communication process in theatrical production as it related to the formation of perception of characters. The study attempted to provide an empirical description of character among actors, director, and audience. An attempt was made to trace descriptively the pattern of development of the perceptions of characters from before rehearsals to after performance.

By examining various kinds of perceptions several questions may be answered:

1. What effect may communication between the actors and director have upon character perception? How do the perceptions change?

2. What differences, if any, exist between the characters as perceived in the imaginations of the actors and director and their perceptions of the characters-as-played?

3. Do the actors tend to perceive characters in terms of their perception of themselves?

4. How closely do the characters perceived by the actors and director relate to those perceived by the audi-

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ence? To what extent do the actors and director communicate to an audience what they try to communicate?

5. Do audience members tend to perceive characters in terms of their perceptions of themselves?

An instrument by which subjects could describe their perceptions of the characters was constructed using Q methodology. Each description required a different Q-sort.

The subjects of the study included the director of a production of A Streetcar Named Desire, the actors who played the characters of Blanche, Stella, and Stanley in that production, and a sixteen-member audience sample who viewed the opening night performance of that study.

The actors and the director were asked to describe their perceptions of the characters, themselves, their ideal selves, and their characters-as-played at various times throughout the rehearsal and performance period. The members of the audience sample were asked to describe their perceptions of themselves and their perceptions of the characters as they were performed on opening night. The actors and director kept diaries of their thoughts and experiences concerning the characters. The researcher conducted focused interviews with the actors and director.

The Q-sorts (perceptions) were organized into two matrices. One included the Q-sorts done by the actors and the director. The other included the Q-sorts done by the members of the audience sample. Within each matrix each

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Q-sort was correlated with every other Q-sort.

Each matrix of correlations was factor analyzed, first by principle axis solution and then rotated to a varimax solution, which is an orthogonal rotation to approximate Thurstone's simple structure.

On the basis of the data collected it was possible to answer the questions posed by the study in more detail than can be presented here. It was impossible to generalize from data collected on only one show; however, it was possible to interpret them and to speculate upon them.

The Q-sort seemed to be a valuable instrument to measure empirically the perceptions of character in this play. The factors which were derived from the Q-sort data provided a general picture of the perceptions of each of the characters. The comparison of Q-sorts pointed out specific similarities and differences in perception and specific changes in perception. The correlation of Q-sorts provided a measurement of the degree and direction of similarity among perceptions.

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A STUDY OF COMMUNICATION OF
PERCEPTION OF CHARACTER AMONG
ACTORS, DIRECTOR, AND AUDIENCE
USING Q METHODOLOGY

By

Allen Neal Kepke

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CHAPTER I

THE PROBLEM

The direction of a play is a complex undertaking. The director is ultimately responsible for the success or failure of every facet of the production process. He becomes involved with problems of scene design, costume design, and other elements involving the visual appearance of the production.

The central problem of the director, however, is to transfer the cold, black print of a play script into "living" theatre. The group of actors who portray the characters in the play is one of the primary elements of production with which he works. The characters are the basic material of the playwright. Therefore, the manner in which they are portrayed is essential to the success of the production.

The director studies the play carefully to determine the personal characteristics of each character. He may do research on the period or location in which the characters are placed. He may study other works by the same playwright to determine the similarities and differences among characters. At the completion of this research he should have a clear perception of the personality of each important

character.

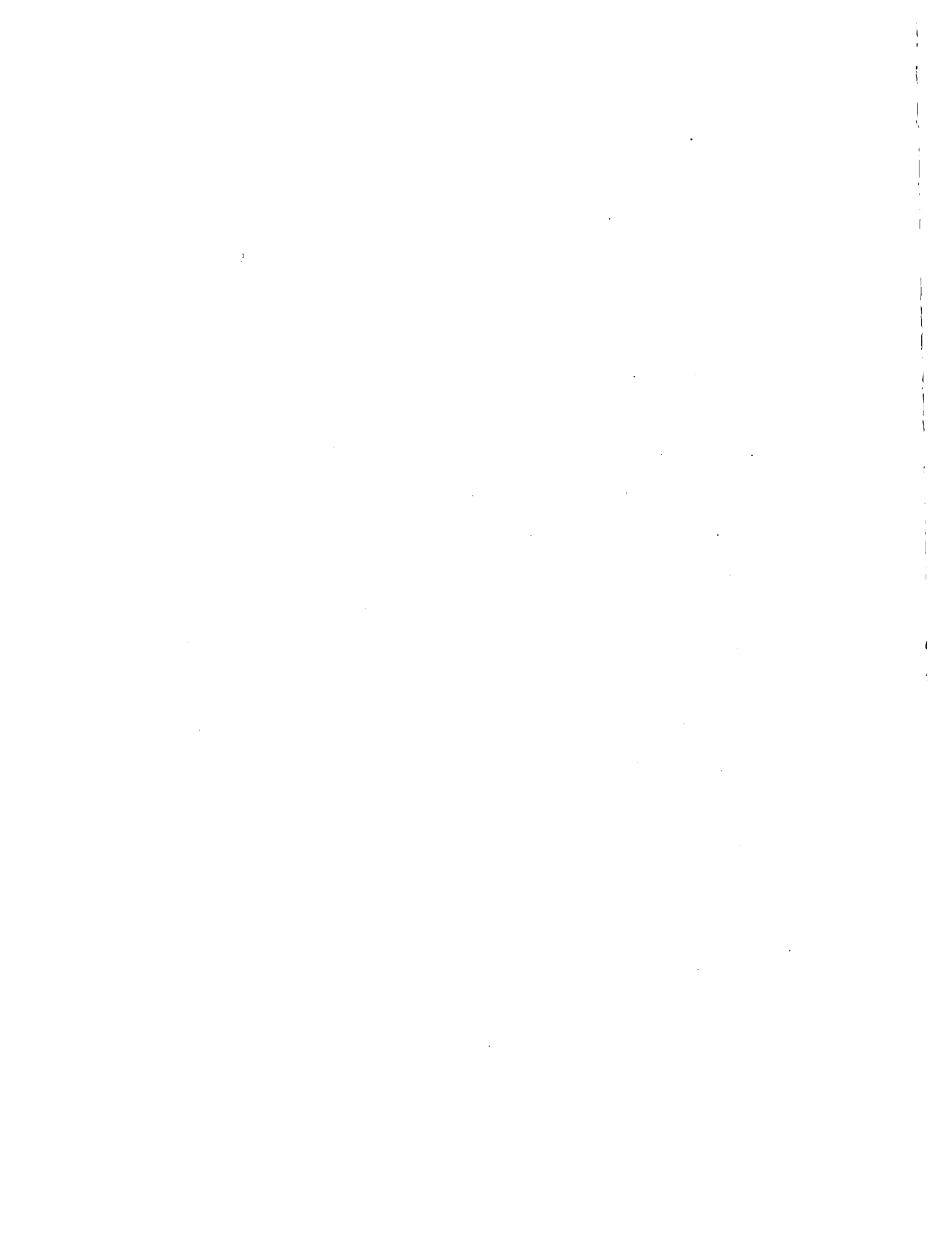
The director then chooses the actors to portray these characters. At the tryout session the director has in mind his perceptions of the characters while he views the efforts of the aspiring actors. He casts the actors whom he feels will be able to portray most nearly his perceptions of the characters.

The director brings his perceptions of the characters, and the actors bring their perceptions of the characters to the rehearsal period. These perceptions may be very similar, very different, or somewhere between the two extremes.

One of the goals of the rehearsal period is to reach an agreement on the perception of each character. This may mean that the actor adopts the perception of the director, that the director adopts the perception of the actor, or that a compromise perception is reached.

Another goal of the rehearsal period is to direct the actors to portray the characters as they are perceived. Simple agreement on a perception of a character is no guarantee that it will be portrayed in accordance with that agreement.

The final goal of any dramatic production is performance before an audience. It is necessary that the cast be able to communicate effectively their perceptions of characters to the members of the audience.



The foregoing is admittedly an over simplified picture of the production process. However, it serves to illustrate problems in communication of perception of characters.

Statement of the Problem

The approach to the problem

This study was concerned with communication of perception of character within the production process. It concerned communication of two types: director-actor communication and cast-audience communication. The director and actors communicate their perceptions of the characters in an effort to reach agreement. The actors communicate their performance of the characters to the members of the audience.

There is one other area of communication--perhaps the most crucial--communication between the playwright and the director. This area has been eliminated from this study, not because it was deemed unimportant, but because the playwright was inaccessible.

The study made the assumption that the director, as he prepared for the production, perceived the characters acting and interacting on the stage. Similarly it assumed that the actor, as he worked on his role, perceived the character as a "living" person in relation to other characters and to the play as a whole. Finally it assumed that audience members who saw the play perceived the characters

as they were performed.

The problem

The purpose of the study was to gain further understanding of the communication process in theatrical production as it related to the formation of perception of characters. The study attempted to provide an empirical description of character among actors, director, and audience. An attempt was made to trace descriptively the pattern of development of the perceptions of characters from before rehearsals to after performance.

The perceptions of the characters held by the actors and director were compared. The perceptions of the characters by the actors and director were compared to their perceptions of the characters as they were performed (characters-as-played). The perceptions of the characters held by the actors and the director were compared to the perceptions by the members of the audience of the characters-as-played. The perceptions of self by the actors and the audience were compared to their perceptions of the characters.

By examining these various kinds of perceptions several questions may be answered:

1. What effect may communication between the actors and director have upon character perception? How do the perceptions change?

2. What differences, if any, exist between the characters as perceived in the imaginations of the actors

and director and their perceptions of the character-as-played?

3. Do the actors tend to perceive characters in terms of their perceptions of themselves?

4. How closely do the characters perceived by the actors and director relate to those perceived by the audience? To what extent do the actors and director communicate to an audience what they try to communicate?

5. Do audience members tend to perceive characters in terms of their perceptions of themselves?

Significance of the study

Much of the writing and discussion concerning the art of the theatre is highly subjective. This is true of any endeavor which is an art form. Experts differ on theories of theatrical art as well as on practical methods of attaining satisfying productions. As a result there seems to be a definite need to accumulate empirical data concerning the creation of a theatrical production.

The specific need which prompted this study is the desirability of more effective communication between actors and director and between cast and audience. These two areas are crucial in the production of a play. If the director is unable to communicate with the actors, the production may be unfocused and chaotic. If the cast is unable to communicate with an audience, the production has failed.

Many impressions may be communicated to an audience

during a production. Impressions of light, shadow, sound, color, space, spectacle, rhythm, music, mood, intellectual meaning and emotional impact may be among them. Certainly the characters of the play are prominent among these impressions. This study was concerned only with the communication of the personalities of the characters.

Organization of the thesis

The thesis was organized into six chapters. The second chapter discusses the preparations made for the study. The third chapter deals with the procedures of the study itself. The fourth chapter presents the results of data from the actors and director. Chapter Five presents the results of the audience data. In the sixth chapter the conclusions of the study are offered.

CHAPTER II

PREPARATION

This chapter includes a discussion of the literature related to this study and a discussion of the search for a technique by which this study could be carried out.

Related Literature

The literature related to this study may be divided into three general classifications: studies in theatre, studies in the perception of other persons usually conducted by sociologists, and studies concerning perception of personality conducted by psychologists.

Theatre studies

The amount of empirical research on the theatrical art form is small. Only three studies appear to be related to this investigation. Smith constructed a semantic differential instrument to describe theatre concepts.¹ He was interested in the general reaction of members of the audience to the production as a whole. He asked audience members to make judgments about the production using such bi-polar adjective sets as: true-false, weak-strong, slow-fast,

¹Raymond G. Smith, "A Semantic Differential for Theatre Concepts," Speech Monographs, XXVIII, No. 1 (March, 1961), pp. 1-8.

lenient-severe, beautiful-ugly. The study was not specifically concerned with characterization.

Mabie reported a portion of the results of several students who were conducting research on audience response.¹ These studies mechanically measured the level of audience interest during a performance. Audience members were asked simply to indicate their level of interest while watching a play. They were in no way asked to describe what they saw.

Whitehill and Kodman conducted a study which was very similar in intent to this one.² Their purpose was to evaluate the communication of the conception of a character. They asked the "producers" of a play to describe the character. These descriptions revealed a strong concensus concerning the character of the Reverend Mr. Combermere, a clergyman. The authors referred to the character as a "stereotype" of a clergyman. From the adjectives used to describe the clergyman five words were selected as particularly apt. They were: benevolent, childish, naive, modest, and amusing.

After each performance audience members were asked five multiple choice questions concerning the character of the clergyman. In each set of possible answers for these

¹E. C. Mabie, "The Responses of Theatre Audiences, Experimental Studies," Speech Monographs, XIX, No. 4 (November, 1952), pp. 235-243.

²Buell Whitehill, Jr. and Francis Kodman, Jr., "A Study of Audience Reaction to a Stereotype Character," Educational Theatre Journal, IV, No. 2 (1952), pp. 139-142.

questions one of the five adjectives was included. In addition they were asked what they remembered about the clergyman and how they would describe the clergyman in their own words. There was no attempt to elicit the opinion of the actor playing the clergyman.

In reporting the results the authors counted and ranked the frequency of responses. The five adjectives chosen by the "producers" were the five adjectives most frequently used by the members of the audience sample. From this evidence they concluded that the "producers" were very successful in communicating the character of the clergyman.

Although the Whitehill-Kodman study and this study were similar in intent, the methodology differed markedly and, therefore, the results are not comparable.

Perception studies

The phenomenon of perception of other persons has interested social psychologists as a subject for research. Their interest, however, has been limited to perception as it related to social interaction. What clues to potential behavior were perceived? How were perceptions influenced by social situations? How were perceptions changed by bias?¹

Tagiuri used the term person perception "whenever the perceiver regards the object as having the potential of

¹Jerome S. Bruner and Renato Tagiuri, "The Perception of People," Handbook of Social Psychology, ed. Gardner Lindzey (Cambridge: Addison-Wesley Publishing Company, Inc., 1954), II, pp. 634-650.

representation and intentionality."¹ The interest here was in the person as part of an environmental framework. One person perceiving another formed a field for interaction. It was the nature of this interaction and the reasons for it which most interested the researchers in social psychology. A simple description of qualities which distinguished one person from another was not of interest to these researchers.

Personality studies

Osgood, Suci, and Tannenbaum discussed the applicability of semantic differentials to research in personality.² They urged it as a means of measuring differences of meaning among individuals or groups and changes in personality as a result of psychotherapy. They also suggested that it could be used as a means of quantifying subjective testing instruments.³ The emphasis in their studies was on its use to aid in solving theoretical and practical problems confronted by the clinical psychologist.

Many studies dealing with personality have used Q methodology. William Stephenson has been the strongest champion of Q methodology. He has set forth the basic principles of the method and has suggested possible applica-

¹Renato Tagiuri, "Introduction," Person Perception and Interpersonal Behavior, eds. Renato Tagiuri and Luigi Petrullo (Stanford: Stanford University Press, 1958), p. x.

²Charles E. Osgood, George J. Suci, and Percy H. Tannenbaum, The Measurement of Meaning (Urbana: University of Illinois Press, 1957), Chapter 6.

³Ibid., pp. 236-239.

tions.¹

The most extensive use of Q technique has been by "self psychologists" who have been interested in personality changes.² Many of these studies have attempted to evaluate the maladjustment of a person by viewing "discrepancies between one's self-perception and the perception of an ideal self."³ They have also tried to judge the value of therapy by examining self perceptions and ideal self perceptions.

There have been several other studies which are pertinent to this study. Munnally had therapists describe the behavior of clients in an effort to study systematically 'the therapist's impressions about the process of psychotherapy.'⁴ Morsh had students describe their teachers. This was less a description of a personality than a description of a person functioning in the role of a teacher.⁵ The study by Revie was similar to this study in that two persons judged a third person several times. Revie measured the

¹William Stephenson, The Study of Behavior (Chicago: The University of Chicago Press, 1953).

²J. R. Wittenborn, "Contributions and Current Status of Q Methodology," Psychological Bulletin, LVIII, No. 2 (1961), pp. 132-133.

³Ibid.

⁴Jum C. Munnally, "A Systematic Approach to the Construction of Hypotheses About the Process of Psychotherapy," Journal of Consulting Psychology, XIX (February, 1955), p. 20.

⁵Joseph E. Morsh, "The Q Sort Technique as a Group Measure," Educational and Psychological Measurement, XV (Winter, 1955), pp. 390-395.

concept of a pupil held by a teacher and a school psychologist to determine whether or not their opinions converged as a result of a "school psychological case study."¹

Block constructed a set of items in a Q-sort pack to be used by trained psychologists to describe patients. The items, however, are oriented to the professionally trained person and are too technical for the layman.²

Selection of a Method

In a study which purported to concern itself with communication of perception of character, the need was immediately apparent for a means of measuring or describing such perception empirically.

Criteria

What was needed for this study was a method which:

- (1) provided a means of describing perception of characters;
- (2) provided a measure of differences among individuals rather than deviations from the mean;
- (3) provided a means by which subjects may be compared;
- (4) did not take highly specialized training to administer and to interpret;
- (5) took a minimum amount of the subjects' time.

Personality tests

¹Virgil A. Revie, "The Effect of Psychological Case Work on the Teacher's Concept of the Pupil," Journal of Counseling Psychology, III, No. 2 (1956), p. 125.

²Jack Block, The Q-Sort Method in Personality Assessment and Psychiatric Research (Springfield: Charles C. Thomas, Publisher, 1961), pp. 7-10.

There were many measures of personality available. The Minnesota Multiphasic Personality Inventory, Rorschach Ink Blot Test, California Test of Personality, and Bernreuter Inventory were only a few. These tests, however, were largely interested in the deviation from the mean of the personality under study. The interpretation of these tests required special training, and their administration would take a prohibitive amount of the subjects' time.

Semantic differential

A semantic differential seemed to fit the above criteria. A pilot study was done in the spring of 1961 using a semantic differential. The semantic differential used was fairly standard in that subjects were asked to make judgments about the personality of characters within the structure of bi-polar adjective pairs. They were presented a seven-step continuum representing the words: extremely, quite, slightly neutral, slightly, quite, extremely, with bi-polar adjectives at each end. See Figure 1. The subject

Strong	___:	___:	___:	___:	___:	___:	___:	Weak
Insecure	___:	___:	___:	___:	___:	___:	___:	Secure

Fig. 1--Example of choices available in a semantic differential

was asked to check the appropriate line. If the character being described was neither weak nor strong, he checked the center line. If the character was extremely secure, he checked the line nearest the word "secure."

One objection to the use of a semantic differential, a rating technique, was that each scale is considered without reference to the other scales. The subject is asked to make a judgment about the "strong-weak" continuum, for example, without reference to the "insecure-secure" continuum. This study needed a technique which provided an opportunity for the subject to make judgments according to a hierarchy of "appropriateness."

Another objection to the use of a semantic differential was the possibility of skewed results as an outgrowth of individual marking tendencies. One subject may tend to rate toward the extremes of the scale; whereas, another subject may tend to cluster his ratings toward the center of the scale habitually. Therefore, "disagreement" may be revealed which is a result of marking tendencies rather than a result of differences in perception.

A further objection to the use of a semantic differential was voiced strongly by some of the pilot study subjects. They felt that some of the bi-polar adjective pairs seemed false or questionable. They doubted the absolute polarity of some of the adjective pairs.¹

¹Since these objections were made, data have been collected which appear to support them. Thomas Danbury of the Communications Research Center of Michigan State University has recently conducted an unpublished investigation of bi-polarity of scale elements, using scales concerned with the credibility of information sources. In sixty-eight observations he found that the negative relationship among forty scales ranged from $-.748$ to $.073$ with the median negative relationship being $-.529$. This suggests that the

Another objection concerned the possibility of human error. Responses of the subjects to a semantic differential had to be transferred by hand to be encoded for machine scoring and analysis. There was a strong possibility of human error influencing the results when large numbers of responses had to be handled.

Q-sort

Q-sort methodology seemed to fit the established criteria. It could be used to describe perceptions of personality. It was well suited to measure differences among individuals. It did not take the same degree of highly specialized training to administer or to interpret that the personality inventories did. It could be done efficiently by the subjects.

Q-sort, as a ranking rather than rating technique, allows the subject to make judgments according to a hierarchy of "appropriateness" within the context of a pool of concepts rather than taking them one-at-a-time. He has to make decisions about one personality characteristic in reference to many other personality characteristics.

Q-sort did not have the problems of bi-polarity inherent in a semantic differential, and a recently developed scoring technique which can be used in Q-sorting lowered the

assumptions of bi-polarity among some adjective pairs may be unwarranted.

possibility for human error.¹ Therefore, Q-sort was chosen as the method by which perceptions of characters would be measured.

Criticism of Q methodology

Cronbach and other respected scholars have leveled criticisms at Q-sort as a research method. Remmers has summarized these criticisms.²

The use of analysis of variance in Q studies has been judged to be inappropriate. No use was made of that technique in this study.

The process of selection of items has been criticized because of the undefined nature of the population from which they must be chosen. Rather elaborate measures were taken in this study to minimize any bias in selection on the part of the researcher and to choose items from a large population.³

The value of the use of a forced distribution of items has been questioned. Elock has summarized the arguments favoring forced distribution as opposed to those favoring unforced distribution.

¹Jack G. Prather, "Punched-Card Q-Sorting: A Machine Method for Q Deck Preparation and Scoring" (Communications Research Center, Michigan State University, January, 1963). (Nineographed.)

²H. H. Remmers, "Rating Methods in Research on Teaching," Handbook of Research on Teaching, ed. N. L. Gage (Chicago: Rand McNally and Company, 1963), pp. 363-364.

³See Chapter III.

1) The unforced Q-sorting procedure obscures recognition of the correspondences existing among evaluations of personality where the forced Q-sorting procedure permits a clear assessment of degree of equivalence.

2) The unforced Q-sorting procedure tends to provide fewer discriminations than the forced Q-sorting procedure and consequently, is more susceptible to the Darnum effect. . . .

3) The unforced Q-sorting procedure is not more reliable than is the forced Q-sorting procedure, even though with the latter procedure judges are required to make discriminations they otherwise are inclined not to offer.

4) The unforced Q-sorting procedure does not appear to provide information not also, and more easily, accessible through the forced Q-sorting procedure.

5) The unforced Q-sorting procedure provides data which is unwieldy and at times impossible to work with where the forced Q-sorting procedure provides data in a convenient and readily processed form.¹

The appropriateness of correlational factor analysis for Q studies has been brought into question. The use of correlational factor analysis was not a severe restriction in this study since the same item sample was used throughout it, and since the major interest of the study was in relative differences among perceptions rather than in measurement in any absolute sense. Researchers using Q methodology have been wisely cautioned to capitalize on its advantages and to minimize its shortcomings.²

¹Elock, Ibid., p. 78.

²Remmers, Ibid., p. 364.

CHAPTER III

PROCEDURE

In this chapter the procedural detail of the study is presented. The description and use of the measuring instrument are discussed. The play and the characters used in the study are described. The participants and their selection are discussed. The procedural detail and matters of timing are presented.

The Instrument

Description of G-technique

The technique used in this study is an adaptation of the technique proposed by Stephenson. The basic principle behind the technique is to induce the subject perceiving a personality to rank a series of items (in this case descriptive adjectives) in a rank order from those which are most descriptive to those which are least descriptive of the personality being perceived.

Each perceiver is asked to sort the items into a forced distribution pattern. There are eleven ranks, numbered from zero to ten. The perceiver is told that the higher the number of the rank card, the more descriptive are the adjectives to be assigned to the card. That is, the most



descriptive adjectives should be assigned to rank ten. Conversely the least descriptive should be assigned to rank zero. Similarly rank nine should contain the most descriptive of the remaining adjectives, and rank one should have the least descriptive of the remaining adjectives.

The distribution pattern is structured so that the terminal ranks, ten and zero, have three cards assigned to each. Working toward the middle, ranks nine and one have four cards each; ranks eight and two and ranks seven and three contain six cards each; ranks four and six have seven cards each; and rank five has eight cards. See Figure 2.

	Less Descriptive					More Descriptive					
Rank	0	1	2	3	4	5	6	7	8	9	10
Number of items	3	4	6	6	7	8	7	6	6	4	3

Fig. 2.--Distribution of Q-sort items (n=60)

This method of description requires careful discrimination. Meaningful decisions have to be made by the perceiver at all levels. He has to decide which are the three most descriptive words, then the next four most descriptive words, and so forth. By the time he reaches the eight cards in rank five, they are usually words which do not apply in a given description or words which convey no significant meaning to him.

Selecting the items.--The goal in selecting items is to develop a comprehensive and discriminating set of adjectives appropriate to the description of personality. The interest is in those kinds of words commonly used to describe one's self, other persons, and characters in plays--words descriptive of personality. Although sixty words are used in the final Q-deck, many more were considered.

The first step in construction of the present Q-deck was to gather as many descriptive adjectives as possible.¹ Dale's list of three thousand familiar words was consulted, and adjectives descriptive of personality were taken from it.² Many adjectives were borrowed from personality tests and inventories. Students and faculty members were asked to write "vivid and exciting" descriptions of five of their favorite characters in dramatic literature. Descriptive adjectives were taken from these descriptions as well as from descriptions of characters by playwrights in the published texts of plays. In this way a working list of 153 words was constructed.³

The working list was used in a preliminary study the purpose of which was to narrow the list to a more work-

¹See Stephenson, pp. 78-79, for a discussion of methods of item selection.

²See Edgar Dale and Jeanne S. Chall, "A Formula for Predicting Readability," and "Instruction," Educational Research Bulletin, XXVII (January and February, 1948), pp. 11-20, 28, and pp. 37-54.

³See Appendix A for a complete list.

able and representative number. Students and faculty members were asked to describe themselves and a favorite character in dramatic literature using the 153 words which had been dittod onto cards. They were asked to sort the words according to the pattern of distribution illustrated in Figure 3. They then transferred a record of their scoring

	Less Descriptive								More Descriptive						
Rank	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Numbers of items	4	4	6	10	15	15	15	15	15	15	15	10	6	4	4

Fig. 3.--Distribution of preliminary test Q-sort items (n=153)

to a chart.¹

The use of these words was then analyzed to determine the item variance and subject correlation. Words with a high variance, i.e. words which were given highly varied ranking by the participants, were placed on a preferred list because they discriminated well among subjects. They were words which were not consistently either strongly accepted or strongly rejected as descriptive of personality. They were words which likely would discriminate among types of persons.

Words which seemed to be used synonymously were

¹See Appendix B for instructions given to subjects and a copy of the pretest chart.

correlated. Among those words with high correlations (.50 or above), one was selected and others were omitted. For example the correlation between "ashamed" and "guilt-ridden" was .64. "Ashamed" was omitted for "guilt-ridden," since "guilt-ridden" provided a higher variance. The remaining words on the list were then reviewed for clarity of meaning, balance between positive and negative implications, and balance in terms of personality characteristics. The final list numbered sixty.¹

The Play

Selecting the play

The play, A Streetcar Named Desire, was chosen for this study. The choice of a play was limited to the four plays on the bill of the Michigan State University Theatre for the 1961-62 season. This limitation was imposed because of the time period during which the study had to be conducted. The four plays from which one could be chosen were: Born Yesterday, Dr. Faustus, The Good Women of Setzuan, and A Streetcar Named Desire. It was decided that, among the choices, Streetcar appeared to be best suited to the kinds of perceptions which this study attempted to measure. It had several strong, complex characters, and it was written in essentially a realistic style. The characters in Born Yesterday seemed superficial--almost stereotypes.

¹See Appendix C for the final list of words used.

Dr. Faustus concentrated on one character, and spectacle played a large part in its appeal. It was feared thatrecht's style in Goodwoman might dominate the importance of the characters.

The characters chosen for study were limited to three--Blanche, Stella, and Stanley--for several reasons. They were the three characters around whom the central problem of the play revolved. They were three characters who could lend themselves to varying interpretations. Using more than three characters was judged to be uneconomical.

Description of the characters

The following description of the characters, included to refresh the reader's memory, confines itself to the script of the author and to some published comments by Elia Kazan, the director of the New York production.

Blanche.--Blanche was described by the author as being about thirty years old. She has a delicate beauty which must avoid a strong light. "There is something about her uncertain manner, as well as her white clothes, that suggests a moth."¹ At various times throughout the text she was described as nervous, frightened, anxious, morbid, hysterical, flighty.

Elia Kazan called Blanche "desperate." Her goal is to "find Protection: the tradition of the old South says

¹Tennessee Williams, "A Streetcar Named Desire," in Drara on Stage, Randolph Goodman (New York: Holt, Rinehart and Winston, 1961), p. 318.

that it must be through another person."¹ She thinks of herself as being "special and different, out of the tradition of the romantic ladies of the past."² Kazan saw her in the beginning of the play as being "bossy yet helpless, domineering yet shaky."³ Later in the play, especially in connection with her relationship with Kitch the audience can see "how warm, tender and loving she can be."⁴ She was further described as "colorful, varied, passionate, lost, witty, imaginative."⁵ Her basic problem is that she is out of time with her surroundings. She tries to cling to a tradition which claims she is better, more cultured and superior. This attitude simply alienates her from her environment.

Stella.--Stella, Elanche's sister, was characterized by Williams as a "gentle young woman, about twenty-five, and of a background obviously quite different from her husband's."⁶

Kazan maintained that "Stella would have been Elanche except for Stanley."⁷ She is dependent upon Stanley to keep her from being bound to the same traditions Elanche is.

¹Elia Kazan, "The Director's Notebook," Ibid., p. 297.

²Ibid.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶Williams, Ibid., p. 317.

⁷Kazan, Ibid., p. 300.

Stella is a refined girl who has found a kind of salvation or realization, but at a terrific price. She keeps her eyes closed, even stays in bed as much as possible so that she won't realize, won't feel the pain of this terrific price. She walks around as if narcotized, as if sleepy, as if in a daze. She is waiting for the night. . . . She's in a sensual stupor. . . .

She has a paradise--a serenely limited paradise when Blanche enters--but Blanche makes her consider Stanley, judge Stanley and find him wanting, for the first time.¹ But it is too late. In the end she returns to Stanley.¹

Kazan included a note from Williams written during rehearsals of the New York production.

Gadge--I am a bit concerned over Stella in Scene One. It seems to me that she has too much vivacity, at times she is bouncing around in a way that suggests a co-ed on a benzedrine kick. I know it is impossible to be literal about the description 'narcotized tranquility' but I do think there is an important value in suggesting it, in contrast to Blanche's rather feverish excitability. Blanche is the quick, light one. Stella is relatively slow and almost indolent. Blanche mentions her 'Chinese philosophy'--the way she sits with her little hands folded like a cherub in a choir, etc. I think her natural passivity is one of the things that makes her acceptance of Stanley acceptable. She naturally 'gives in,' accepts, lets things slide, she does not make much of an effort.²

Stanley--Stanley was described as about twenty-eight or thirty years old. Williams gave a more complete description of him than of either of the other two characters.

He is of medium height, about five feet eight or nine, and strongly, compactly built. Animal joy in his being is implicit in all his movements and attitudes. Since earliest manhood the center of his life has been pleasure with women, the giving and taking of it, not with weak indulgence, dependently, but with the power and pride of a richly feathered male bird among hens. Branching out from this complete and satisfying center are all the auxiliary channels of his life, such as his

¹Ibid., p. 301.

²Ibid.

heartiness with men, his appreciation of rough humor, his love of good drink and food and games, his car, his radio, everything that is his, that bears his emblem of the gaudy seed-bearer. He sizes women up at a glance, with sexual classifications, crude images flashing into his mind and determining the way he smiles at them.¹

Kazan maintained that Stanley felt that Blanche was dangerous. She may ruin his home life. He was immensely self-satisfied.

Stanley is supremely indifferent to everything except his own pleasure and comfort. He is marvelously selfish, a miracle of sensuous self-centeredness. He builds a hedonist life, and fights to defend it--but finally it is not enough to hold Stella. AND this philosophy is not successful even for him--because every once in a while the silenced, frustrated part of Stanley breaks loose in unexpected and unpredictable ways and we suddenly see, as in a burst of lightning, his real frustrated self. Usually this frustration is worked off by eating a lot, drinking a lot, gambling a lot. . . . He's going to get very fat later. He's desperately trying to drug his senses . . . overwhelming them with a constant round of sensation so that he will feel nothing else.²

Synopsis of the play

The following synopsis of the action of the play is in skeleton form without any conscious effort at interpretation. It is included here to refresh the reader's memory of the play and to provide a point of reference for what is to follow.

Scene one.--In scene one, which takes place early in May, Blanche Dubois arrives at the New Orleans apartment of her sister, Stella, and her sister's husband, Stanley Kowalski. She is shocked at the conditions in which Stella and Stanley live. She tells Stella that she has taken a

¹Williams, Ibid., pp. 324-325.

²Kazan, Ibid., p. 303.

leave of absence from her teaching position in Laurel, because her "nerves broke." She is very nervous and has two drinks in an effort to calm down. She reveals that she has "lost" the family plantation, Belle Reve. Stanley returns from bowling. He asks about Blanche's husband. She tells him he died, and she becomes ill.

Scene two.--Stanley suspects that Blanche has swindled Stella out of money in the "loss" of Belle Reve. He and Blanche have an unpleasant scene about the business factors in the loss. Blanche turns over to him all the papers dealing with the transaction. Stanley tells Blanche that Stella is going to have a baby. Stella and Blanche go off for an evening out while Stanley's friends gather for a poker party.

Scene three.--Scene three opens to reveal Stanley and three friends playing poker and drinking beer. Mitch, one of the players, is worried about his sick mother. Blanche and Stella return. Blanche meets Mitch, and she is curious about him. Stanley is drinking heavily and losing. Mitch and Blanche have a chance to get acquainted. Stanley is enraged by the playing of a radio. He throws the radio out the window and strikes Stella. Blanche becomes hysterical and takes Stella to a neighbor. The men throw Stanley into the shower to cool off and to sober up. He emerges contrite and sobbing. He calls into the night for Stella to come back. She does; they embrace, and he carries her into the bedroom. Blanche and Mitch have a cigarette together outside.

Scene four.--The next morning Blanche is shocked to find that Stella spent the night with Stanley. She tries to convince Stella to leave Stanley. Stella maintains that she is happy and that she loves Stanley. In a long speech Blanche enumerates Stanley's shortcomings and compares him to an ape, unaware that Stanley has entered and is listening in the next room. As Stanley makes his presence known, Stella rushes into his arms.

Scene five.--In scene five Stanley mentions a man named Shaw who claims he knew Blanche in Laurel. Stanley says he must be mistaken, since Shaw says he met her in the Hotel Flamingo, a house with an unsavory reputation. Blanche denies ever being in such a place. Stanley says Shaw must be mistaken, but he says Shaw will check on it the next time he is in Laurel. Blanche becomes frightened. She asks Stella if she has heard gossip about her. Stella calms her down with a coke laced with a shot. The conversation turns to Mitch, who has a date with Blanche. Blanche reveals that she desperately wants to marry Mitch so that she can "rest." Stella leaves to meet Stanley. While waiting

for Mitch, Blanche admits a young man who has come to collect for the newspaper. She detains him, flirts with him, and eventually kisses him before sending him away. Mitch appears with a bunch of roses for their date.

Scene six.--Mitch and Blanche are returning from their date. They are both tired and a bit disappointed with the events of the evening. Blanche invites Mitch in, since Stella and Stanley are not yet home. After some small talk Blanche asks Mitch if Stanley has talked to him about her. She admits she is unhappy living there and will have to leave soon, because Stanley hates her. Mitch tells Blanche that he has told his mother about her. His mother is gravely ill and wants to see Mitch settled before she dies. Mitch is obviously upset while discussing this. Blanche says that she too has lost someone she loved very much. She tells the story of her marriage at sixteen to a very sensitive and tender boy. She felt as if she failed the boy in some way. Later she discovered him in a room with an older man "who had been his friend for years." That night the three of them went to a road house. During a dance she said, "I saw! I know! You disgust me. . . ." The boy ran out and shot himself by sticking a revolver in his mouth. Upon hearing this story, Mitch says, "You need somebody. And I need somebody, too. Could it be--you and me, Blanche?" They kiss and embrace and she says, "Sometimes--there's God--so quickly!" The scene ends.

Scene seven.--Scene seven takes place in mid-September. Stella is preparing a birthday party for Blanche. Stanley enters and begins revealing to Stella the "pack of lies" Blanche has been telling. He says that she was asked to leave the Flamingo Hotel, that she was regarded as the "town character" because of her airs, that her house was out-of-bounds for the local army camp, and that she was fired from her school position because of involvement with a seventeen-year-old boy. He further reveals that he has told Mitch all this and that Mitch will not appear for the party that evening. Blanche, who has been happily singing in the bathroom, while washing her hair, emerges from the bathroom to see the distress on Stella's face.

Scene eight.--The scene opens on the dismal birthday party. Blanche is attempting to ignore Mitch's empty chair. Stanley is sullen, and he breaks up some dishes when he feels he has been insulted once again by Blanche and Stella. Stanley tells Blanche he has a present for her. She eagerly asks what it is. He gives it to her, "Ticket! Back to Laurel! On the Greyhound! Tuesday!" Blanche becomes ill and rushes to the bathroom. While Stella asks Stanley why he did this to her, she becomes ill and asks to be taken to the hospital.

Scene nine.--Later that evening Blanche is discovered drinking. Mitch comes to the door. He has been drinking and is still in his work clothes. Blanche tries to act as if nothing had happened. Finally Mitch confronts her with all the "malarkey" she had fed him. She admits her past behavior to him. Mitch tries to embrace her to get what he's been "missing all summer." She avoids him and begins screaming "fire!"

Scene ten.--It is a few hours later. Blanche has been drinking steadily since Mitch left. She has donned a "crumpled white satin evening gown." She seems to be re-living a scene from her past when Stanley enters. Blanche fabricates a story of a telegram from an old beau inviting her on a "cruise of the Caribbean." She insults Stanley and Mitch. She claims Mitch returned begging forgiveness, but she turned him away. Stanley crushes each of these fabrications. Blanche becomes frightened and wildly tries to reach help on the phone while Stanley changes into his special-occasion bright silk pajamas. Stanley returns and blocks her way. She fears his intent and threatens him with a broken bottle. He overpowers her and rapes her.

Scene eleven.--The final scene reveals another poker game. It is "some weeks later." Stella is packing Blanche's things. Stella has had Blanche committed to an institution. Blanche knows she is going on a trip but believes her old beau is coming to get her. A doctor and a matron appear. As Blanche goes to the door, she realizes that the doctor is not her beau. She retreats in panic back to the house. The matron tries to force her, but she refuses to go. The doctor speaks to her, and she becomes calm. She goes with him. "Whoever you are--I have always depended on the kindness of strangers." Stella calls out Blanche's name and begins sobbing. Stanley tries to comfort her while Blanche goes off without looking back.

The Participants

Selecting the participants

There were four persons who took a major part in the study. They were the director of A Streetcar Named Desire and the actors playing Blanche, Stella, and Stanley. The selection of the main participants was beyond the control of the investigator. The director was selected by the ad-

ministration of the theatre program. The actors were chosen by the director as a result of an open tryout. All readily agreed to take part in the study.

Description of the participants.--The director was male, thirty-five years old, married, and an associate professor of speech at Michigan State University. He holds a Ph.D. in theatre from a big ten university and is a widely experienced director.

The actress playing Elanthe was twenty-nine years old, single, and a graduate student at the M.A. level in theatre at the university. She had recently come to the university from some off-Broadway performing and training. She had also played in commercial summer stock. She was about five feet, two inches tall. Her hair was dark brown and quite long. Her eyes were dark, and her face had "angular" features.

The actress playing Stella was twenty-two years old, married, mother of a son, and a senior in theatre at Michigan State University. She had a large amount of experience as an undergraduate actress at the university. She was about five feet, three inches tall. She had short, light brown hair, and her face was slightly rounded and "soft" looking.

The actor playing Stanley was thirty-two years old, married, and a graduate student at the doctoral level. He had extensive acting experience at the educational, community, and commercial theatre levels. He was about five feet,

five inches tall and was "stocky" in appearance. His features were broad and friendly-looking.

Selecting the audience sample

An audience sample of sixteen persons was used in this study. No effort was made to select a random sample of representative playgoers at Michigan State University. Instead the sample was structured in an effort to provide a variety of persons.¹

The sample was structured according to sex, age, and marital status. There were two age groups: one ranging from eighteen to forty years; the other from forty-one to sixty-five years. Two single males, two single females, and two married males and two married females were sought to fill each age group. However, all the categories were not filled as planned. One audience member was reported to be single but turned out to be a widow (widows were included in the married group). One of the single males was younger than reported. Therefore, the structure of the sample was not precise.

Since the sample was not precise in its structure, no use was made of analysis of variance to determine whether age, sex, or marital status made a difference in perception of character. The lack of precision would not seriously

¹Stephenson recommended this method of sampling over "traditional" random sampling technique. Stephenson, Ibid., pp. 66-69.

affect the Q data, however.

In addition to these persons, three clinical psychologists from the Michigan State University Counseling Center were asked to see the opening night performance and to describe the three central characters as "expert" judges of personality.

The members of the sample were selected from approximately forty-five hundred purchasers of season coupon tickets for the bill of plays presented by Michigan State University Theatre. Coupon purchasers were selected randomly and telephoned. They were asked whether they would like to participate in the study. If they replied affirmatively, they were asked questions relating to their age, sex, and marital status in order to determine whether they would fulfill the requirements for membership in the audience sample. If they did, arrangements were made for them to attend the opening night performance.

It was discovered that the random selection of coupon holders would not fill all the categories desired in the audience sample by the time the show opened. Therefore, the investigator tried to locate persons who would meet the requirements for the remaining members of the sample from his acquaintances and from persons suggested to him.

After an audience member agreed to participate in the study, an appointment was made during which the researcher visited him. During this visit he explained in

general terms the scope of the study. He arranged for tickets for the opening night performance for the participant and, if necessary, a guest. The researcher gave the participant a Q-sort packet and explained the directions found on the back of the envelope in which the cards were enclosed.¹ The participant was asked to describe himself using the Q-sort while the researcher remained to answer questions of procedure. At no time did the researcher answer questions relating to the meaning or interpretation of words. His stock answer to questions of this sort was, "Place the word according to what it means to you."

All of the audience members in the sample attended the opening night performance. After the performance they met briefly with the researcher. At the meeting the participants were given three Q-sort packets suitably identified in three separate envelopes. The procedure of doing a Q-sort once again was reviewed, and the participants were instructed to describe the characters of Stella, Stanley, and Blanche as they had appeared on the stage. They were then sent home to do the descriptions in the privacy and leisure of their own homes. The completed sorts were then picked up by the researcher.

Procedure

Types of descriptions and their timing

¹See Appendix D for these directions.

Because of the various questions being considered in this study it was necessary to devise a schedule for the timing of several Q-sorts asked of the participants.

The director of Streetcar decided to use a rehearsal schedule of thirty rehearsals prior to opening night. Therefore, it was necessary to work within this framework. Further, the director requested that he and the actors not be asked to do Q-sorts more often than about every three days. Every attempt was made to comply with this request.

In Table I a complete schedule of the types of descriptions and their timing is presented. Since one of the issues in this study was how perceptions of character change, it was necessary to have the actors and director do several Q-sorts describing their perceptions of the characters. Since the comparison of the perception of the characters and the perception of the characters-as-played was a matter of interest, the actors, director, and audience members were asked to describe the characters-as-played. Since the relationships between perceptions of self-ideal self, and perceptions of character were of interest, the actors were asked to describe their perceptions of themselves and of their ideal selves. The audience members were asked to give their self perceptions.

In order to facilitate the reader's understanding of the time sequences involved, Table II is presented in calendar form with the rehearsal and Q-sorting schedule indicated.

TABLE I.--A schedule of the types of descriptions and their timing

TIME	PERCEIVER	PERCEIVED
Before rehearsals	director	3 characters
" "	3 actors	their characters
Rehearsal #1	3 actors	themselves
" 2	3 actors	their ideal selves
" 3	3 actors	their characters
" "	director	3 characters
" 4	3 actors	their characters
" "	director	3 characters
" 7	3 actors	themselves
" 12	3 actors	their characters-as-played
" "	director	3 characters-as-played
" 15	3 actors	their characters
" "	director	3 characters
" 18	3 actors	themselves
" 21	3 actors	their characters-as-played
" "	director	3 characters-as-played
" 24	3 actors	their characters
" "	director	3 characters
" 27	3 actors	themselves
" 30	3 actors	their characters
" "	director	3 characters
Before opening	audience	themselves
Opening night	3 actors	their characters-as-played
" "	director	3 characters-as-played
" "	audience	3 characters-as-played
" "	psychologists	3 characters-as-played
After closing	3 actors	their ideal selves

TABLE II.--Calendar showing rehearsal and Q-sorting schedule

SUN	MON	TUES	WED	THURS	FRI	SAT
MARCH						
				1	2	3
4	<u>5</u> ^a (1)	6	7	8	<u>9</u> (2)	10
11	<u>12</u> ^b (3)	13	14	15	16	17
18	19	20	21	22	23	24
25	<u>26</u> (4)	27 (5)	28 (6)	29 (7)	30 (8)	31
APRIL						
<u>1</u> (9)	2 (10)	3 (11)	<u>4</u> (12)	5 (13)	6 (14)	7
<u>8</u> (15)	9 (16)	10 (17)	<u>11</u> (18)	12 (19)	13 (20)	14
<u>15</u> (21)	16 (22)	17 (23)	<u>18</u> (24)	19 (25)	20 (26)	<u>21</u> (27)
22 (28)	23 (29)	24 (30)	<u>25</u> ^c	<u>26</u>	<u>27</u>	<u>28</u>
<u>29</u>	<u>30</u>					

^aNumbers in parentheses represent rehearsal numbers. On March 5 rehearsal one was held. Those numbers underlined indicate that after this rehearsal a Q-sort was required.

^bA university vacation period occurred between rehearsals three and four.

^cDates underlined are the dates of performance.

Diaries and interviews

Each of the participants agreed to keep an informal diary of his thoughts on the play, characterization, Q-sorts, meanings of words, or anything that occurred to him. As it turned out these diaries were less faithfully kept than one might wish, especially as opening night drew nearer. What was said in them, however, proved to be interesting and useful.

This unstructured communication culminated in a focused interview with the director and each of the actors after the play closed. These interviews were an attempt to get subjective evaluations of the success of their communication from the participants. There was also an effort to discover what, if anything, could have been done to improve communication. These interviews were tape recorded and transcribed.¹

Statistical treatment of the data

The Q-sorts were organized into two matrices. One included the Q-sorts done by the actors and the director. The other included the Q-sorts done by the members of the

¹In the planning stages of this study the researcher wanted to conduct interviews at various points in time during the rehearsal period in an effort to clarify reasons for changes in perception. The director of the play, however, discouraged this practice as a hardship on his actors. He also opposed this practice on the thesis that if they were absolutely sure of these reasons, it might interfere with actor-director rapport. Therefore, only one long interview was held after the close of the production.

audience sample. Within each matrix each Q-sort was correlated with every other Q-sort.

Each matrix of correlations was factor analyzed, first by principle axis solution and then rotated to a varimax solution, which is an orthogonal rotation to approximate Thurstone's simple structure.¹

¹L. L. Thurstone, Multiple Factor Analysis (Chicago: The University of Chicago Press, 1947), Chapter XIV.

CHAPTER IV

PERCEPTIONS OF THE ACTORS AND DIRECTOR

This chapter includes an analysis of the data received from the actors and the director. These data were of two major types. One consisted of the contents of the diaries kept by the participants. The other type included the material resulting from a factor analysis of the Q-sorts done by the participants.

The chapter begins with a definition of some concepts used frequently in the discussion of the Q data. The factors resulting from the Q-sorts are then described. The Q-sorts for each character along with his interview and diary information are then examined individually.

In the interests of economy and anonymity symbols were used to represent the participants in the study: B-actress is the actress who played Blanche; S-actress is the actress who played Stella; K-actor is the actor who played Stanley (Kowalski); and D is the director.

Definitions

Correlation

The term "correlation" is used as a measure of similarity among Q-sorts or among Q-sorts and factor

arrays. The correlation coefficient is an index of the degree and direction of correlation. A high negative number (-.842, for instance) suggests a high degree of dissimilarity. A high positive number (.912, for instance) suggests a high degree of similarity. In this study 2556 correlations were available for examination from the actor-director data alone.

Factor

Factor analysis is used as a means of summarizing the relationships among Q-sorts. The large numbers of correlations available prohibited individual study of them. A "factor" represents a cluster of Q-sorts which are similar. A "factor" is a hypothetical Q-sort. This hypothetical Q-sort is defined empirically by the similarity of the Q-sorts clustered together. The "factor" reflects the conglomerate opinions of the clustered Q-sorts. It is an "ideal type" growing out of similar individual Q-sorts.¹

Factor array

A "factor array" is the arrangement of the descriptive adjectives in the hypothetical Q-sort pattern from what is most descriptive to what is least descriptive. The tables of factor arrays in this chapter and the next presented only the extremes of the full array. The full factor arrays

¹William Stephenson, The Study of Behavior (Chicago: The University of Chicago Press, 1953), pp. 305-306.

may be found in Appendix E.

Loading

The term "loading" refers to the correlation of an individual Q-sort with a factor. A Q-sort which has a high "loading" on a factor, indicates that the Q-sort is in close agreement with the factor array.

Acceptance and rejection

When an item is said to be "accepted," that item is considered to be descriptive of that being perceived. When an item is said to be "rejected," that item is considered to be not descriptive of that being perceived. The amount of acceptance or rejection is indicated by the standard deviation from the mean or the standard score.

Matrix

A "matrix" is considered to be a set of rows and columns of figures. The actor-director "matrix" is that set of figures resulting from the Q-sorts by the actors and director. The audience "matrix" is the set of figures resulting from the Q-sorts by the members of the audience sample.

Factors in the Actor-Director Matrix

In the actor-director matrix, which will be treated separately from the audience matrix, five factors or "ideal types" emerge.

Factor I (girls' selves)

Factor I was determined by high loadings from Q-sorts by B-actress and S-actress while describing their perceptions of themselves or of their ideal selves. Loadings of these variables on the factor ranged from .706 to .836.

The factor I arrays may be found in Tables III and IV. The items strongly accepted and rejected suggested a highly positive view. This may be expected, since the girls were describing both themselves and their ideal selves, i.e., how they would like to be.

Factor II (K-actor's self and Stanley)

Factor II was determined by high loadings from Q-sorts by K-actor while describing himself, his perception of Stanley and his perception of how he was playing Stanley. Loadings on the factor ranged from .680 to .905. It is important to note that D's perceptions of Stanley remained largely in the .300's on this factor.

The factor II arrays may be found in Tables V and VI. The items revealed a strongly masculine person, one who exuded strength and confidence. The high acceptance of aggressive, driving, determined, and tough suggested a hardness in the personality. A high sexual consciousness was suggested by the acceptance of consual and virile. A spirit of camaraderie was suggested by the acceptance of happy, affectionate, and fun-loving. The presence of high loadings of K-actor's perceptions of himself on this factor began to

TABLE III.--Items strongly accepted by factor I (girls' selves)

Item Number	Standard Score	Item
14	1.629	Pure
48	1.587	Expressive
1	1.573	Brave
46	1.543	Kind
27	1.493	Driving
23	1.441	Sensitive
18	1.399	Honest
26	1.320	Humble
2	1.313	Determined
7	1.102	Just
41	1.072	Happy
3	.849	Affectionate
57	.847	Idealistic

TABLE IV.--Items strongly rejected by factor I (girls' selves)

Item Number	Standard Score	Item
5	-2.108	Cruel
50	-1.827	Callous
39	-1.762	Gluttonous
21	-1.581	Hostile
34	-1.485	Weak-willed
37	-1.400	Morbid
6	-1.361	Lazy
53	-1.293	Passive
10	-1.236	Intemperate
42	-1.170	Bitter
16	-1.081	Humorless
45	-1.027	Sensual
4	-1.016	Vain

TABLE V.--Items strongly accepted by factor
II (K-actor's self and Stanley)

Item Number	Standard Score	Item
56	1.925	Virile
51	1.839	Fun-loving
3	1.795	Affectionate
45	1.641	Sensual
31	1.539	Aggressive
27	1.445	Driving
2	1.431	Determined
58	1.243	Tough
28	1.115	Frugal
41	1.109	Happy
48	1.075	Expressive
13	.967	Stable
1	.918	Brave

TABLE VI.--Items strongly rejected by factor
II (K-actor's self and Stanley)

Item Number	Standard Score	Item
55	-1.926	Motherly
19	-1.720	Flighty
24	-1.666	Childlike
14	-1.582	Pure
34	-1.427	Weak-willed
25	-1.363	Fragile
6	-1.318	Lazy
12	-1.162	Quiet
52	-1.107	Guilt-ridden
47	-1.071	Fearful
60	-.989	Shy
9	-.978	Weary
8	-.956	Insecure

suggest that he viewed Stanley as a person much like himself.

Factor III (Blanche)

Factor III was determined by high loadings of Q-sorts by D and E-actress describing Blanche and Blanche-as-played. Loadings ranged from .727 to .936. It should be noted that D's perceptions of Blanche-as-played never fell strongly on factor III. The highest loading was .576. However, both D and E-actress' perceptions of Blanche and E-actress' perceptions of Blanche-as-played fell strongly on this factor.

The factor III arrays may be found in Tables VII and VIII. The items suggested a person highly self-oriented (self-centered, self-conscious, vain). They suggested a person unable to adjust to her surroundings (fearful, insecure, unhappy) and a person who was not strong (dependent, weary, fragile, not callous or tough).

Factor IV (Stella)

Factor IV was determined by high loadings from Q-sorts by D and S-actress while describing their perceptions of Stella and their perceptions of Stella-as-played. Loadings ranged from .661 to .854.

The factor IV arrays may be found in Tables IX and X. They suggested a warm, happy, well-adjusted person. It was interesting to compare the perceptions of the two sis-

TABLE VII.--Items strongly accepted by factor III (Blanche)

Item Number	Standard Score	Item
47	2.039	Fearful
8	1.992	Insecure
40	1.844	Nervous
15	1.545	Self-centered
23	1.529	Sensitive
22	1.480	Self-conscious
52	1.347	Guilt-ridden
48	1.216	Expressive
11	1.207	Dependent
9	1.153	Weary
4	1.094	Vain
25	1.041	Fragile
33	.924	Impulsive

TABLE VIII.--Items strongly rejected by factor III (Blanche)

Item Number	Standard Score	Item
13	-1.880	Stable
59	-1.783	Nonchalant
41	-1.641	Happy
53	-1.502	Passive
54	-1.441	Controlled
28	-1.428	Frugal
12	-1.330	Quiet
50	-1.277	Callous
58	-1.237	Tough
31	-1.118	Aggressive
5	-1.028	Cruel
26	-.995	Humble
14	-.799	Pure

TABLE IX.--Items strongly accepted by factor IV (Stella)

Item Number	Standard Score	Item
13	1.875	Stable
46	1.817	Kind
3	1.794	Affectionate
12	1.594	Quiet
55	1.455	Motherly
54	1.452	Controlled
41	1.383	Happy
53	1.188	Passive
18	1.180	Honest
26	1.172	Humble
43	1.127	Poised
59	.947	Nonchalant
51	.938	Fun-loving

TABLE X.--Items strongly rejected by factor IV (Stella)

Item Number	Standard Score	Item
5	-1.883	Cruel
21	-1.821	Hostile
42	-1.631	Bitter
38	-1.554	Arrogant
31	-1.408	Aggressive
37	-1.388	Morbid
19	-1.271	Flighty
27	-1.164	Driving
4	-1.160	Vain
50	-1.142	Callous
39	-1.121	Gluttonous
52	-1.033	Guilt-ridden
15	-.941	Self-centered

ters, Blanche and Stella. Stella was perceived as stable, happy, quiet, controlled, nonchalant, passive, and kind; whereas, Blanche was perceived as insecure, nervous, fearful, self-centered, guilt-ridden, and vain.

Factor V (D's Stanley)

Factor V was determined by high loadings from Q-corts by D while describing perceptions of Stanley and of Stanley-as-played. Loadings ranged from .753 to .837.

The factor V arrays may be found in Tables XI and XII. The personality described in factor V seemed to be fairly close to the one described by H-actor in factor II. The correlation between the two factor arrays was .663. They were closest in agreement on items such as aggressive, determined, virile, not passive, not insecure. H-actor's Stanley (factor III) seemed to be more nervous, affectionate, humble, and expressive than D's Stanley whom D perceived as being more intemperate, childlike, motherly, lazy, self-centered, vain, and controlled.

Summary of factors

Five factors were clearly defined. They were each different from the other as indicated in the correlations among estimated factor arrays presented in Table XIII. The highest correlation existed between factors V and II. This was not surprising, since they were both views of Stanley, similar but divergent enough to form two factors. A fairly

TABLE XI.--Items strongly accepted by factor
V (D's Stanley)

Item Number	Standard Score	Item
27	1.860	Driving
15	1.835	Self-centered
58	1.781	Tough
56	1.650	Virile
31	1.530	Aggressive
2	1.452	Determined
10	1.391	Intemperate
4	1.385	Vain
50	1.327	Callous
38	1.088	Arrogant
45	1.039	Sensual
51	.969	Fun-loving
43	.900	Poised

TABLE XII.--Items strongly rejected by
factor V (D's Stanley)

Item Number	Standard Score	Item
26	-1.839	Humble
25	-1.788	Fragile
60	-1.689	Shy
40	-1.429	Nervous
12	-1.288	Quiet
46	-1.268	Kind
47	-1.248	Fearful
19	-1.199	Flighty
32	-1.196	Dreamy
8	-1.184	Insecure
34	-1.153	Weak-willed
22	-1.112	Self-conscious
7	-.982	Just

TABLE XIII.--Correlations of actor-director factors I-V

Factors	I	II	III	IV	V
I (Girls' selves)	X	.217	-.072	.553	-.020
II (K-actor's self and Stanley)		X	-.184	.029	.663
III (Blanche)			X	-.357	-.291
IV (Stella)				X	-.149
V (D's Stanley)					X

high correlation existed between factors I and IV (the girls' perception of themselves and their ideal selves and the perception of Stella). Since Stella was perceived as a normal, socially acceptable person, this similarity was understandable. The highest negative correlation occurred between perceptions of the two sisters, Blanche and Stella (factors III and IV).

In the remaining portion of this chapter each of the characters will be discussed separately. In these discussions the questions asked in Chapter One will be considered by drawing on the Q-sort data and on the information gained from the diaries and interviews.

Blanche

The perception of character by E-actress and D

One of the major questions involved in this study concerned how perceptions of character change throughout the rehearsal period. How did the actor and director affect

each other in terms of their perceptions of the character?

In the case of E-actress and D it seemed that they very generally agreed upon a perception of Blanche. All the Q-sorts describing their imagined perceptions of Blanche had heavy loadings on factor III. When the correlations between the Q-sorts describing Blanche done by E-actress and D were made, they were found to be fairly high. They ranged from .511 to .688. This was an indication of fair agreement and a clear indication of consistency.

To judge this relationship it will be examined from D's point of view and then from E-actress' point of view. In each case the diary and interview information will serve as a background against which the Q-sort data may be viewed.

From D's point of view.--Two days after the first rehearsal D made this comment concerning E-actress.

The actress playing Blanche is capable of producing what I want but has strong ideas in general, it appears, and it may take time to convince her to play it my way.
(D's diary.)

Actually E-actress and D were fairly close on their perceptions of Blanche before rehearsals began. The correlation of their Q-sorts done before the first rehearsal was .511. An analysis of the differences between these two perceptions showed that D ranked such items as arrogant and hostile fairly high (rank seven) while E-actress strongly rejected them (rank one). D thought Blanche should be slightly aggressive, but E-actress rejected this item also. D thought that perceptive, intemperate, and intuitive were

quite descriptive (rank eight); whereas, E-actress slightly rejected them (rank four). E-actress considered honesty to be a quality of Blanche, while D thought it was not descriptive of her. E-actress showed some favor for words such as weary, unrealistic, and kind, while D either rejected them or considered them to be unimportant.

If D had suspected a certain rigidity in the opinions of E-actress, he felt better about the problem after the second rehearsal. He held two long discussions with E-actress both during and after rehearsal. "Blanche has been too outgoing, aggressive, demanding so far; not soft or sympathetic enough. Very pleased with this discussion." (D's diary.)

By the next rehearsal D noticed the same problems that were present before.

E-actress had returned to her idea that 'Blanche is right,' and Stella and Stanley behave badly! I strongly tried to squelch this idea. I thought she was talked out of this idea last week, but I see not. (D's diary.)

After this third rehearsal D and E-actress again described Blanche. Their correlation rose slightly to .583. Comparing these two sorts revealed that D still considered Blanche to be arrogant, perceptive, and intuitive while E-actress still rejected them. Most of the other items about which they disagreed on the last comparison were fairly well agreed upon this time.

But there were some new disagreements. D felt Blanche should be highly self-conscious and sensitive (rank

nine), while B-actress felt these qualities were neither important nor unimportant (rank five). B-actress on the first sort had considered them to be important (rank eight). B-actress thought Blanche ought to be slightly brave, while D strongly rejected this item. B-actress altered her perception of Blanche slightly more than did D. The correlation of B-actress' two sorts was .569 while that of D's was .768.

After the fourth rehearsal, which followed a twelve day vacation period, there had been no improvement.

B-actress played it fake, flighty, simpering, yet aggressive and strong last night. This is totally wrong. Unless the audience sympathizes with Blanche from the beginning, there is no play. The audience must see the real Blanche right off--the Blanche that was worthwhile and still might be, if given a chance. (D's diary.)

B-actress and D were asked to describe Blanche after this rehearsal. It was only one rehearsal from the last description, but a vacation period had intervened. The correlation of their descriptions was a quite high .652, the second highest it would ever reach. Neither B-actress nor D changed their perceptions a large amount. The correlation between this sort and the last for B-actress was .868 and for D was .824.

Three items were ones which had been problems in earlier sorts. D still felt that Blanche should be self-conscious and hostile, while B-actress felt that self-conscious didn't apply to Blanche and that hostile was not de-

scriptive of her. B-actress felt Blanche should be weak-willed, but D rejected this item. There were several new items of disagreement. D felt Blanche should be lazy and slightly poised. B-actress rejected both these terms. B-actress saw Blanche as being slightly callous, gluttonous, affectionate and hot, while D rejected each of them.

By the time of the eleventh rehearsal D realized that "what I took for 'persuading' B-actress to my point of view was only nominal acquiescence." (D's diary.) Her character still remained aggressive and criticizing. D then decided that "I must pay attention only to what she does, and ignore it when she says, 'Yes, I see, I agree.'" (D's diary.) Apparently B-actress was able verbally and conceptually to agree to D's perception of the role, but D felt she was unable to translate it to the rehearsal stage.

B-actress and D described Blanche three more times, after the fifteenth rehearsal, after the twenty-fourth rehearsal, and after the final rehearsal. Both B-actress and D remained fairly consistent in their perceptions. Correlations of B-actress' sorts were .815, .953, and .929. Similar correlations of D's sorts were .766, .864, and .844. The correlations of the sorts of B-actress and D were .594, .689, and .632.

A comparison of their final descriptions of Blanche before opening night revealed that they still disagreed upon some items already mentioned. D felt Blanche should be

highly passive (rank nine), but E-actress felt just as strongly that she was not passive (rank one). D saw her as being hostile and determined, whereas E-actress rejected these items. D felt that Blanche was slightly cruel while E-actress thought that word was least descriptive of her. E-actress thought she was affectionate (rank eight), but D rejected that item (rank two). E-actress looked upon her as strongly dependent (rank nine), while D considered that item to be neither descriptive nor not descriptive (rank five).

In the interview D said that, in their many long discussions concerning the character, E-actress would seemingly agree to the point he was trying to make. However, the desired quality which had just been discussed would not appear in her performance. When asked what may have been done to try to improve the communication with his actress, D stated that he had done everything he knew how to do. He had no "tricks" left.

I suppose you can flatter an actor. You can do many, many things to try to get them around to your position, and, I guess, I don't do as much of this as might be done. I try to be reasonably straightforward. (D's interview.)

According to the Q-data the two were in fair agreement in their perceptions of the character. There were some differences of opinion on words such as passive, hostile, determined, cruel, affectionate, and dependent. In spite of this the director was not satisfied with her performance. The problem of comparing the perception of Blanche and of

Blanche-as-played will be discussed after this question is examined from E-actress' point of view.

From E-actress' point of view.--E-actress kept a very sketchy diary. She made some rather complete notations for a few days and stopped all entries. Therefore, it will be necessary to depend largely upon the discussion in the interview.

When asked whether she and D agreed on an interpretation of the character early in the rehearsal period, E-actress replied negatively.

No, we didn't. The director wanted from me a definite thing right at the outset. I found this to be a little difficult, because I wanted to get my confidence. I wanted to get my lines. I wanted to be able just to emotionalize all over the place, until I knew what I was doing; and then I wanted him to tell me what he wanted. But he did it differently than it's ever been done, in terms of myself, before. Most directors have let me go for a couple of weeks. Maybe even three weeks, and then they would clamp down. Well, he started clamping down from the first reading and this scared me, because I didn't want to just mimic him, and I didn't truly understand what he wanted. (E-actress' interview.)

Apparently her concern with digesting the play in terms of learning lines, cues, etc., interfered with the actor-director communication.

He and I disagreed on our concept of the part mostly because of the fact that I was so concerned with learning it. If I had had it learned and swallowed and was not so aware of the fact that we had only five weeks and that he wanted lines letter perfect, I think I could have heard him more. But finally, after I got the play under my belt, I have to tell you truly that I never disagreed with him at any time in what he wanted. (E-actress' interview.)

E-actress, then, found some trouble in communication

with D. At one point in the interview she was asked to evaluate D as an artist and as a communicator.

I think he, as far as I was concerned, [performed] magnificently. I think that the one thing that he has that this university needs and that every university needs, for that matter, is his sense of perfection. The director wanted something specific, and he went after it. Now, other people might say that he could have gone after it in a little different way, but all that mattered to me was that he knew what he wanted and then tried to get it out of us. (B-actress' interview.)

When pressed further about problems of communication she mentioned that she felt "the academic atmosphere and the educational element hinders" communication, "because everybody is on their guard." She elaborated.

I feel that the prestige factor is very important, even within the students themselves. I know that many times I had the urge that I just wanted to sit down with the director, and I wanted to really talk. We did talk and I got all my answers, because he was so sharp that he knew I wanted answers, but the personal communication was a bit hindered because both of us felt pressure. Now maybe this is of our own making. I don't know, but I felt it with the other cast members too. I felt a facade of a kind that I couldn't really break through. .

Somehow for me to feel complete freedom and complete confidence as an actress, I like to know that I'm accepted as a human being, and that I'm not just doing a job just to do it. (B-actress' interview.)

She went on to affirm that this lack of freedom was probably not the fault of any single person. She seemed to imply that it was part of the academic environment. She did make one further comment concerning D.

But the director was not at fault in the fact that he could not establish a firm, personal rapport. I think that probably as individuals we were at fault, because we didn't know how close we could get to him--how deeply involved we could become. (B-actress' interview.)

This is an extremely interesting observation since D had stated that he tried to be "straightforward" while dealing with actors. This actress, at least, seemed to have desired something more from the actor-director relationship.

B-actress approached the playing of Blanche with a strong sense of responsibility. She seemed very concerned with whether or not the play was morally acceptable. In one of her few diary entries she made this observation.

I gave considerable thought to what drove Blanche. I kept thinking about her past life, her drinking, her approaching the collector or the young boy, her overwhelming dislike for Stanley. I could not make up my mind whether the play was morally good or not. The next few days I read and re-read the play, trying to determine what I really thought about it. I finally decided the theme was despair and that good and gentleness can not exist in the midst of cruelty and brutality and sheer animal passion. However, the play seemed to be a plea for gentleness and kindness.

I considered many of Blanche's speeches and decided that she was basically good, but because of all the misery in her life--the loss of her home and land, the death of her parents, the lack of fulfillment in teaching English to youngsters who didn't really care, and the loss of the one person she really loved and in such a violent way--all these sickening things just consumed her with insecurity and illness of spirit. If Allan had not been a sick young man, and had returned her love, I do not think that Blanche would have gone to the state of despair she finally reaches. (B-actress' diary.)

Several days after she had been cast B-actress mentioned, "Today for the first time really, a strong feeling of the responsibility involved in doing Blanche was present. It was agonizingly strong." (B-actress' diary.) She spoke of the "courage" it would take to do this role.

In the interview an effort was made to expand B-actress' attitudes in regard to her sense of moral respon-

sibility as an actress. The following exchange took place.

Interviewer: I know that you approached the role, at least from some of your early notes, with a sense of 'calling' and with a sense of the moral attitudes that are expressed in the play and in Blanche. This was an important facet of the play and in the way Blanche related to it. And from your own religious background, this was important to you as a person, I felt, as well as an actress. Now is this a wrong assumption or is this true?

Interviewee: This is absolutely right. I feel that a good actress and a good artist can control this and keep it in its proper perspective, because when we are doing plays we've got to do them in terms of the people. . . . I feel that what you're saying is true and that it could have hurt me but it didn't. In the beginning it hurt me, because some of Blanche became self-righteous; but once I really got my mits on what the director was trying to tell me, and once I was ready to listen, I was able to not be self-righteous and, in a sense, a preachy Blanche. (E-actress' interview.)

In analyzing the character E-actress frequently alluded to the fact that she was very concerned with why Blanche was as she was. She offered one possible answer in the interview.

The only answer that I could give myself for Blanche's involvements was the fact that she had nothing to cling to spiritually. At no time, from the age of sixteen, was Blanche ever able to say, 'I made a mistake. I was promiscuous. Okay, I can still be a productive human being.' This bothered me tremendously, because the whole equilibrium of a person--of every human being living, no matter what mistakes they make--is their spiritual life. Whether they find it in God or if they just create it in terms of everyday values. I decided in my mind that Blanche had no spiritual life--had no spiritual balance. (E-actress' interview.)

Summing up her sense of the moral responsibility she felt, E-actress decided it was too much for her.

If I had to do the play over again, I would not do it, because it was too great a responsibility for me. Concerned as I am about moral behavior and our responsibility to God, I don't think I'd do it again because

it was hard. It was very, very, hard. (B-actress' interview.)

B-actress ranked guilt-ridden quite high while describing Blanche. She often put this item in rank nine or ten. D, however, usually ranked it slightly lower, six or seven. They both ranked pure low, usually in rank two or three. Very early in the rehearsal period B-actress felt that Blanche was very honest (rank eight), while D felt she was not (rank one). Later in the rehearsal period, however, B-actress began to place that item in the lower ranks.

The perceptions of Blanche and of Blanche-as-played

Although B-actress and D seemed to agree substantially on the character of Blanche, they never agreed very much on how it was being played.

None of D's perceptions of the character-as-played had heavy loadings on factor III (Blanche), but all of B-actress' do. Although B-actress viewed her progress in the role favorably, D did not. Correlations between B-actress' perceptions of Blanche and her perceptions of Blanche-as-played increased through time from .667 to .893 on opening night. The similar correlations of D's perceptions ranged from a high of .777 to a low on opening night of .471. In a similar manner the perceptions by B-actress of Blanche-as-played grew further apart. The correlations went from .435 to .306 to .239 on opening night. One possible explanation is that B-actress was deluding herself into thinking she was

doing what she perceived. Judgment must be suspended, however, until the perceptions of the audience as reported in the next chapter are examined. It is now necessary to examine the differences between the perceptions of Blanche and of Blanche-as-played in more detail.

From D's point of view.--It will be recalled that D was unhappy with the performance of E-actress during rehearsals. She seemed to agree with his ideas when he spoke to her, but she continued to play the part in what D felt was an unsatisfactory manner.

At the twelfth rehearsal, almost halfway through the rehearsal period, Blanche was still seen as "vindictive and self-righteous." (D's diary.) On the next evening D took strong action in an effort to eliminate this growing tendency.

I stopped her half a dozen times, read lines for her and asked her to drop the vindictiveness. We argued unpleasantly for ten minutes. We backed off and went ahead with rehearsal. Then between scenes we talked for about twenty minutes.

I do not think I changed her desire to see the character as she sees it, but I think she will acquiesce to my 'demands.' The scene that followed was the closest she has yet come to what I am looking for. (D's diary.)

After rehearsal twelve, D described Blanche-as-played and after rehearsal fifteen he described his perception of Blanche. The correlation of these perceptions was .777, the highest of such correlations. At this time the performance of E-actress as D saw it was as close to his idea of what the character should be as it would ever be. The

only strong differences occurred over three items. D felt that Blanche was played as being too tough and aggressive and not self-conscious enough.

Nothing more was said of Blanche for a few rehearsals. Apparently there had been some improvement in the eyes of the director for after rehearsal eighteen, two weeks before opening night, he spoke of "retrogression."

The acting of B-actress is based on 'method' and very unpredictable.¹ The last few rehearsals . . . have been a particularly bad retrogression to independent, self-righteous, vindictive, martyred traits I have been trying to extinguish. In Blanche also a new trait appeared: childlike innocence. (D's diary.)

One week later, one week from opening night, the director felt that a climax was reached in the problem of interpretation of Blanche.

Wednesday's rehearsal was, I think, a turning point re. B-actress' character. After two bad rehearsals of scene 4 (Blanche was played extremely self-confident, hard, and aggressive), I interrupted rehearsal for a twenty-minute talk with B-actress again stressing Blanche's softness, defenselessness, inability to strike out at others--her insecurity.

In the third run-through these qualities began to come, and they were even more in evidence tonight (rehearsal 25).

The actress says this 'kind of person' is greatly 'disliked' by her; hence, I suppose, her opposition to playing Blanche this way. (D's diary.)

On the morning of the opening night, D made these

¹The "method" is a term used to describe an American school of acting which stresses intense development of the actor's emotional resources for the purpose of properly motivating his acting. It is based on the system devised by the Russian actor-director, Constantin Stanislavski, although the modern version is somewhat different from the original.

observations on the dress rehearsal.

These are my feelings as of the last rehearsal (which did not get off the ground): Blanche: harder, more aggressive, less sympathetic than I wish; Stanley: more cruel than I wish; Stella: more nervous, less placid than I wish. (D's diary.)

The first time D and the actors were asked to describe the characters-as-played was after rehearsal twelve. The correlation between B-actress' perception of her performance and D's perception was .435.

D felt the performance was far more tough and aggressive than did B-actress. He also ranked poised, sophisticated and controlled fairly high, while B-actress strongly rejected these items.

B-actress felt the character was very weary, self-conscious, and hot, but D placed these items in the middle rank. She ranked weak-willed and childlike fairly high (rank seven), while D rejected them (rank three). D placed honest and affectionate in rank zero while B-actress placed them in ranks six and seven respectively.

At rehearsal twenty-one the correlation of the perceptions by B-actress and D of Blanche-as-played was only .306. D again felt B-actress was playing the character with hostile, poised, vain, bitter, aggressive, tough, and callous qualities, while B-actress felt she was not. She thought she was playing Blanche as sensitive, self-conscious, guilt-ridden, kind, affectionate, perceptive, nure, and humble but D did not. There was fair agreement that she was

playing her as insecure, driving, self-centered, expressive, and fearful.

On opening night B-actress was convinced that her portrayal of Blanche was close to her perception of her. The correlation between her perception of the character done after the final rehearsal and her perception of the character-as-played after opening night was .893. She felt that Blanche should be self-conscious, sensitive, fearful, nervous, insecure, guilt-ridden, expressive, and fragile, and that she played her with those qualities. She did feel, however, that in performance Blanche was more driving than she should have been.

The perceptions of Blanche-as-played on opening night by B-actress and D have a correlation of .239. D saw Blanche as being tough, hostile, arrogant, determined, aggressive, controlled, and poised, but B-actress did not. She thought she played Blanche as being sensitive, self-conscious, affectionate, motherly, virile, honest, and humble, while D did not. There was fair agreement that she was played as nervous, insecure, self-centered, driving, guilt-ridden, and expressive.

From B-actress' point of view.--The Q-sort data suggested that B-actress felt she had been quite successful in her portrayal of Blanche. In the interview she was asked to evaluate her performance.

Well, I do believe that there were a couple of performances where I hit what the director was trying to

get me to hit. The delicacy, the frailty, and the flying from subject to subject, from emotion to emotion that Blanche does.

.....
 At the end of the play I knew what the director wanted, and I pretty well knew where he wanted it. It was only a question of doing it, and I did it as well as I could myself. . . . I think we had a pretty successful show all together. The delicacy and the flightiness and the total impulsiveness of Blanche was really the most difficult thing in the character for me to get. I think that I achieved it. I think that I could have done a better job of it, but I think that for the time we had to do it and all the circumstances involved, I think it was way, way up to what it should have been. (B-actress' interview.)

It will be remembered that D characterized the playing of Blanche as insecure, intemperate, driving, tough, nervous, hostile, arrogant, and determined. There was no mention of delicacy and frailty. The item fragile was placed in rank five. On opening night D placed flighty and impulsive in ranks eight and nine respectively, agreeing partially with the statement of B-actress.

While discussing factors which helped her in playing the character, B-actress made the following observation.

And you feed off the other people too. Everything is a constant feeding off the other people. I think that my achievement of getting the real delicacy, the frailty and flightiness and the tremendous, overwhelming insecurity in Blanche, happened because of what I was getting from other actors. When I didn't get anything from other actors I had to, you know--in a sense--emotionalize within myself; and I must say I remember one night, I don't even know which night it was, but B-actress was right there and so was K-actor and so was Mitch, and the whole thing just went. Now Blanche, I don't think, can exist all by herself. I often felt a tremendous burden in that play, because I know so much of the tone of the play would be determined by the quality which I gave out. If Blanche was self-righteous, then Stanley got brutal. If Blanche was really flighty and, well, not so much self-righteous as she was

just completely defenseless, I think Stanley's proportions stayed the way they should. I think basically what D was trying to get was an audience sympathy for Blanche. They shouldn't have looked at Blanche as a whore or as a crafty, scheming, hypersensitive woman. (E-actress' interview.)

The latter portion of this statement agreed with D's statement: "Unless the audience sympathizes with Blanche from the beginning, there is no play." (D's diary.) The former portion was interesting because of a statement made by D while discussing E-actress which was quite opposite from E-actress' judgment of herself. He felt that E-actress gave Blanche an undesirable "independent quality. She did not react to people."

She simply did not react as an actress or as a character, and I think this had a fundamental effect on the whole show. It was difficult then to develop the Blanche-Stella relationship since she was so independent, and she didn't need other people. (D's interview.)

Rather than feeling that she was feeding off the other characters D felt that the independent quality E-actress gave Blanche was a fundamental defect in the performance of the character.

Although E-actress and D substantially agreed upon a perception of Blanche, they emphatically did not agree on their perceptions of Blanche-as-played. D found that E-actress played Blanche in a manner that kept getting further from his image as opening night grew nearer. E-actress, however, felt that she was getting closer to her image of the character as opening night approached. Their separate perceptions of how Blanche was being played also grew fur-

ther apart.

Perceptions of Blanche and perceptions of self by E-actress

One of the questions posed by this study was: do actors tend to perceive characters in terms of their perceptions of themselves? Several questions may be related to this. Does playing a role alter the perception of one's self or ideal self? Does one tend to perceive a character in terms of his perception of his ideal self?

There was little evidence to support the notion that E-actress viewed Blanche in terms of her perception of her self. Her self perceptions consistently had high loadings on factor I (girls' selves) while her perceptions of Blanche fell on factor III (Blanche). Correlations of Q-sorts of herself and of Blanche were consistently low. They ranged from $-.214$ to $.458$.

In the Q-sorts which produced the lowest of these correlations E-actress felt that Blanche should be much more weak-willed, intemperate, humorless, morbid, vain, hot, hostile, cruel, insecure, weary, nervous, dependent, and flighty than she was.

E-actress felt that she was more driving, deter-
mined, brave, tough, kind, sensitive, pure, controlled, in-
tuitive, honest, humble, just, stable, and happy than she thought Blanche ought to be.

She felt that she and Blanche were similar in that both were fairly expressive, fearful, guilt-ridden, self-

centered, and deep-thinking.

In the Q-sorts which produced the highest of these correlations E-actress felt that she was similar to Blanche in that they both were very sensitive, guilt-ridden, and fearful. Other similarities occurred in items such as expressive, insecure, deep-thinking, hot, weary, morbid, and nervous.

E-actress still felt that she was more just, brave, humble, kind, pure, honest, determined, and driving than Blanche ought to be. She also maintained that Blanche ought to be more creaky, weak-willed, vain, intemperate, flighty, impulsive, and self-conscious than E-actress was.

There was no indication that the experience of playing Blanche altered E-actress' self perception or ideal self-perception. Correlations of E-actress' perceptions of her self after rehearsals one, seven, eighteen, and twenty-seven were fairly high: .589, .763 and .714. The correlation between her perceptions of her ideal self--one given very early in rehearsal and the other after the closing of the show--was an extremely high .960.

Neither is there any evidence to suggest that E-actress perceived Blanche in terms of her ideal self. Those correlations were .098, -.527 and -.143. The Q-sorts resulting in the highest negative correlation showed that E-actress would like to be extremely pure, kind, honest, brave, humble, just, affectionate, happy, and controlled.

As has been seen these were not qualities D-actress found in Blanche.

Stella

The perception of character by S-actress and D

A perception of Stella was generally agreed upon by S-actress and D. Most of the Q-sorts describing Stella had high loadings on factor IV (Stella). The correlations between S-actress' descriptions of Stella and those of D started low but grew higher. They ranged from .386 on their first descriptions to .605 to .703 to .601 to .772 to .797 on their last descriptions. This was a clear indication of growing agreement.

From D's point of view.--Before rehearsals began D and S-actress described their perceptions of Stella. The correlation of these perceptions was only .386. A comparison of these two Q-sorts revealed that D felt that Stella should be extremely controlled, stable, and quiet. S-actress thought that these were only slightly descriptive adjectives. D saw Stella as tough, lazy, and humorless, while S-actress slightly rejected these items. S-actress strongly rejected sophisticated and self-centered as applying to Stella, but D felt they were slightly descriptive.

S-actress thought Stella should be extremely kind (rank ten), but D felt she should be only slightly so (rank six). She saw Stella as being fairly sensitive, moody, and

intemperate, but D rejected these. She felt Stella should be slightly dreamy and deep-thinking, but D did not.

S-actress and D were agreed at this point that Stella should be extremely affectionate and sensual, and that she ought to be fairly passive, motherly, happy, and impulsive.

Two days after the first rehearsal D made these comments about S-actress. "I'm afraid she has less range than I first thought, though I anticipate no resistance to accepting my view of the character." (D's diary.)

After the second rehearsal D reported a discussion concerning the character. "S-actress agrees Stella should be more direct and matter-of-fact, but says it 'won't come' for awhile. Her readings are not honest now. They are 'fake dramatic.'" (D's diary.)

After rehearsal three S-actress and D were again asked to describe Stella. The correlation of these perceptions was .605, a sharp rise from the previous .386. This time they agreed that Stella should be very stable, happy, affectionate, and quiet. They were agreed that she should be fairly motherly, poised, sensual, and honest. S-actress had moved to the opinion of D on items such as stable and quiet.

On several items they disagreed. D still thought Stella ought to be quite controlled and nonchalant (rank nine), while S-actress slightly rejected these (ranks four

and five respectively). D saw her as being slightly lazy and callous, but S-actress did not think so. S-actress saw Stella as slightly shy, deep-thinking, and moody. D rejected each of these as descriptive of Stella.

After the fourth rehearsal, which occurred after a vacation period, D and S-actress again described Stella. The correlation of these descriptions was .703. There were few items of strong disagreement. D felt Stella should be extremely passive (rank ten), while S-actress slightly rejected this (rank four). He still felt she ought to be slightly tough and lazy, but S-actress strongly rejected these words. S-actress felt Stella should be fairly child-like, but D did not.

Three more times S-actress and D were asked to describe Stella, after rehearsals fifteen, twenty-four, and thirty. The respective correlations of these Q-sorts were .631, .772, and .797. The perceptions grew closer and closer until they were in strong agreement by opening night.

Just before opening night S-actress and D described Stella. The correlation of these perceptions was .797. They agreed that Stella should be extremely stable, quiet, controlled, kind, and affectionate. They also agreed that she should be motherly, poised, happy, humble, honest, perceptive, and passive. There was only one item of strong disagreement. D felt Stella should be determined, but S-actress did not.

Both S-actress and D were consistent in their descriptions. There were no startling changes. Correlations of S-actress' perceptions of Stella were .746, .832, .792, .770, and .941. Similar correlations of perceptions by D were .801, .886, .875, .902, and .891.

From S-actress' point of view.--S-actress had originally tried out for the role of Blanche. She was a little disappointed when she did not get the part. Her diary was kept only until the fifth rehearsal. Nothing more was heard from her until the interview. Her early notes relate to her need to readjust her thinking to playing Stella, since she had concentrated on Blanche. As an aid to this process she read Elia Kazan's notes to his Broadway production of Streetcar. From these notes and a study of the play she began to form an opinion about Stella.

After reading this again I realize a great change in Stella from beginning to end. It might run from: passive, slavish, childlike to irritated (at crouching parts), confused, awakened, resolved, and might end in helplessness. (S-actress' diary.)

After the first rehearsal she made the following remarks about her character.

Stella must keep her head in all matters except in one or two direct scenes with Stanley. I see her as a stabilizer with both her husband and her sister. I believe she and Eunice have a very close friendship. The last scene is definitely her most emotional. She feels certain doubts which I see developing in a big cloud of panic and confusion as Blanche leaves. (S-actress' diary.)

After the third rehearsal her notes indicated that she and the director had discussed the characterization.

At rehearsal, speaking of relationships of all three. The director and I agree on the number one adjective as WARY.

Other ideas which came up are that Stella is open, direct, simple, honest and above-board with all people. She is a middle ground between Stanley and Blanche.

At the beginning she is a vine wound around Stanley in an old-fashioned man-woman relationship. It is full-filling, gratifying, and they have a beautiful world.

Two possibilities of why they married: either Stella gives Stanley a hard time, and he likes it and fights for her; or he decides to conquer her, and she melts. He loves the warmth she gives and thereafter demands it. Stella grows by giving.

Stella was probably always more realistic than Blanche. When younger Stella listened to Blanche's romantic ideals and dreams. 'You never did give me much of a chance to talk.' Stella was quieter, warmer.

The director sees Stella as a person who doesn't do much deep-thinking but lives for Stanley. I agree for the most part and am sure 'this incident' makes her a more thinking person, shakes her out of this world which she placidly loves. (S-actress' diary.)

It will be recalled that after this third rehearsal the correlation of Q-sorts by S-actress and D describing Stella jumped from a former .386 to .605.

A comparison of the two Q-sorts showed that S-actress changed her mind on several important items. She moved stable from rank six to rank ten in perfect agreement with D. She moved quiet from rank six to rank eight. She changed sensitive from rank nine back to rank six. She moved intemperate from rank eight to rank five. All these changes tended to approach agreement with D's point of view.

D also made some changes which aided agreement. He moved tough from rank eight to rank five. He moved humorless from rank seven to rank four. He changed self-centered from rank six to rank three. These changes approached the

view of S-actress. One change by D aided disagreement. He moved nonchalant from rank five to rank nine, while S-actress had it at rank five both times.

There was still some disagreement over adjectives such as controlled, lazy, and callous, which D considered descriptive and S-actress did not. S-actress thought Stella should be shy, deep-thinking, and moody, while D did not.

During the interview S-actress recalled that there had been little conflict between her view and D's.

I had the idea in the beginning, in my mind, that Stella was like a vine clinging to Stanley all the time. A real old-fashioned man-woman relationship. I don't think this necessarily happened. I think she came to be the person that Stanley was kind of wound around. I'm not sure about that.

The director saw Stella as a person who didn't do much. She wasn't very deep-thinking, and I always thought that she was. He thought that she wouldn't really think into the cause and effect of things, and I always thought that she would be the kind of person who would just be quiet and do a lot of thinking. (S-actress' interview.)

The major differences between the view of Stella by S-actress and D were resolved quite early in the rehearsal period. The differences that remained slowly disappeared as the rehearsal period progressed, until there was very strong agreement by the time the show opened.

The perceptions of Stella and of Stella-as-played

Unlike E-actress, D and S-actress not only agreed upon a perception of the character, but they also agreed substantially on how the character was played. Perceptions of Stella-as-played had fairly high loadings on factor IV

(Stella). S-actress viewed her progress in the role more favorably than did D. Correlations between S-actress' perceptions of the role and her perceptions of the character-as-played were quite high. They ranged from .770 to .914. Similar correlations of D's perceptions were slightly lower. They ranged from .527 to .725. The highest correlation in each case occurred on opening night, showing that S-actress' performance was closest to their images of Stella on that night. The correlations of perceptions by S-actress and D of Stella-as-played were fairly low until opening night. They went from .574 to .489 to .728. In spite of some earlier questions there was fairly strong agreement on how the role was being played by opening night.

From D's point of view.--After branding the readings of S-actress as "fake dramatic" in the second rehearsal, D made little or no comment in his diary until the fourteenth rehearsal. "I . . . asked S-actress to be more placid, less concerned and asked her to humor Blanche." Several rehearsals later he made this observation. "Have worked with S-actress trying to get rid of nervous, sensitive quality." (D's diary.)

At the twelfth rehearsal S-actress and D described Stella-as-played. S-actress thought she was playing Stella very much as she imagined her. The correlation of her perception of Stella given after rehearsal four and her perception of Stella-as-played was .775. S-actress thought

Stella should be more dependent and sensual than she played her. She also felt that she played her as being more lazy and passive than she ought to be.

The correlation of perceptions of Stella-as-played at rehearsal twelve by S-actress and D was .574. They were agreed that Stella was played as being extremely kind, motherly, and affectionate, and that she was very passive, quiet, controlled, humble, and stable. D, however, felt that the performance was more sensitive, guilt-ridden, dependent, self-conscious, fragile, and morbid than did S-actress. She thought she played the role as being more honest, nure, happy, and nonchalant than he did.

At the twenty-first rehearsal S-actress and D again described Stella-as-played. The correlation of D's sort at this time with his description of Stella at rehearsal fifteen was .471, the lowest in a series of such correlations. D felt that Stella was being played as far too insecure, nervous, self-conscious, fearful, guilt-ridden, fragile, and idealistic. He felt that there were qualities in Stella which were not prominent enough in S-actress' performance. Adjectives describing these qualities were nonchalant, stable, fun-loving, poised, sophisticated, determined, and tough.

At rehearsal twenty-one a comparison of Q-sorts of Stella-as-played revealed that I felt that Stella was still being played as more sensitive, insecure, self-conscious,

moody, weary, and lazy than did S-actress. She felt she was playing Stella as more stable, honest, fun-loving, poised, determined, and sophisticated than D did.

At the twenty-fifth rehearsal D made an observation concerning the development of S-actress. He added a statement of clarification concerning her perception of Stella.

Stella continues slowly to lose the nervous, insecure quality she has always had. Part of this problem comes from the fact that by the last scene of the play Stella has lost the placid assurance she first had, and is now facing a crisis in her life. The qualities I have asked S-actress to reproduce are those of the early stages of the play (and this is what I have been rating). The later change is due to plot and not to her fundamental character. (D's diary.)

Just before opening night D still felt that Stella was "more nervous, less placid than I wish." In the interview three months after the play D felt that S-actress had come closest to his image of the character of the three actors under discussion. He characterized her problems and progress in this way.

She was too sensitive and too sympathetic. And this was a weak quality--the fact that she was this way--in the character. I saw Stella as being very placid and calm which to me are strong characteristics. They're not aggressive, not out-going, but very self-contained, very independent. It's a--how should I say it--a self-contained strength. We didn't work on this in the beginning, as I recall, but worked on it more and more as we went along in rehearsal and especially toward the end. And I felt she came fairly close. Approached this quality of placidity more and more so that we got fairly close to it; to a satisfactory degree although not a hundred per cent. (D's interview.)

On opening night S-actress felt that she played Stella virtually as she had perceived her. The correlation

between S-actress' perception of Stella done after the final rehearsal and her perception of Stella-as-played on opening night was .914. A comparison of these Q-sorts showed that in twenty-five of the sixty items there was perfect agreement. These items were placed in the same rank for both Q-sorts.

D felt that "of the characters Stella came closest to what I had imagined." (D's interview.) The correlation of similar perceptions by D revealed that he felt she did quite well, but did not reach the perfection S-actress thought she had. This correlation was .725. A comparison of the Q-sorts showed that D thought she was played as being more nervous and self-conscious than he would have desired. He felt Stella should have been more determined and nonchalant than she was played.

From S-actress' point of view.--S-actress won a campus award as best supporting actress for her portrayal of Stella in Streetcar. During the interview she was asked how well she thought she had achieved her character in the light of her public praise.

That was what was so ironic about it, you see, because I never--it's very strange; I guess I must have achieved something. I guess I must have fit into the over-all production all right, and the way it was supposed to be. But I never felt characterwise--comparing this role with other roles that I've played--I never felt I really achieved this thing the way I really had anticipated. (S-actress' interview.)

It will be remembered that just after opening night a comparison of Q-sorts showed that S-actress felt she had

played the role almost to perfection (correlation .914). The above statement was made about three months after the show closed.

In discussing her performance further S-actress felt she had achieved a warm sincere characterization, but she felt the Blanche-Stella and Stella-Stanley relationships were not always so clear as they might have been. "I think she may have come off a little too sophisticated." (S-actress' interview.) The director, however, on opening night placed sophisticated in rank five, while S-actress placed it in rank six. At that time they felt she was not very sophisticated.

S-actress spent a large amount of time in the interview discussing the interpersonal relationships of the three major characters. She felt that these personal relationships may have affected her performance. She also felt that the director could have handled the situation better.

I felt during tryouts that we were going to have a very, very strong director, and I was very excited as to how this person would put together the show. I felt that a strong director would really be needed with this particular show, and I was very excited. When we came down into the very beginning--I suppose at about three or four rehearsals--I began to see where the director couldn't handle all the cast members. Then, a little later on, I began to feel slighted because I felt my eye was hurt, because I didn't get as many comments as the other people. Maybe it was because the director didn't think I needed them, but really I did. I think that any actor or actress needs to be--have a director saying, 'Okay, this is running very smoothly,' or 'this is really crappy.' But I think they've always got to set up the picture, give you the picture constantly as to what's happening. And I don't feel that the director did this with all the members of the cast, and I was a little

hurt about it, although I tried not to admit it. And I felt in the end that the director had failed the cast totally by concentrating on one or two people all the time. . . .

I felt it was terribly hard to sustain the character, the warmth of Stella, when you had to fight an actress who is always up-staging you and an actor who is always out-shouting you, to put it very bluntly. The off-stage relationship: I felt that the actor didn't really care about the show. All he cared about was the performance he was giving and didn't seem to want to work very cheerfully with the director and with some members of the cast. . . . She didn't want to share either. In other words it was all one person's show that way. I felt . . . that you could never play with these people. . . . I felt like there was never any give and take. (S-actress' interview.)

Admittedly this discussion of interpersonal relationships was slightly removed from problems of character perception, and yet it was not. A character is part of a group of characters--an ensemble--and should fit into it comfortably. S-actress felt her portrayal of Stella may not have fit in properly. When asked about the problem of up-staging D made this observation.

I traced most of that to D-actress, because I felt D-actress was an extremely egotistical person, and that she tended to think only in terms of herself. This ended up in upstaging and other technical things of this nature. (D's interview.)

E mentioned that he tried to solve this problem by placing D-actress in front of furniture and by keeping her seated more than he ordinarily would have. He did not confront E-actress with the problem for fear of further upsetting an already excitable actress.

D was informed in the interview of the reaction of S-actress to his failure to keep in constant communication

with her during rehearsals.

Oh yes, now this is probably true and it's certainly a fault of mine. This should not happen and I think it did happen. I'm sure a director should always talk to all of the actors, but I never feel I have enough time. But this is probably one of the results of spending so much time with B-actress. This may very well have caused emotional problems. Feelings of rejection, if you wish. (D's interview.)

One might think that the attitude of C-actress was a result of "sour grapes," since she preferred to play the role of Blanche. In discussing the personal relationships of the actors, whom he admitted he did not know very well, D rejected this idea.

I felt that the main characters were never really very close. Possibly at the end of rehearsal it got closer but certainly not in the early stages. The three actors tended to come into rehearsal, study their parts, do their roles, and then leave more or less separately. They're all experienced, and from this point of view, I think it was harder to give them direction than if they had been less experienced. Certainly B-actress and K-actor, who have had many years of professional experience, felt rather qualified to do their parts, and so it's not the same as working with inexperienced people. I thought this was particularly true on K-actor's part. B-actress always seemed willing to talk, although I realize now it didn't have too much effect. I think I said in the beginning . . . that there might be a problem because B-actress had hoped to have D-actress' part. This, I think, turned out to be no problem at all. C-actress was very cooperative and gave herself to the cooperative effort more than either of the other two did. (D's interview.)

In discussing her communication with D, C-actress said that it was very good. The only improvement she would have wished was that the director had paid more attention to her performance throughout the rehearsal period and commented on it. She felt that she needed periodic reassurance

about how she was doing.

In discussing the development of the image of Stella, she mentioned that she originally saw Stella as deep-thinking. She said she later adopted D's attitude on this matter. She also said that she played Stella with some overt nervousness, but that D urged her to be more placid. She accepted this change of thinking but made no judgment of her portrayal of it. The Q-sort data revealed that D felt Stella was too nervous even on opening night.

S-actress in the opinion of D came closest in performance to D's perception of the role. She and D agreed fairly well on how the role was being played. S-actress felt that her performance was extremely close to her image (correlation .914). D thought her performance was quite close to his image (correlation .725).

Perceptions of Stella and perceptions of self by S-actress

There was some evidence to suggest that S-actress perceived Stella and her self slightly similarly. Although S-actress' perceptions of her self fell on factor I (girls' selves), and her perceptions of Stella fell on factor IV (Stella), correlations between Q-sorts describing her self and Stella were moderately high. They were .413, .464, .685, .740, .594, .574, and .529.

The highest of these correlations (.740) occurred about midway in the rehearsal period. S-actress felt that she and Stella were similar in that both were extremely

kind, poised, and happy. They were also very motherly, sensitive, moody, just, affectionate, honest, and fun-loving. S-actress felt that Stella should be much more passive than she was, but she felt she was very much more driving, expressive, and determined than Stella.

Near the end of the rehearsal period a comparison of similar Q-sorts showed the differences to be intensified (correlation .529). S-actress felt that she and Stella were both motherly, kind, happy, and affectionate. However, she felt she was extremely more driving, determined, and sensitive than Stella ought to be and quite a bit more moody, aggressive, and deep-thinking. Conversely, she saw Stella as being more passive, quiet, and stable than she was.

S-actress also perceived Stella slightly similarly to her perception of her ideal self. This was to be expected, since her perceptions of her self and her ideal self were quite similar (correlations .772 and .795). The correlations of perceptions of Stella and perceptions of S-actress' ideal self were .469, .667, and .690. A comparison of Q-sorts showed that S-actress would like to be far more sophisticated, driving, idealistic, aggressive, and brilliant than Stella. Stella was perceived as being more weary, sensual, passive, dependent, and intemperate than her ideal self.

There was no evidence to suggest that playing the role strongly altered S-actress' perceptions of her self or her ideal self. Correlations of self perceptions were .853,

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations. The text notes that without proper record-keeping, it would be difficult to track expenses, revenues, and other financial data, which could lead to mismanagement and potential legal issues.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It mentions that the organization utilizes a combination of manual data entry and automated software solutions to ensure the accuracy and efficiency of its data collection process. The text also highlights the importance of regularly updating and verifying the data to maintain its reliability.

3. The third part of the document describes the process of analyzing the collected data to identify trends, patterns, and areas for improvement. It states that the organization uses statistical analysis and data visualization techniques to present the information in a clear and understandable manner. The text notes that this analysis is essential for making informed decisions and developing effective strategies to address the organization's challenges.

4. The fourth part of the document discusses the role of data in decision-making and strategic planning. It emphasizes that data provides valuable insights into the organization's performance and helps identify opportunities for growth and innovation. The text notes that by leveraging data, the organization can make more informed decisions and develop strategies that are based on evidence and facts.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It reiterates the importance of maintaining accurate records and using data effectively to drive the organization's success. The text also provides a list of recommendations for further improving the data collection and analysis process, such as investing in new technology and training staff on data management best practices.

.926, and .931. The correlation of ideal self perceptions was .929.

Stanley

The perception of character by K-actor and D

K-actor and D generally agreed upon a perception of Stanley early in the rehearsal period, but their perceptions grew further apart as opening night approached. The correlations between K-actor's perceptions of Stanley and those of D were high before rehearsals (.647), went a bit higher (.754), but at the end of the rehearsal period had dropped off (.496). This was an indication of growing disagreement.

From D's point of view.--Before the beginning of rehearsals K-actor and D described Stanley. The correlation of these perceptions was high (.647). They were agreed that Stanley should be extremely tough, virile, and aggressive. They were also agreed that he should be very determined, happy, and driving.

D felt that Stanley should be vain, intemperate, controlled, and humorless, while K-actor did not. K-actor thought Stanley should be extremely affectionate (rank ten), but D felt it was not important (rank five).

In the diary of the first two rehearsals little or nothing was said about K-actor. Perhaps D's mind was taken with problems with B-actress. At the third rehearsal, however, he devoted some time to K-actor.

Nothing much from K-actor. He seems to hold back, to keep from experimenting with the role. He says he hasn't had time to study the role yet and hasn't any clear ideas. I talked at length on how I saw Stanley: not angry or hostile in general, but strong, masculine, sexy, dominant, secure. K-actor doesn't agree, I think, though this isn't clear. (D's diary.)

A comparison of Q-sorts describing Stanley done by K-actor and D after the third rehearsal showed that there was fair agreement (correlation .612). They were agreed that Stanley should be extremely driving, self-centered, and virile, and that he should be very tough, aggressive, determined, callous, and sensual.

K-actor felt Stanley ought to be very affectionate and honest, but D did not. D thought Stanley should be nonchalant and childlike, but K-actor did not.

Between this description and the previous one neither D nor K-actor changed his perception very much. The correlation between D's perceptions was .850. The strongest change he made was to bring brilliant and childlike from rank two to rank six. The correlation between K-actor's perceptions was .757. He moved sensual and self-centered from rank six to rank ten.

After rehearsal four, which followed a vacation period, K-actor and D again described Stanley. The correlation of their Q-sorts was quite high (.754). They were agreed that Stanley ought to be extremely virile, fun-loving, driving and very tough, self-centered, determined, arrogant, and aggressive. D thought he should be intemperate, but K-

actor did not.

D had ignored K-actor in his diary for some time. But after the fourteenth rehearsal he made this evaluation of his performance.

Am doing very little with K-actor. He is groping for lines and appears to resist direction at this stage. He has still too much spleen, anger, spite--rather than sheer animal strength, vitality, insensitivity. (D's diary.)

After rehearsal fifteen K-actor and D described Stanley. The correlation of these descriptions was not as high as it had been previously (.536). They were still agreed that Stanley ought to be extremely virile and driving and very tough, determined, sensual, and aggressive.

D, however, felt that Stanley should be extremely self-centered (rank ten), while K-actor thought he should be only slightly so (rank six). K-actor had self-centered at rank eight on the previous description. D thought Stanley ought to be very intemperate (rank nine), while K-actor rejected this (rank three). D had intemperate at rank seven in the previous Q-sort describing Stanley. D also thought brilliant and insecure were slightly descriptive of Stanley, while K-actor strongly rejected them.

K-actor felt that Stanley ought to be quite nervous (rank eight), but D strongly rejected this (rank one). K-actor also thought that Stanley should be expressive (rank eight), but D did not (rank four). K-actor thought Stanley should be extremely happy (rank ten), but D only saw him as

slightly so (rank six). K-actor had expressive and nervous in ranks six and five respectively on the previous description of Stanley.

By the last rehearsal K-actor and D had drifted further apart in their perceptions of Stanley (correlation .496). They were agreed that he should be extremely tough and very driving, callous, determined, virile, fun-loving, and aggressive. However, K-actor felt Stanley should be very affectionate and expressive, but D did not. K-actor also felt he should be nervous, while D strongly rejected this. D thought Stanley ought to be extremely intemperate, while K-actor rejected this. D also thought Stanley should be vain and honest, but K-actor did not.

From K-actor's point of view.--K-actor kept no diary; therefore, his comments were made during the interview. In discussing the development of his character K-actor said that, at first, he thought of Stanley as cruel, but he later realized that this was erroneous.

The more I worked on him, the more animal came out in him, as we progressed from the beginning, rather than playing him as a cruel slob, you know. A real harsh "meanie" is the word. I found that he wasn't really bad. It was just that he had been living a life of Riley, as it were, and had this thing come into his house to almost ruin the whole love life. Actually, in the long run, she does--Elanche, that is--does ruin his home life. (K-actor's interview.)

K-actor was asked whether D had an influence over his thinking in terms of the "animalistic" traits he found in Stanley. He maintained it was largely his idea.

It was the more I studied it and the more I got to work with the girls. I found that this was the best way to do it. It was my own idea basically, and I felt as long as D didn't say anything about it, it was okay. And I changed my ideas about Stanley quite a bit from the beginning. I went in as I usually do with a set idea of the first approach to the character, and then as we progressed, I found that this one element, the element of cruelty--you know, really being cruel for cruelty's sake. . . . It wasn't that at all. It was just a misconception I had from just quickly going through the thing. But I eliminated that quite a bit. I tried to make him a human character more than anything, and that's why I achieved that in some respects. (K-actor's interview.)

Later in the interview K-actor recalled a conversation with D concerning the matter of cruelty.

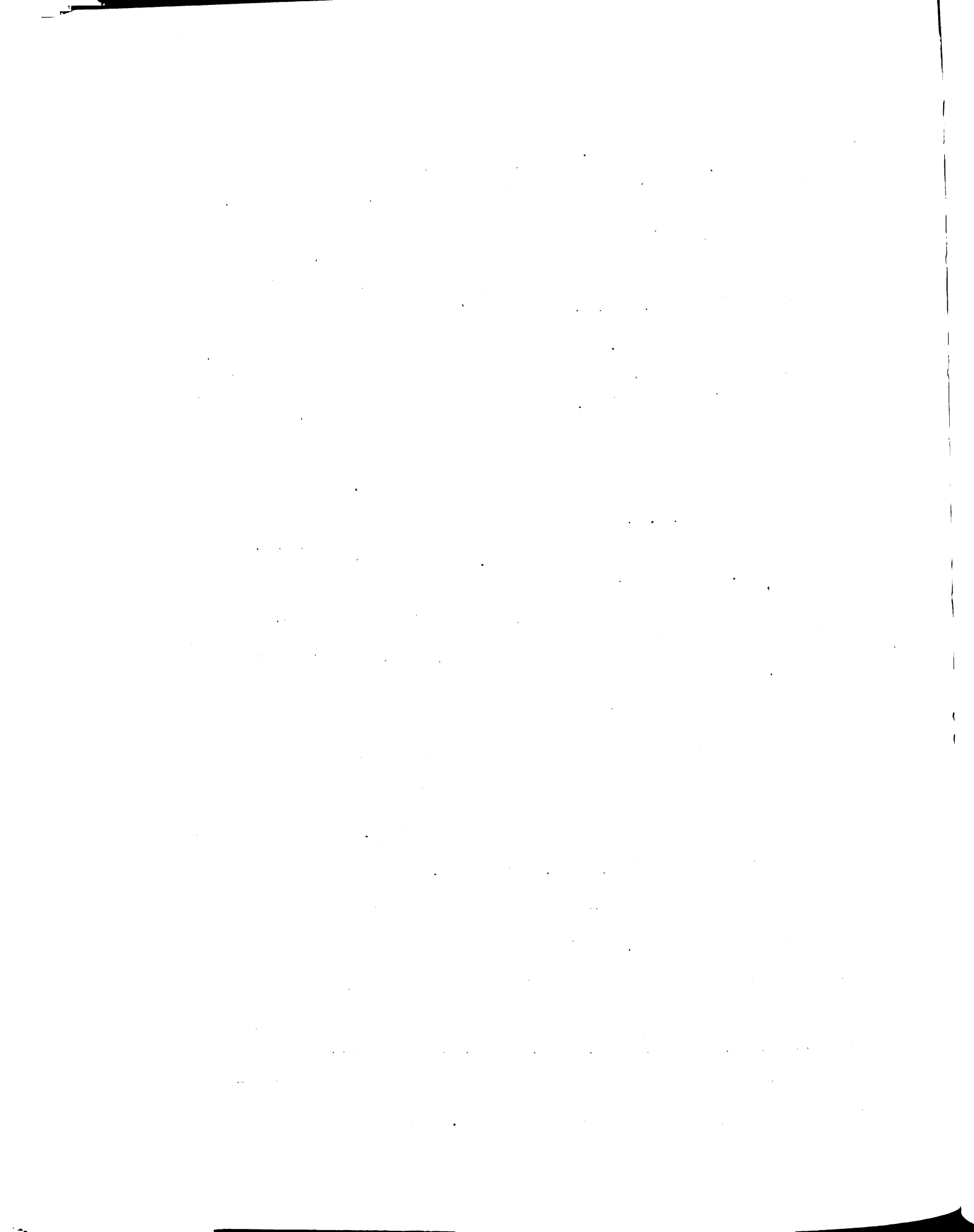
We only . . . talked about the character really once or twice and that was at the very beginning, . . . during the reading rehearsals. And that's when we studied, you know, all the characters together, and that's when we first had a disagreement about the cruel part of Stanley coming out. I mentioned it there and then a couple--I think about once later I mentioned it--and then we went through the show. (K-actor's interview.)

In spite of this concern both D and K-actor felt over the matter of cruelty, comparisons of Q-sorts describing Stanley showed that D and K-actor differed no more than two or three ranks in the placement of cruel. It was usually placed in ranks five, six, or seven.

Although D and K-actor initially agreed upon their perception of Stanley, their descriptions showed more and more disagreement as opening night drew nearer.

The perceptions of Stanley and of Stanley-as-played

K-actor and D agreed fairly well on their perceptions of how the character was played. K-actor felt that



his performance of the role was extremely close to his perception of Stanley. Correlations of K-actor's perceptions of Stanley and of Stanley-as-played ranged from .871 to .908. Similar correlations of D's perceptions were only slightly lower. They ranged from .824 to .879. The correlations of perceptions of Stanley-as-played by K-actor and D were fairly stable until opening night, when it dropped slightly. They were .627, .663, and .533.

From D's point of view.--About midway in the rehearsal period D observed that K-actor's performance had too much "spleen, anger, spite--rather than sheer animal strength, vitality, insensitivity." In spite of this observation the correlation of D's perception of Stanley and of Stanley-as-played was .879 at this time. The only strong disagreement between the two sorts was that D felt Stanley should be more insecure than he was being played.

No further mention was made of K-actor until a week before opening night. "Stanley came alive for a few flashes of real driving power. So far he is still weaker than I wish." (D's diary.) His observation on the afternoon of opening night was that Stanley was "more cruel than I wish." By the time the interview was held his opinion had changed little.

The fact that he was playing Stanley as a vindictive angry person shouldn't be there. That rather he should be so self-confident that he doesn't have to be vindictive. And that this vindictiveness, if you want to call it that, doesn't appear until he is aware that Blanche is taking him for a ride and in fact is going to

threaten to destroy the relationship between him and his wife. And then he retaliates, and he is very ruthless and callous at this time. But this is not really an angry sort of general characteristic. (D's interview.)

He also added a comment about K-actor's response to direction.

I had felt that K-actor was not very responsive to direction and one reason I felt was that--a general attitude that he had--that he was experienced and knew what he was doing. Another reason was that his lines didn't come very soon, and I had the feeling that, when I gave direction, it seemed to interfere with what he was doing. So I tended to postpone things. (D's interview.)

D felt that K-actor came closer to his image than did B-actress but not as close as S-actress. Q-sort data seemed to belie this judgment. On opening night the correlation between D's perception of Stella and of Stella-as-played was .725. The similar correlation for Stanley on opening night was .839. D felt that Stanley should be and was played as extremely intemperate, driving, tough, self-centered and very callous, vain, determined, virile, and aggressive. D felt Stanley should have been played as being more honest than he was. And for the first time a comparison of Q-sorts revealed that D felt he had been played far more cruel than desired.

From K-actor's point of view.--K-actor felt that his portrayal of Stanley was very close to his perception of Stanley. Correlations of his perceptions of Stanley and of Stanley-as-played were near .900 all through the rehearsal period. On opening night the correlation was .875.

In discussing his performance, K-actor was asked whether he felt he had projected his image of Stanley.

Yeah, I think I achieved that. At least, the only way I can really tell is from the comments I had from the kids. And, some comments I respected, and they seemed to be favorable, and they got the picture when I talked, you know. I didn't really want to tell what I was getting across, but from all that I could gather from talking with the kids, they got the image. They got the picture of what I was trying to get across. (K'actor's interview.)

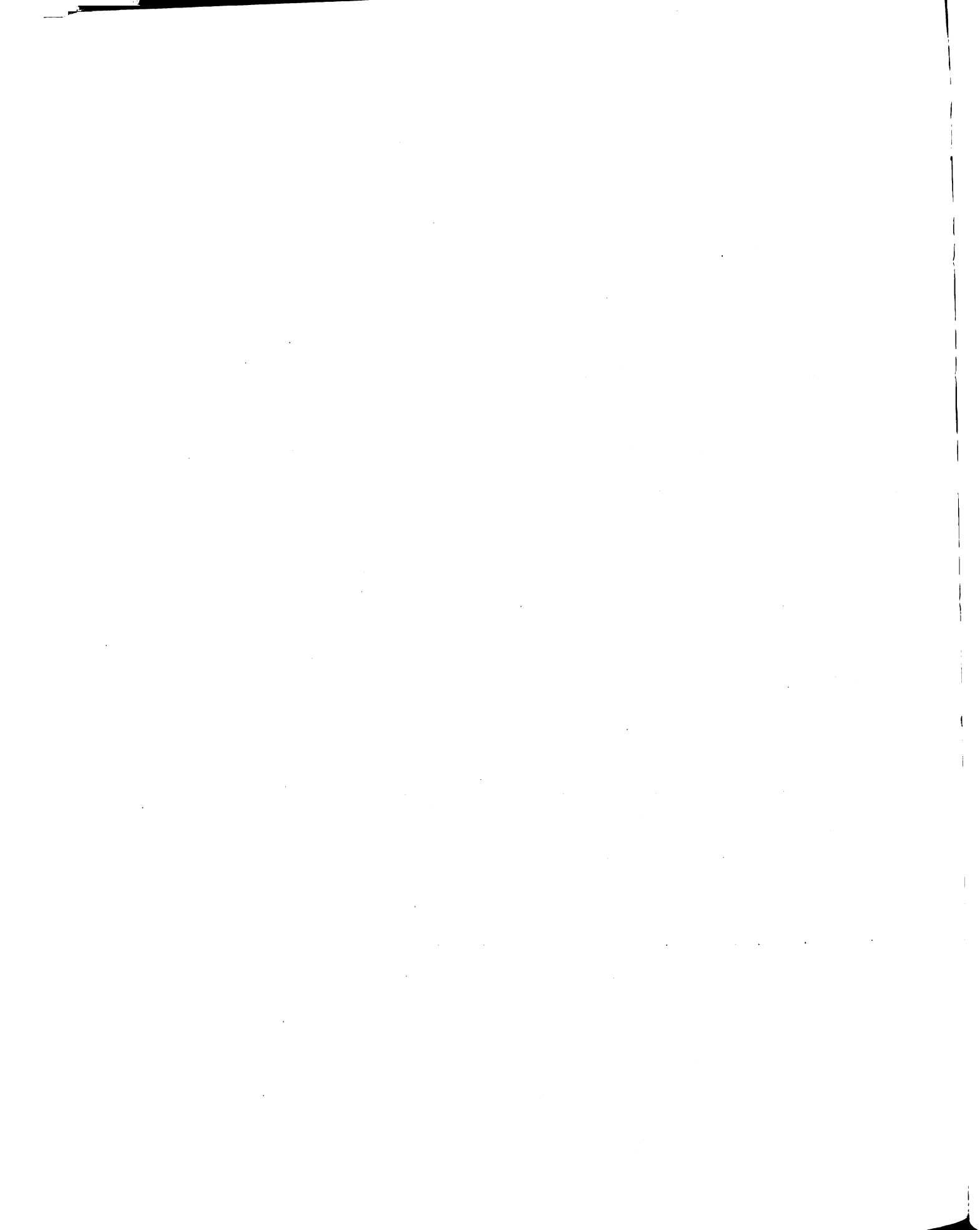
On opening night the only strong difference revealed by comparing K-actor's perception of Stanley and his perception of Stanley-as-played was that K-actor felt he should have played Stanley as more dependent than he did.

A comparison of the perceptions by K-actor and D of Stanley-as-played (correlation .533) showed that D saw Stanley as being played extremely more intemperate than did K-actor, who perceived his Stanley as being more nervous, sensitive, expressive, and affectionate than D did.

Perceptions of Stanley and perceptions of self by K-actor

There was evidence to suggest that K-actor perceived Stanley and himself similarly. Correlations between Q-sorts describing himself and Stanley were high. They were .679, .478, .665, .705, .654, .663, and .886. The sharp rise on the last correlations suggested a strong identification with the character toward the end of the rehearsal period.

A comparison of the Q-sorts which resulted in the lowest of these correlations revealed that K-actor considered Stanley to be extremely more sensual and self-centered



and more callous, dependant, vain, gluttonous, cruel, and bitter than he was. He viewed himself as being more controlled, nonchalant, dreamy, and just than he considered Stanley ought to be. He saw both himself and Stanley as being extremely virile, aggressive, affectionate and very honest, stable, tough, and driving.

The Q-sorts which resulted in the highest correlation (.886) showed that K-actor saw both Stanley and himself as being extremely affectionate, virile, sensual, fun-loving, driving, determined, aggressive and very expressive and happy.

A comparison of K-actor's descriptions of himself before and after this change in thinking revealed that at both times he considered himself to be extremely affectionate, virile, fun-loving, driving, determined and very happy, expressive, stable, and aggressive.

Whereas, before this change he thought of himself as honest, idealistic, deep-thinking, just, and slightly quiet and brilliant, he rejected them afterwards. In the later Q-sort he thought of himself as being extremely sensual, very callous and self-centered, and slightly bitter--all of which he rejected previously. Unfortunately, there was no information as to why this change took place.¹

¹There is the possibility that K-actor misunderstood his directions and described Stanley when he was supposed to describe himself. This would account for the radical change in his self perception. However, this is only a guess. There is no evidence to suggest that this occurred.

K-actor perceived his ideal self as being only slightly similar to his perception of Stanley. The correlations of perceptions of his ideal self and of Stanley were .563, .308, .446, .359, .429, and .527.

K-actor's perception of himself was altered as noted above. However, it was consistent up until that time. The correlations of his self perceptions were .839, .857, and .569. There was no evidence to suggest that K-actor's perception of his ideal self was changed substantially by playing the role. The correlation of perceptions of his ideal self was .772.

CHAPTER V

PERCEPTIONS OF THE AUDIENCE

This chapter includes an analysis of the data received from the members of the audience sample. These data are the results of Q-sorts done by the members of the sample.

The chapter begins with a description of the members of the audience sample. The factors resulting from the audience Q-sorts are then described. The factors resulting from the audience data are then compared to Q-sorts by the actors and director to examine the question : how closely do the perceptions of character by the actors and director relate to those perceived by the audience? The relationship between the perceptions of self and perceptions of the characters is then examined to determine whether members of the audience tend to perceive characters in terms of their perceptions of themselves.

Audience sample.--There were sixteen members of the audience sample. Eight were male and eight were female. Nine were between the ages of eighteen and forty. Seven were between the ages of forty-one and sixty-five. Nine were married and seven were single. A profile of each member of the audience sample is presented in Table XIV. Three clinical psychologists from the Michigan State University

TABLE XIV.--A profile of the members of the audience sample

Number	Occupation	Sex	Age	Marital Status
1	Teacher	F	55	Widow
2	Teacher	F	25	Single
3	Social Worker	F	62	Widow
4	Student	F	18	Single
5	Salesman	M	31	Married
6	Homemaker	F	29	Married
7	Restaurant Manager	M	44	Married
8	Homemaker	F	31	Married
9	Student	M	18	Single
10	Graduate Student	M	23	Single
11	Engineer	M	64	Married
12	College Teacher	M	41	Married
13	College Teacher	F	42	Widow
14	Retired Secretary	F	65	Single
15	College Teacher	M	45	Single
16	Sales Engineer	M	32	Single

Counseling Center were also asked to describe the characters as "expert" judges of personality.

The audience sample was not intended to be a proportional, representative sample of the playgoing audience. Instead the audience sample was selected purposefully to provide a variety of persons.

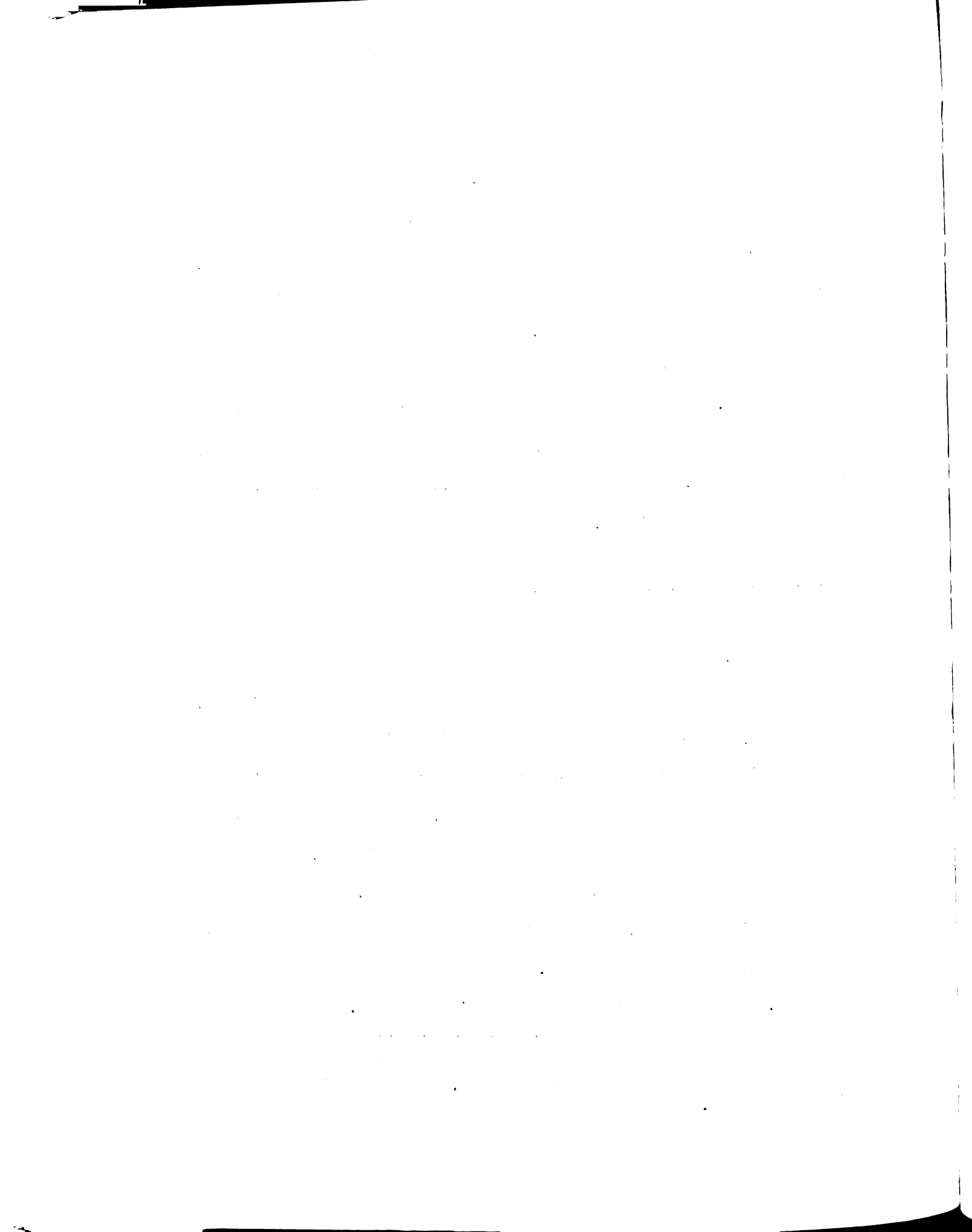
Each member of the audience sample was asked to make four Q-sorts. They all (with the exception of the psychologists) described themselves. They all described the characters--Blanche, Stella, and Stanley--as they saw them played on opening night.

Factors in the audience matrix

Four clearly defined factors emerged from these descriptions. There was one for each of the characters and one for the self perceptions of the members of the audience.¹

Factor A.--Factor A (audience's selves) was determined by high loadings of Q-sorts by fourteen of the sixteen audience members describing themselves. The self perceptions of audience member one had a high loading (.584) on factor A but also had a fairly high loading (.416) on factor D (audience's Stella). The self perception of audience member seven had a low loading (.388) on factor A and a high loading (.648) on factor D (audience's Stella). Loadings of

¹From this point forward "audience" is meant to imply "members of the audience sample," not all the members of the audience.



the self perceptions of the other audience members ranged from .537 to .762.

The factor A arrays may be found in Tables XV and XVI. The highly accepted items suggested a person well adjusted to society (happy, kind, stable, poised, fun-loving). They suggested a person with high ideals (honest, just, idealistic) and one with some sensitivity (sensitive, perceptive, intuitive).

It may seem strange that most of the audience sample members described themselves so similarly. It seems extremely unlikely that these persons of different backgrounds would see themselves so similarly. One explanation could be that the concensus was an expression of "social desirability."¹ It may be that the audience members liked to think of themselves in this way or that the self they described was one which they would be willing to display in society.

An alternative explanation could be that this set of adjectives was quite useful for descriptions of these dramatic characters but was somewhat limited for self descriptions by persons who generally consider themselves positively.

Factor B.--Factor B (audience's Stanley) was determined by high loadings from Q-sorts by all the members of the audience sample while describing Stanley-as-played.

¹Allen L. Edwards, "Social Desirability and Q-sorts," Journal of Consulting Psychology, XIX (1955), p. 462.

TABLE XV.--Items strongly accepted by factor
A (audience's selves)

Item Number	Standard Score	Item
2	1.780	Determined
18	1.741	Honest
41	1.715	Happy
7	1.707	Just
3	1.415	Affectionate
23	1.382	Sensitive
46	1.362	Kind
35	1.271	Perceptive
13	1.266	Stable
57	1.246	Idealistic
51	1.130	Fun-loving
43	1.120	Poised
49	.965	Intuitive

TABLE XVI.--Items strongly rejected by
factor A (audience's selves)

Item Number	Standard Score	Item
5	-2.001	Cruel
16	-1.581	Humorless
37	-1.531	Morbid
21	-1.512	Hostile
42	-1.454	Bitter
25	-1.381	Fragile
34	-1.350	Weak-willed
6	-1.213	Lazy
52	-1.196	Guilt-ridden
24	-1.127	Childlike
50	-1.003	Callous
58	-.923	Tough
39	-.854	Gluttonous

Loadings of these Q-sorts on the factor ranged from .543 to .888. The factor B arrays may be found in Tables XVII and XVIII.

Factor C.--Factor C (audience's Blanche) was determined by high loadings from Q-sorts by all the members of the audience sample while describing Blanche-as-played. Loadings ranged from .617 to .868. The factor C arrays may be found in Tables XIX and XX.

Factor D.--Factor D (audience's Stella) was determined by high loadings from Q-sorts by most of the members of the audience sample while describing Stella-as-played. Those descriptions of Stella which did not fall clearly on factor D, did not do so because they had fairly high loadings on factor A (audience's selves) as well as high loadings on factor D. There were some similarities between factors A and D. The factor D arrays may be found in Tables XXI and XXII.

Summary of factors.--Four factors were clearly defined. The correlations among estimated factor arrays presented in Table XXIII indicated that they were each different from the others. The highest correlation existed between factors A (audience's selves) and D (audience's Stella). The highest negative correlation existed between factors B (audience's Stanley) and D (audience's Stella).

Comparison of Perceptions of Character
by Audience and Actors-Director

In this portion of the chapter the factor arrays

TABLE XVII.--Items strongly accepted by
factor B (audience's Stanley)

Item Number	Standard Score	Item
31	1.675	Aggressive
56	1.662	Virile
50	1.625	Callous
38	1.546	Arrogant
58	1.478	Tough
33	1.472	Impulsive
45	1.420	Sensual
2	1.313	Determined
15	1.276	Self-centered
39	1.105	Gluttonous
51	1.102	Fun-loving
30	1.091	Hot
5	1.075	Cruel

TABLE XVIII.--Items strongly rejected by
factor B (audience's Stanley)

Item Number	Standard Score	Item
55	-1.765	Motherly
25	-1.704	Fragile
12	-1.675	Quiet
60	-1.497	Shy
29	-1.463	Sophisticated
53	-1.373	Passive
26	-1.267	Humble
14	-1.170	Pure
34	-1.143	Weak-willed
57	-1.113	Idealistic
17	-1.095	Deep-thinking
36	-1.093	Brilliant
32	-.926	Dreamy

TABLE XIX.--Items strongly accepted by
factor C (audience's Blanche)

Item Number	Standard Score	Item
8	1.995	Insecure
40	1.547	Nervous
52	1.505	Guilt-ridden
15	1.503	Self-centered
4	1.439	Vain
23	1.422	Sensitive
19	1.419	Flighty
44	1.398	Unrealistic
11	1.382	Dependent
47	1.344	Fearful
24	1.175	Childlike
34	1.118	Weak-willed
33	.907	Impulsive

TABLE XX.--Items strongly rejected by factor
C (audience's Blanche)

Item Number	Standard Score	Item
13	-2.132	Stable
5	-1.523	Cruel
58	-1.500	Tough
54	-1.413	Controlled
41	-1.400	Happy
28	-1.398	Frugal
50	-1.228	Callous
14	-1.150	Pure
12	-1.088	Quiet
1	-1.025	Brave
39	-1.009	Gluttonous
59	-.984	Nonchalant
56	-.961	Virile

TABLE XXI.--Items strongly accepted by
factor D (audience's Stella)

Item Number	Standard Score	Item
3	1.942	Affectionate
13	1.799	Stable
46	1.609	Kind
55	1.605	Motherly
12	1.564	Quiet
41	1.477	Happy
45	1.261	Sensual
54	1.240	Controlled
43	1.198	Poised
18	1.196	Honest
11	1.143	Dependent
23	1.067	Sensitive
7	1.063	Just

TABLE XXII.--Items strongly rejected by
factor D (audience's Stella)

Item Number	Standard Score	Item
5	-1.836	Cruel
50	-1.603	Callous
38	-1.590	Arrogant
19	-1.495	Flighty
37	-1.433	Morbid
21	-1.347	Hostile
4	-1.341	Vain
15	-1.304	Self-centered
42	-1.295	Bitter
27	-1.205	Driving
39	-1.203	Gluttonous
31	-1.045	Aggressive
40	-.976	Nervous

TABLE XXIII.--Correlations of audience factors A-D

	A	B	C	D
A (audience's selves)	X	.006	-.095	.597
B (audience's Stanley)		X	-.021	-.334
C (audience's Blanche)			X	-.192
D (audience's Stella)				X

derived from the audience data and from the actor-director data are correlated. In addition the audience factor array for each character is compared to the Q-sorts by the actors and director describing the characters and the characters-as-played.

The correlations between the factors derived from the audience data and those derived from the actor-director data are presented in Table XXIV.

These correlations indicated that generally there was strong agreement between the actors-director and the audience concerning the characters. The correlation of the Stella factors was .937. The correlation of the Blanche factors was .898. The correlation between D's Stanley and the audience's Stanley was .758. The correlation between K-actor's self and Stanley and the audience's Stanley was .670. Apparently the actors were relatively successful in communicating what they tried to communicate.

TABLE XXIV.--Correlations between audience factors and actor-director factors

Actor-director Factors	Audience Factors			
	Selves	Stanley	Blanche	Stella
I (Girls' selves)	.749	-.131	-.125	.564
II (K-actor's self and Stanley)	.436	.670	-.246	.029
III (Blanche)	-.041	.005	.898	-.270
IV (Stella)	.599	-.358	-.285	.937
V (D's Stanley)	.153	.758	-.332	-.197

BlanchePerceptions of Blanche and the audience's Blanche.--

B-actress felt that she had done a good job of communicating her character. The correlation between B-actress' perception of Blanche just before opening night and the audience's Blanche factor supported this opinion. The correlation was .885. However, the correlation between D's perception of Blanche just before opening night and the audience's Blanche factor was a bit lower--.689.

A comparison of the Q-sort in which B-actress described Blanche and the factor array of the audience's perception of Blanche (correlation .885) showed that they were agreed that Blanche was extremely insecure, nervous, sensitive and very guilt-ridden, self-centered, vain, flighty, fearful, and dependent. The only strong difference revealed

in this comparison was that B-actress thought Blanche should be slightly virile (rank six), while the Blanche the audience saw was not (rank two).

A comparison of the Q-sort in which D described Blanche and factor C (audience's Blanche) (correlation .689) showed that they were agreed that Blanche was extremely insecure, sensitive, self-centered, vain and very nervous, flighty, impulsive, and fearful. D, however, felt that Blanche could be slightly cruel (rank six), but the audience strongly rejected this as characteristic of Blanche-as-played (rank zero).

The audience saw Blanche as being extremely guilt-ridden (rank ten), while D thought of her as only slightly so (rank six). They also saw her as being childlike and affectionate, while D rejected these terms.

Perceptions of Blanche-as-played and the audience's Blanche.--B-actress' perception of her portrayal of the role was very similar to that of the audience. The correlation between B-actress' Q-sort describing Blanche-as-played on opening night and the audience's Blanche was .760. D's perception of Blanche-as-played, however, was not very similar to that of the audience. The correlation was .426.

A comparison of B-actress' Q-sort describing Blanche-as-played and the factor array of the audience's perception of Blanche (correlation .760) showed that they agreed that Blanche was played as being extremely insecure, guilt-ridden,

nervous, sensitive and very self-centered, dependent, and fearful. B-actress felt that she played Blanche as being driving and brave (rank eight), while the audience did not (ranks three and two respectively). She also felt her portrayal showed Blanche as motherly and virile (rank seven), but the audience did not (ranks three and two respectively).

A comparison of factor C (audience's Blanche) and D's Q-sort describing Blanche-as-played on opening night (correlation .426) showed that they were agreed that Blanche was extremely nervous, vain, self-centered and very insecure, flighty, and impulsive. D thought Blanche was played as being extremely tough (rank nine), while the audience definitely did not (rank zero). He thought she was extremely driving (rank ten), but the audience did not (rank three). He found Blanche to be extremely intemperate (rank ten), but the audience saw her as being only slightly so (rank six). D thought she was aggressive, hostile, and arrogant (rank eight), but the audience slightly rejected these (rank four). He saw Blanche as being poised and controlled (rank seven), but the audience did not (ranks three and one respectively).

The members of the audience sample saw Blanche being played as extremely sensitive (rank nine), while D did not (rank one). They saw her as being unrealistic and weak-willed (rank eight), but D did not (rank three). The audience saw Blanche being played as self-conscious (rank

seven), but D did not (rank two). They thought she was slightly kind and affectionate (rank six), but D did not (rank two).

A possible reason for this divergence between perceptions of the character-as-played by D and the audience was noted by D just before opening night. "I suspect I have come to emphasize those aspects of characterization upon which the actors and I did not agree (or did not play as I wished)." (D's diary.)

Stella

Perceptions of Stella and the audience's Stella.--

The correlation between S-actress' perception of Stella just before opening night and the audience's Stella factor was .813. S-actress communicated her character very well. The character-as-played as seen by the audience was also close to D's perception of the role. The correlation between D's perception of what Stella should be just before opening night and the audience's Stella factor was .867.

A comparison of the Q-sort in which S-actress described Stella with the factor array of the audience's perception of Stella-as-played (correlation .813) showed that they agreed that Stella was extremely kind, affectionate, stable, happy, quiet, perceptive and very poised, honest, and controlled. The only strong disagreement occurred over deep-thinking. The audience felt it didn't really apply positively or negatively to Stella (rank five), but S-ac-

tress strongly rejected it (rank one).

A comparison of D's Q-sort describing Stella with the factor array of the audience's perception of Stella-as-played (correlation .867) showed that they were agreed that she was extremely stable, affectionate, kind, quiet, motherly and very happy, sensitive, honest, poised, and controlled. There were no areas of strong disagreement.

Perceptions of Stella-as-played and the audience's Stella.--S-actress' perception of her portrayal of the role was extremely close to that of the audience. The correlation between S-actress' Q-sort describing Stella-as-played on opening night and factor D (audience's Stella) was .898. The correlation between D's perception of Stella-as-played and the audience's Stella was .785.

A comparison of S-actress' description of Stella-as-played with the factor D array (correlation .898) showed that there were no strong disagreements. They were agreed that Stella was played as being extremely affectionate, stable, kind, motherly, quiet and very honest, just, poised, and controlled.

A comparison of D's description of Stella-as-played with the audience's perception of Stella (correlation .785) showed that they agreed that Stella was extremely kind, affectionate, quiet and very motherly, sensual, just, and sensitive. D felt Stella was played as being nervous (rank eight), but the audience did not (rank two). He also felt

she had been dreamy and self-conscious (rank eight), but the audience did not (ranks four and three respectively).

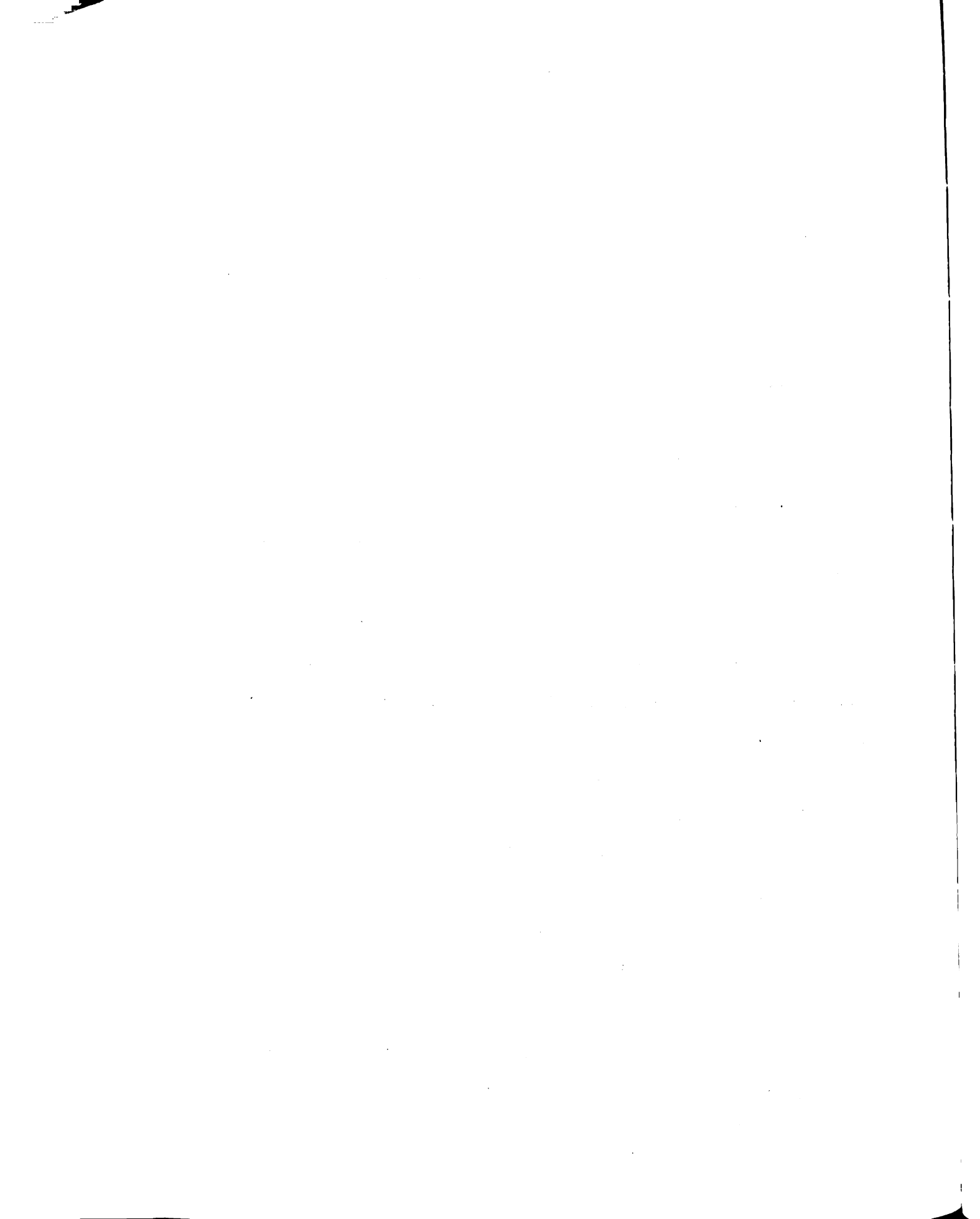
Stanley

Perceptions of Stanley and the audience's Stanley.--

The correlation between K-actor's perception of Stanley just before opening night and factor B (audience's Stanley) was .629--the lowest among the three actors. The correlation between D's perception of Stanley just before opening night and the audience's Stanley was also the lowest in the series--.615.

A comparison of the Q-sort in which K-actor described Stanley with the factor array of the audience's perception of Stanley-as-played (correlation .629) showed that they were agreed that Stanley was extremely virile, sensual, aggressive, tough and very callous, determined, and fun-loving. The audience saw Stanley as being childlike and intemperate (rank seven), but K-actor did not (ranks one and two respectively). They also saw him as being slightly honest (rank six), but K-actor did not think he should be (rank two).

A comparison of D's Q-sort describing Stanley with the factor B (audience's Stanley) array (correlation .615) showed that they agreed that Stanley was extremely callous, tough and very aggressive, virile, arrogant, fun-loving, hot, self-centered, and determined. D thought Stanley should be poised (rank eight), but the audience did not find



him so (rank three). The audience saw Stanley as being cruel (rank eight), while D thought he should not be (rank two). The audience also viewed Stanley as slightly insecure (rank six), while D strongly rejected this (rank zero).

Perceptions of Stanley-as-played and the audience's Stanley.--K-actor's perception of his portrayal of Stanley was not very close to that of the audience. The correlation between K-actor's Q-sort describing Stanley-as-played on opening night and the audience's Stanley was .594. The correlation between D's perception of Stanley-as-played and the audience's Stanley was .675.

A comparison of the factor array with K-actor's description of Stanley-as-played (correlation .594) showed that they agreed that Stanley was extremely virile, aggressive, sensual and very tough, determined, and fun-loving. K-actor felt he played Stanley as being extremely affectionate (rank ten), but the audience found him to be only slightly so (rank six). K-actor felt Stanley was played as being both nervous and stable (rank eight), but the audience did not think so (rank four). K-actor also thought Stanley was sensitive (rank seven), but the audience did not (rank three). The audience thought Stanley was extremely callous (rank ten), while K-actor thought he was only slightly so (rank six). The audience viewed Stanley as intemperate and dependent (rank seven), but K-actor rejected these (ranks three and two respectively). The audience also felt Stanley

was childlike (rank seven), but K-actor strongly rejected this (rank zero).

A comparison of D's description of Stanley-as-played with the factor array (correlation .675) showed that they agreed that Stanley was extremely tough, aggressive and very callous, virile, arrogant, cruel, determined, and self-centered. D felt Stanley was played as being poised and controlled (ranks eight and seven respectively), but the audience did not (rank three). The audience found Stanley to be slightly honest and insecure (rank six), while D did not (ranks two and one respectively).

Summary

From the actors' point of view B-actress came the closest to portraying her perception of the role. The correlation between her perception of Blanche and the audience's Blanche was .885. S-actress came next closest. The correlation between her perception of Stella and the audience's Stella was .813. K-actor was furthest away. The correlation between his perception of Stanley and the audience's Stanley was .629.

From D's point of view S-actress came the closest to portraying his perception of the role. The correlation between his perception of what Stella should be and the audience's Stella was .867. B-actress came next closest. The correlation between D's perception of Blanche and the audience's Blanche was .689. K-actor was furthest away. The

correlation between D's perception of Stanley and the audience's Stanley was .615.

S-actress was able to perceive her performance with the closest resemblance to that of the audience. The correlation between her perception of Stella-as-played on opening night and the audience's Stella was .898. B-actress was next closest. The correlation between her perception of Blanche-as-played and the audience's Blanche was .760. K-actor was furthest away. The correlation between his perception of Stanley-as-played and the audience's Stanley was .594.

Of the three characters D's perception of Stella-as-played had the closest resemblance to that of the audience. The correlation between his perception of Stella-as-played and the audience's Stella was .785. His perception of Stanley was next closest. The correlation of D's perception of Stanley-as-played and the audience's Stanley was .675. His perception of Blanche was furthest away. The correlation of his perception of Blanche-as-played and the audience's Blanche was .426.¹

Perceptions of Character and Perceptions
of Self by the Audience

One of the questions involved in this study was: do

¹It will be recalled that three psychologists were invited as "experts" in personality description to describe the characters. However, their descriptions were not sufficiently different from those of the rest of the audience members to warrant separate consideration.

audience members tend to perceive characters in terms of their self perceptions? It will be recalled that before the members of the audience sample saw the play on opening night, they were asked to describe themselves. The correlations between the audience members' perceptions of themselves and their perceptions of Blanche, Stella, and Stanley are presented in Table XXV.

The self perceptions by members of the audience were quite unlike their perceptions of Blanche. The correlations ranged from $-.397$ to $.309$. Their self perceptions were much more similar to their perceptions of Stella. The correlations ranged from $.138$ to $.714$. Their self perceptions were also unlike their perceptions of Stanley. The correlations ranged from $-.208$ to $.272$.

The self perceptions of the audience members fell on the same factor (factor A) or on the Stella factor (factor D). Either the items in the Q-sort pack were not able to differentiate among their personality types, or the self descriptions by members of the audience approached a "social desirability" concept.

There was no evidence to support the notion that audience members tended to perceive characters in terms of their self perceptions. The near unanimity of the similarity of their perceptions of themselves with their perceptions of Stella suggested that Stella was played as being slightly similar to their perceptions of themselves.

TABLE XXV.--Correlations between self perceptions of the audience and the perceptions of the characters

Audience Member	Blanche	Stella	Stanley
1	.164	.480	.007
2	.223	.402	.188
3	-.397	.346	.121
4	.092	.525	-.056
5	-.259	.502	.056
6	.071	.625	-.208
7	-.368	.502	.009
8	.045	.138	.196
9	.309	.636	-.002
10	-.087	.364	-.018
11	-.236	.627	.272
12	-.355	.478	.150
13	.065	.308	.033
14	-.248	.701	.217
15	-.007	.714	.051
16	.129	.433	.063

CHAPTER VI

CONCLUSIONS

The purpose of the study was to gain further understanding of the communication process in theatrical production as it related to the formation of perceptions of characters. An empirical description of perception was needed. The instrument used to study the communication process was based on Q-technique.

The study was conducted within the context of the production process. The participants were the director and three of the actors who were rehearsing a play and a sample of the audience members who saw that play.

The study involved only one play, one production, one group of actors, one director, and one audience sample. Therefore, no broad generalizations may be inferred from the results. Generalizations must await the accumulation of additional empirical data.

Conclusions

Several rather specific questions were posed at the beginning of this study. These questions may be answered on the basis of the data collected in the study.

1. What effect may communication between the actors and director have upon character perception? How do the

perceptions change?

The second part of this question may be answered quite specifically. The perception of character changed in each actor-director relationship. The comparison of specific Q-sorts pointed out the nature of these changes.

The director and the actress playing Stella were most successful in reaching a high level of agreement on a perception of Stella. The actress playing Blanche and the director reached a lower level of agreement on a perception of Blanche. The actor playing Stanley and the director reached the lowest level of agreement on a perception of Stanley.

Two distinct patterns of the development of character perception emerged from the study. The actress playing Stella and the director started with a low level of agreement, but the amount of agreement continued to grow until the last rehearsal. The actor playing Stanley and the director started with a fairly high level of agreement; it went higher; and then it continually dropped off to a low on opening night. The varying levels of agreement between the actress playing Blanche and the director revealed no discernible pattern.

Since the only record of actor-director communication was that provided by the diaries and interviews, it was not possible to answer the first of these questions conclusively. Nevertheless, it was possible to point out

changes in perception which apparently resulted from communication between the actors and director. For instance, the actress playing Stella gave up her perception of Stella as deep-thinking as a result of discussions with the director.

2. What differences, if any, exist between the characters as perceived in the imaginations of the actors and director and their perceptions of the characters-as-played?

The actors were convinced that their portrayals were very similar to their perceptions of the characters. The audience reaction seemed to verify this judgment, especially in terms of the performances of the actresses playing Blanche and Stella.

The director consistently held a lower opinion of the performance of the characters in relation to his perception of them. Comparisons of Q-sorts pointed out the numerous specific differences between perceptions.

The actress playing Blanche felt that her portrayal of Blanche was very similar to her perception of the character. The director felt that her portrayal of Blanche was only slightly similar to his perception of the character.

The actress playing Stella thought that her portrayal of Stella was extremely similar to her perception of the character. The director felt that her portrayal of Stella was close to his perception of the character.

The actor playing Stanley felt that his portrayal of Stanley was very similar to his perception of the character. The director thought that the portrayal of Stanley was very similar to his perception of the character.

The above conclusions were based on the Q-sort data. The director's subjective evaluation was that Stella was played closest to his perception, Stanley was played next closest to the director's perception, and that the portrayal of Blanche was furthest from his perception.

3. Do the actors tend to perceive characters in terms of their perceptions of themselves?

The actress playing Stella and the actor playing Stanley seemed to perceive themselves as being slightly similar to their characters. The actress playing Blanche did not.

4. How closely do the characters perceived by the actors and director relate to those perceived by the audience? To what extent do the actors and director communicate to an audience what they try to communicate?

The actors and director were quite successful in communicating their perceptions of the characters. The correlations between factors derived from the audience's Q-sorts and factors derived from Q-sorts by the actors and director describing the characters were high.

The actresses playing Blanche and Stella were more successful than the actor playing Stanley in communicating

their perceptions of their characters. The perceptions by the actresses of their characters-as-played were also closer to the audience's perception than was the actor's.

From the director's point of view the actress playing Stella was more successful than either the actress playing Blanche or the actor playing Stanley in communicating the director's perception of Stella. The director's perception of Stella-as-played was more similar to the audience's perception of Stella-as-played than his view of the other two characters.

The audience's perception of Blanche-as-played was very close to the actress' perception of Blanche. The actress' perception of the way she played Blanche was similar to the audience's perception of Blanche-as-played.

The audience's perception of Blanche-as-played was slightly similar to the director's perception of Blanche. The director's perception of Blanche-as-played was not very close to the audience's perception of Blanche-as-played.

The audience's perception of Stella-as-played was quite close to the actress' perception of Stella. The actress' perception of the way she played Stella was extremely close to the audience's perception of Stella-as-played.

The audience's perception of Stella-as-played was extremely similar to the director's perception of Stella.

The director's perception of Stella-as-played was similar to the audience's perception of Stella-as-played.

The audience's perception of Stanley-as-played was slightly similar to the actor's perception of Stanley. The actor's perception of the way he played Stanley was slightly similar to the audience's perception of Stanley-as-played.

The audience's perception of Stanley-as-played was slightly similar to the director's perception of Stanley. The director's perception of Stanley-as-played was slightly similar to the audience's perception of Stanley-as-played.

5. Do audience members tend to perceive characters in terms of their perceptions of themselves?

There was no evidence to suggest that audience members tended to perceive characters in terms of their self perceptions. Correlations between their perceptions of themselves and their perceptions of the characters generally were low.

Subjective interpretations

Although it is not possible to generalize from the above data, it is possible to interpret them and to speculate upon them.

1. The Q-sort was a valuable instrument to measure empirically the perceptions of character in this play. The factors which were derived from the Q-sort data provided a general picture of the perceptions of each of the characters. The comparison of Q-sorts pointed out specific similarities and differences in perception and specific changes in perception. The correlation of Q-sorts provided a measurement

of the degree of similarity among perceptions.

2. The actress playing Stella and the director reached the highest level of agreement on a perception of the character, and the director was well satisfied with her performance. Several possible reasons for this may be offered.

One reason may have been the actress' cooperative attitude. She seemed to be most interested in filling her place in the whole production picture. Whereas, the actress playing Blanche and the actor playing Stanley seemed to be more interested in their individual performances.

Another reason may have been that the actress playing Stella, because of her relatively limited experience, depended more on the direction given by the director than did the other two performers who both had extensive experience.

Still another reason may have been that the actress playing Stella saw herself as being slightly similar to Stella. This may be support for the concept of "type" casting.

3. Several problems concerning the direct communication between actor and director seemed to be revealed.

The actress playing Blanche and the director seemed to have the greatest problem in communication. The director felt he accomplished little in the many discussions he held with the actress playing Blanche, but she felt that

they were very useful. The two did not reach a very high level of agreement on a perception of Blanche, and the director was quite dissatisfied with the actress' performance.

One of the reasons may have been the concern the actress playing Blanche felt about the morality of the play and, particularly, about the morality (or absence thereof) of the behavior of Blanche.

The actress seemed to have difficulty identifying with the kind of person Blanche seemed to be and, at one time, mentioned to the director that she did not like the kind of person Blanche seemed to be. Perhaps Blanche was not a good "type" of character for this actress to play, since she did not perceive herself as being very similar to her perception of Blanche.

4. The director's judgment of the performances of the actors seemed to be biased by his image of how he wished the characters to be. A rather marked difference was noted among the director's perceptions of the characters-as-played and the perceptions by the audience of the characters-as-played.

The amount of dissatisfaction the director had with the performance of an actor seemed to have a direct relationship to his loss of objectivity. The director was most satisfied with the portrayal of Stella. The portrayal of Stanley came fairly close to what he desired, and he was least satisfied with the portrayal of Blanche. His per-

ception of Stella-as-played was closest to that of the audience; his perception of Stanley-as-played came fairly close; and his perception of Blanche-as-played was furthest from that of the audience.

In summary the director had clear perceptions of how the characters should be played. He and the actress playing Stella reached agreement on a perception of Stella, and her portrayal was close to that perception. The director was not able to reach strong agreement with the actress playing Blanche or with the actor playing Stanley on perceptions of their characters. As a result, with the exception of Stella, the characters performed for the audience were closer to the perceptions of the actors than they were to the perceptions of the director.

Suggestions for further research

There are many areas in theatre amenable to research using Q-technique. This study has been broad in scope dealing with actors, director, and audience. It would be possible to narrow the scope to either the actors or the audience. Perhaps the actor's perception of his character depends partially upon how he sees the other characters. Perhaps age, sex, socio-economic status, and similar variables have an effect on character perception among audience members. It would be interesting to compare the perceptions of the playwright to those of other members of the production team.

Perhaps the perception of character by a costume designer helps to determine the costume the actor wears. The director, scene designer, and lighting designer must communicate with each other concerning perceptions of mass, light, space, shadow, color, and line.

It would be valuable to have empirical data on perceptions of mood, theme, emotion, and timing. The image of the impact of a theatre program on a community might be examined using this technique. The uses for the technique seem to be limited only to the researcher's interest, imagination, and resources.

A cautionary note.--Further researchers are reminded that the pool of adjectives and the application of Q-technique used in this study were developed specifically for the problems presented herein.

Given other problems, there will likely be other more appropriate items and more appropriate applications of Q-technique. Certainly students should investigate thoroughly the criticisms of Q methodology and should seek expert advice before applying it.

APPENDIX A

WORKING LIST OF 153 WORDS USED
IN THE PRELIMINARY STUDY

- | | |
|-------------------|-------------------|
| 1. insecure | 41. sophisticated |
| 2. anxious | 42. humble |
| 3. suspicious | 43. subjective |
| 4. arrogant | 44. lethargic |
| 5. hostile | 45. energetic |
| 6. negative | 46. clever |
| 7. self-conscious | 47. gluttonous |
| 8. cautious | 48. morbid |
| 9. impulsive | 49. compromising |
| 10. passive | 50. opportunistic |
| 11. dependent | 51. self-centered |
| 12. aggressive | 52. disillusioned |
| 13. protective | 53. objective |
| 14. retiring | 54. fanatical |
| 15. thoughtful | 55. hypocritical |
| 16. introverted | 56. prejudiced |
| 17. idealistic | 57. tense |
| 18. gentle | 58. driving |
| 19. ambitious | 59. vicious |
| 20. persevering | 60. warm |
| 21. resourceful | 61. affectionate |
| 22. beneficial | 62. stubborn |
| 23. pessimistic | 63. intemperate |
| 24. altruistic | 64. perceptive |
| 25. egotistic | 65. authoritative |
| 26. sociable | 66. fun-loving |
| 27. kind | 67. weak-willed |
| 28. ungrateful | 68. nervous |
| 29. quarrelsome | 69. charming |
| 30. wise | 70. humorless |
| 31. hard | 71. perfunctory |
| 32. masculine | 72. excitable |
| 33. severe | 73. mature |
| 34. hot | 74. bitter |
| 35. stable | 75. cruel |
| 36. intuitive | 76. masochistic |
| 37. orthodox | 77. passionate |
| 38. rash | 78. pure |
| 39. sensitive | 79. honest |
| 40. defensive | 80. deceitful |

APPENDIX A (CONTINUED)

- | | |
|---------------------|--------------------|
| 81. unrealistic | 130. virile |
| 82. nonchalant | 131. resigned |
| 83. frightened | 132. smoldering |
| 84. desperate | 133. flighty |
| 85. proud | 134. fearless |
| 86. honest | 135. sadistic |
| 87. vain | 136. condescending |
| 88. fearful | 137. respectful |
| 89. childlike | 138. poised |
| 90. fragile | 139. fragile |
| 91. haughty | 140. sympathetic |
| 92. cold | 141. timid |
| 93. callous | 142. subtle |
| 94. just | 143. analytical |
| 95. brittle | 144. haggard |
| 96. vengeful | 145. determined |
| 97. goulsh | 146. embittered |
| 98. inhuman | 147. detached |
| 99. unhappy | 148. frank |
| 100. brilliant | 149. sexual |
| 101. careworn | 150. dominant |
| 102. guilt-ridden | 151. reflective |
| 103. powerful | 152. expressive |
| 104. weary | 153. imaginative |
| 105. quiet | |
| 106. controlled | |
| 107. unostentatious | |
| 108. deep-thinking | |
| 109. dreamy | |
| 110. folksy | |
| 111. silly | |
| 112. motherly | |
| 113. tough | |
| 114. lazy | |
| 115. moody | |
| 116. sensual | |
| 117. hard-skinned | |
| 118. cowardly | |
| 119. bored | |
| 120. jealous | |
| 121. shy | |
| 122. depressed | |
| 123. insolent | |
| 124. talkative | |
| 125. extravagant | |
| 126. frugal | |
| 127. ashamed | |
| 128. brave | |
| 129. fatuous | |

APPENDIX B

INSTRUCTIONS TO PRELIMINARY STUDY SUBJECTS AND CHART FOR RECORDING RESPONSES

This is a pretest for the "study of perception" research project being done by Al Kepke. Your help in this will be greatly appreciated.

You will be given (1) a stack of 153 cards, each with a word descriptive of personality on it; (2) a set of 15 score-cards, number 0 to 14, each indicating a certain number of cards to be assigned to it; (3) two charts by which you can record your responses.

PROCEDURE: Fill out the charts with name, age, etc., and "condition of instruction." Your first condition of instruction is to describe your personality as it appears to you today. Your second condition of instruction is to describe a favorite character from modern dramatic literature (that should be identified on the chart).

MECHANICS OF Q-SORT: For each condition of instruction go through the entire pack of cards, first dividing them into three general piles: (1) those most obviously descriptive; (2) those which are least descriptive; and (3) those about which you are not sure.

Now, on a large table (or the floor) spread out the fifteen score-cards, in consecutive order from 0 to 14. You are now ready to make a description by placing those words which most describe your personality (or that of the character) in the higher (14) piles and those less descriptive in the lower (0) piles. Some people find it easier to work from both ends toward the middle by selecting the four most descriptive cards, perhaps the next six, then moving to the other end and selecting the four least descriptive, the next six, and so forth until the middle piles are finally filled.

After you have sorted the entire pack, check to make sure that the correct number of cards are in each pile. Now record the identifying number of each word (not the word itself) in the squares on the chart according to your placement. Thus, you will have four numbers to record for pile 0, six for pile 1, etc.

APPENDIX B (CONTINUED)

Now go through the same process for the other condition of instruction.

Your help is needed in this pretest to narrow the number of descriptive words from 153 to a more easily handled number. Naturally your responses will be held in the strictest confidence.

MANY THANKS

Condition of Instruction: () Self Character: _____
 () Dramatic

(least)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	(most)
(4)	(4)													(4)	(4)	
	(6)													(6)		
				(10)											(10)	
					(15)	(15)	(15)	(15)	(15)	(15)	(15)	(15)				

Subject No.: _____ Date: _____

Subject's Name: _____ Sex: _____ Age: _____

Married: _____ Family: _____ Major: _____ Class: _____

Comments: _____

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and analysis processes, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure throughout its lifecycle.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of a data-driven approach in decision-making and the need for continuous monitoring and improvement of data management practices.

APPENDIX C

FINAL SIXTY ITEMS USED IN Q-SORT DECK

- | | |
|--------------------|------------------|
| 1. brave | 31. aggressive |
| 2. determined | 32. dreamy |
| 3. affectionate | 33. impulsive |
| 4. vain | 34. weak-willed |
| 5. cruel | 35. perceptive |
| 6. lazy | 36. brilliant |
| 7. just | 37. morbid |
| 8. insecure | 38. arrogant |
| 9. weary | 39. gluttonous |
| 10. intemperate | 40. nervous |
| 11. dependent | 41. happy |
| 12. quiet | 42. bitter |
| 13. stable | 43. poised |
| 14. pure | 44. unrealistic |
| 15. self-centered | 45. sensual |
| 16. humorless | 46. kind |
| 17. deep-thinking | 47. fearful |
| 18. honest | 48. expressive |
| 19. flighty | 49. intuitive |
| 20. moody | 50. callous |
| 21. hostile | 51. fun-loving |
| 22. self-conscious | 52. guilt-ridden |
| 23. sensitive | 53. passive |
| 24. childlike | 54. controlled |
| 25. fragile | 55. motherly |
| 26. humble | 56. virile |
| 27. driving | 57. idealistic |
| 28. frugal | 58. tough |
| 29. sophisticated | 59. nonchalant |
| 30. hot | 60. shy |

APPENDIX D

DIRECTIONS GIVEN TO PARTICIPANTS

Allow from twenty to thirty minutes for each Q-sorting. You'll need a large flat surface to work on (a long desk, table, or even the floor may be useful).

This packet contains (A) a deck of sixty, non-colored, adjective cards on each of which is printed a single adjective; (B) a deck of eleven yellow rank cards numbered from zero to ten. Indicated on the lower half of the rank cards is the number of adjective cards to be placed in that rank pile.

Procedure: Remove the sixty cards with adjectives on them. First, sort these cards into three general piles. The three piles should include (A) cards which least appropriately describe the personality you are considering; (B) those cards about which you are not sure; and (C) cards which most appropriately describe this personality.

After you have made this initial sort, remove from this envelope the eleven yellow rank cards. Spread these out before you in consecutive order from zero to ten (zero on your left and ten on your right). The higher the number of the rank card, the more descriptive are the adjectives assigned to it. Thus, you should place the most descriptive adjectives in a pile on top of rank card ten, and the least descriptive adjectives in a pile on top of rank card zero.

In assigning adjective cards to these piles, please be sure that you place the correct number of cards in each pile, so that the three most descriptive adjectives are placed in the rank ten pile, the next four in the rank nine pile, etc.

Many people find it easier to start at both ends and work toward the middle.

After you have completed sorting the sixty adjectives into the eleven piles, pick up the cards with the yellow rank (base) card on the bottom of each of the eleven piles. Put the rank nine pile on top of the rank ten pile; then the rank eight pile on top of the rank nine pile; then the rank seven pile on top of the rank eight pile, and so on until the rank zero pile is on top. The stack will now be in the

APPENDIX D (CONTINUED)

following order. Three rank zero adjective cards, RANK ZERO base (rank) card; four rank one adjective cards, RANK ONE base card, and so on. Put a rubber band around either end of the deck of cards and place back in the envelope.

PLEASE COMPLETE THE SORTING AT THE SCHEDULED TIME AND RETURN THE ENVELOPES TO AL KEPKE. YOUR COOPERATION IS GREATLY APPRECIATED.

Note: If you have any questions about doing the Q-sort, please feel free to call Al Kepke at ED 2-2469 or 355-6690.

APPENDIX E

COMPLETE FACTOR ARRAYS

Item Number	Standard Scores				
	Factor I	Factor II	Factor III	Factor IV	Factor V
1	+1.573	+0.918	-0.043	+0.718	+0.159
2	+1.313	+1.431	-0.288	-0.143	+1.452
3	+0.849	+1.795	-0.037	+1.794	+0.219
4	-1.016	+0.278	+1.094	-1.160	+1.385
5	-2.108	+0.244	-1.028	-1.883	+0.625
6	-1.361	-1.318	-0.642	-0.097	-1.128
7	-1.102	-0.546	-0.793	+0.874	-0.982
8	-0.583	-0.956	+1.992	-0.933	-1.184
9	-0.413	-0.978	+1.153	+0.060	-0.504
10	-1.236	-0.626	+0.785	-0.566	+1.391
11	-0.505	-0.551	+1.207	+0.830	-0.451
12	-0.189	-1.162	-1.330	+1.594	-1.288
13	+0.673	+0.967	-1.880	+1.875	+0.480
14	+1.629	-1.582	-0.799	+0.568	-0.421
15	+0.133	+0.724	+1.545	-0.941	+1.835
16	-1.081	-0.772	-0.709	-0.500	-0.202
17	+0.838	-0.850	-0.033	-0.250	-0.254
18	+1.399	+0.236	-0.689	+1.180	-0.274
19	-0.609	-1.720	+0.916	-1.271	-1.199
20	+0.266	+0.584	+0.655	-0.241	+0.047
21	-1.581	+0.349	-0.459	-1.821	+0.723
22	-0.517	-0.337	+1.480	-0.725	-1.112
23	+1.441	+0.327	+1.529	+0.792	-0.653
24	+0.756	-1.666	+0.255	-0.206	-0.159
25	-0.504	-1.363	+1.041	-0.473	-1.788
26	+1.320	-0.276	-0.995	+1.172	-1.839
27	+1.493	+1.445	-0.225	-1.164	+1.860
28	+0.349	+1.115	-1.428	+0.137	+0.233
29	+0.103	-0.484	+0.230	+0.161	-0.808
30	-0.740	+0.464	+0.585	+0.117	+0.610
31	+0.152	+1.539	-1.118	-1.408	+1.530
32	-0.152	-0.707	+0.156	+0.653	-1.196
33	+0.158	+0.623	+0.924	-0.001	+0.680
34	-1.485	-1.427	+0.293	-0.354	-1.153

Item Number	Standard Scores				
	Factor I	Factor II	Factor III	Factor IV	Factor V
35	+0.705	+0.227	+0.589	+0.756	-0.110
36	+0.586	-0.825	-0.034	-0.098	+0.055
37	-1.400	-0.346	+0.421	-1.388	-0.674
38	-0.479	+0.823	-0.113	-1.554	+1.088
39	-1.762	+0.044	-0.487	-1.121	+0.685
40	-0.313	+0.838	+1.844	-0.863	-1.429
41	+1.072	+1.109	-1.641	+1.383	+0.720
42	-1.170	+0.419	+0.167	-1.631	+0.012
43	+0.460	+0.116	-0.757	+1.127	+0.900
44	-0.393	-0.431	+0.343	-0.839	-0.588
45	-1.027	+1.641	-0.105	+0.730	+1.039
46	+1.543	-0.387	-0.410	+1.817	-1.268
47	-0.208	-1.071	+2.039	-0.596	-1.248
48	+1.587	+1.075	+1.216	+0.130	-0.179
49	+0.657	+0.598	+0.517	+0.423	+0.169
50	-1.827	+0.730	-1.277	-1.142	+1.327
51	+0.579	+1.839	-0.089	+0.938	+0.969
52	-0.757	-1.107	+1.347	-1.033	-0.939
53	-1.293	-0.551	-1.502	+1.188	-0.592
54	+0.649	-0.247	-1.441	+1.452	+0.743
55	+0.491	-1.926	-0.253	+1.455	-0.052
56	+0.400	+1.925	-0.375	+0.341	+1.650
57	+0.847	-0.501	+0.422	-0.205	-0.843
58	+0.644	+1.243	-1.237	-0.381	+1.781
59	-0.874	+0.033	-1.783	+0.947	+0.836
60	-0.178	-0.989	-0.746	-0.223	-1.689

Item Number	Standard Scores			
	Factor A	Factor B	Factor C	Factor D
1	+0.219	+0.116	-1.025	+0.808
2	+1.780	+1.313	-0.296	+0.412
3	+1.415	+0.553	+0.311	+1.942
4	-0.206	+0.432	+1.439	-1.341
5	-2.001	+1.075	-1.523	-1.836
6	-1.213	-0.358	-0.244	-0.576
7	+1.707	-0.239	-0.498	+1.063
8	-0.797	+0.560	+1.995	-0.600
9	-0.697	-0.645	+0.715	+0.049
10	-0.439	+1.050	+0.375	-0.874
11	-0.758	+0.736	+1.382	+1.143
12	+0.204	-1.675	-1.088	+1.564
13	+1.266	-0.325	-2.132	+1.799
14	-0.109	-1.170	-1.150	+0.326
15	+0.541	+1.276	+1.503	-1.304
16	-1.581	+0.020	-0.661	-0.250
17	+0.842	-1.095	-0.433	-0.094
18	+1.741	+0.239	-0.607	+1.196
19	-0.659	-0.266	+1.419	-1.495
20	+0.255	+0.353	+0.806	-0.787
21	-1.512	+0.983	-0.587	-1.347
22	+0.619	-0.622	+0.839	-0.710
23	+1.382	-0.715	+1.422	+1.067
24	-1.127	+0.735	+1.175	-0.118
25	-1.381	-1.704	+0.865	-0.421
26	-0.008	-1.267	-0.914	+0.722
27	+0.435	+1.051	-0.715	-1.205
28	-0.040	-0.248	-1.398	+0.186
29	+0.251	-1.463	+0.182	-0.189
30	-0.783	+1.091	-0.097	+0.363
31	+0.659	+1.675	-0.437	-1.045
32	-0.349	-0.926	+0.750	-0.184
33	+0.830	+1.472	+0.907	+0.156
34	-1.350	-1.143	+1.118	+0.306
35	+1.271	-0.665	+0.115	+0.869
36	-0.474	-1.093	-0.444	-0.530
37	-1.531	-0.439	+0.032	-1.433
38	-0.539	+1.546	-0.366	-1.590
39	-0.854	+1.105	-1.009	-1.203
40	+0.351	-0.355	+1.547	-0.976
41	+1.715	+0.632	-1.400	+1.477
42	-1.454	-0.122	-0.035	-1.295

Item Number	Standard Scores			
	Factor A	Factor B	Factor C	Factor D
43	+1.120	-0.794	-0.745	+1.198
44	-0.775	-0.203	+1.398	+0.148
45	+0.532	+1.420	+0.786	+1.261
46	+1.362	-0.737	+0.204	+1.609
47	-0.740	-0.365	+1.344	-0.287
48	+0.835	+0.697	+0.900	+0.366
49	+0.965	-0.116	+0.059	+0.669
50	-1.003	+1.625	-1.228	-1.603
51	+1.130	+1.102	+0.172	+0.418
52	-1.196	-0.665	+1.505	-0.786
53	-0.714	-1.373	-0.915	+1.039
54	+0.831	-0.756	-1.413	+1.240
55	-0.062	-1.764	-0.678	+1.605
56	+0.246	+1.662	-0.961	+0.069
57	+1.246	-1.113	+0.571	-0.053
58	-0.923	+1.478	-1.500	-0.815
59	-0.098	-0.079	-0.984	-0.161
60	-0.377	-1.497	-0.348	+0.035

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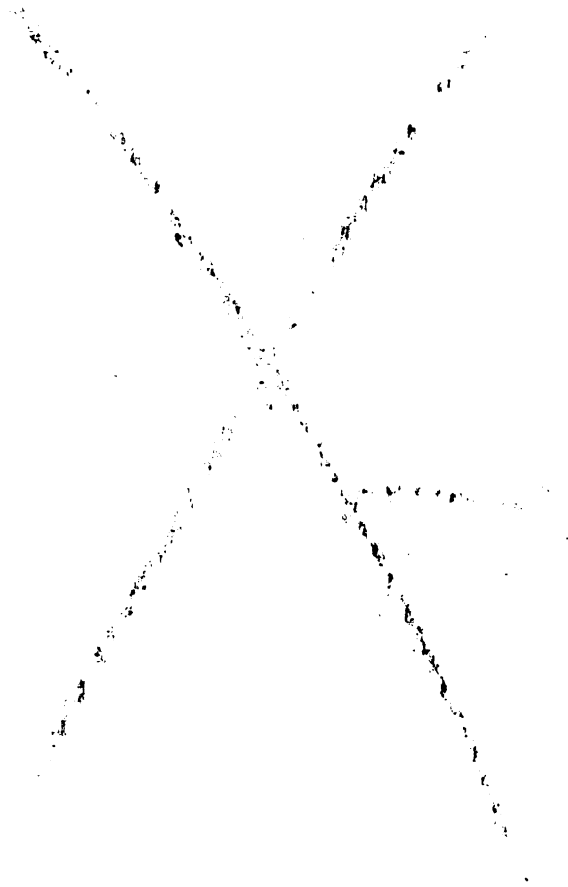
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