A CREATIVE DRAMATICS PROJECT
FOR CHILDREN OF THE
JUNIOR HIGH SCHOOL LEVEL

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A CREATIVE DRAMATICS PROJECT FOR CHILDREN OF THE JUNIOR HIGH SCHOOL LEVEL

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CHAPTER I

INTRODUCTION: AIMS AND VALUES OF CREATIVE DRAMATICS

In the field of Creative Dramatics there is an appreciable lack of literature which provides plans or gives materials for complete study projects. Both Winifred Ward,[1] in her book Playmaking for Children and Isabel Burger,[2] in her recent text called Creative Playacting, strongly advocate the creative dramatic method of studying the relationships of the possible project materials. They each stress the need and values of such projects; however, no definite project outlines are provided.

The problem of this thesis is to prepare such a study project based on the Creative Dramatics method of teaching English literature and history at the Junior High School level. The project which is presented in the following chapters, is based on John Bennett's[3] historical novel, Master Skylark. The reasons for the selections of this

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[1]Winifred Ward, Playmaking With Children, (New York: D. Appleton-Century, Inc., 1947) pp. 192-205.

[2]Isabel Burger, Creative Playacting (New York: A. S. Barnes and Company, 1950) pp. 20-35.

[3]John Bennett, Master Skylark (New York: D. Appleton-Century, Inc., 1939)

story are discussed in a later chapter; however, at this point it should be stated that the story may be considered worthwhile and entertaining literature for the Junior High School student. The story is based on the adventures of a twelve year old boy in Elizabethan England, during the later life of William Shakespeare. Such a project would be of value to Junior High School students in their future study of the Shakespearian period.

The project which is outlined in the following chapters covers the phases of planning and presenting a study project in Creative Dramatics. It is hoped that such a project will aid other teachers of Creative Dramatics in that it is a source of suggested project materials and procedure.

The creative dramatics method of playmaking as outlined by Winifred Ward[4] is based on group planning of a story dramatization, either original or known. The emphasis is upon creative expression and group cooperation rather than the training of actors and actresses. The students decide what is to be included in the various scenes of the dramatization, what arrangement the settings will take, and all the details of the organization of the production. The lines are extemporaneous, in that no set

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[4]Ward, op. cit., pp. 1-15.

script is used other than a general outline or plan of scenes. In playing the story, the creative dramatics method emphasizes the opportunity for any student to play any part. For the final production one set cast should be selected to play throughout the production, but in the preliminary dramatizations various members of the class may play several different parts.

By using the creative dramatics method for developing the project the opportunity to provide stimulation toward creative thinking is included. This method is particularly fitting for project work, since it emphasizes individual expression within the group. The use of the creative dramatics method as a means of developing the project effectively is increased by the additional values which are offered by the method itself. In addition to stimulation of creative thinking, the method offers an opportunity to help students adjust socially by working with the group and subjecting their ideas for group approval. Creative work in such a group situation also aids the student in developing good taste, discrimination, good humor and willingness to cooperate. The freedom of the creative atmosphere encourages the student to follow his special interests. The development of the dramatization offers an opportunity for speech improvement training through practice in oral expression and interpretation. The basic

behavior drives of sensory-motor hungers (the esthetic and play), curiosity, gregariousness, self-assertion, and initiativeness, as outlined by Doctor Herbert Carroll[5] are satisfied. The overall process is aimed at increasing the understanding on the part of the student of the contributions an individual must make to be an effective member of a democratic group, as outlined by Miss Ward[6] in her discussion of creative dramatics in education.

The project plan of learning provides a wide area of study in connection with a general topic. This factor facilitates the integration of the various divisions of the curriculum into a central objective. By studying the different phases as a unit, the natural relationships of the various parts become evident to the student. The value of the project method of learning is emphasized by Dr. Carleton Washburne[7] in his book A Living Philosophy of Education.

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[5]Herbert A. Carroll, Mental Hygiene (New York: Prentice-Hall, Inc., 1947) pp. 25-28.

[6]Ward, op. cit. pg.

[7]Carleton Washburne, A Living Philosophy of Education (New York: John Day Company, 1940).

In compiling a project, the various phases such as literary and historical background, scenic and costume design, music and dance, should be outlined, but only those portions of the curriculum which are naturally and directly connected with the project should be included. Obvious forcing and stretching of the project to fit the entire curriculum is to be avoided as this tends to diminish the effectiveness of the approach.

The effective project method provides a means of presenting the students with definite objectives and stimulates a direct and obvious need for information.

The use of an entertaining and worthwhile story is a primary requirement as the basis of the creative dramatics project. It aids in the unification and integration of the different phases of the curriculum. The story itself should provide useful information in an interesting and easily digested manner. Also, the story should serve as the original stimulus of interest in the subject and suggest to the student the need for further research along the lines of his special interest. The project develops from this stimulation of interest in the story. The creative dramatics method increases the stimulation by offering an immediate need, since the story is to be played, for additional information concerning the story's characters, settings and cultural background.

The various sections of the curriculum which have been integrated in the project will fulfill the need for additional information existing from the unit's overall requirements of the dramatization. For example, the art classes may design and paint the scenery and design the costumes. The history class may study the historical background and the social and economic life of the period. The English class may provide the literary background and study plot construction. The music class may prepare the songs and the physical education class may originate the dances. The lines dividing the various sections of the curriculum should be minimized as much as possible to increase the effect of an integrated whole project, rather than its component parts.

By combining the creative dramatics method with the integrated project a dual objective is achieved in that both social and personal growth and required subject matter are obtained by the student.

The subject matter objective of the project compiled in the following chapters of this thesis is to introduce the historical period of Elizabethan England to students of the Junior High School level as a preliminary study to Shakespearian literature in their high school work. The presentation of the students, through increasing their understanding of the social, economic and political background

of the Shakespearian period, will give a frame of reference in which to study Shakespeare's plays.

The chapters of this thesis will be organized in the logical order which the development of the project indicates. Compilation of the project begins with the choice of the general area to be studied and a general survey of the historical background of the period. Second, a appropriate story must be selected which is evaluated in the light of the purposes of the live dramatics as well as the requirements of the project. After the story is presented to the group, the next step in the project is the presentation of the script. This includes the development of the scenario also an outline of the number of scenes to be played and what is to occur in each scene. Special requirements of the story, such as music and dance should also be planned at this time.

After the scenario is developed the problems of staging the dramatization may be met. Scene design, set plans, and floor plans must be originated. Lighting requirements should be analyzed and fulfilled in the most efficient manner. The group should also at this time begin planning costume and makeup charts. The overall plan for the presentation of the project as a production should be established and be clear for the most efficient organization of the play.

This thesis will therefore be organized under the following chapters: Chapter II, The Background Materials: Chapter III, The Script in Presentation: Chapter IV, The Staging Problems: Chapter V, Recommendations, a summary chapter dealing with the use of the project, proposed similar projects and a bibliography of the field covered by the project.

CHAPTER II

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I. Historical Background

Tudor Drama took place in Elizabethan England. Much of the historical background which is needed for the planning and staging of the project is found in the story itself. There is a possibility, however, that the student may need a wider and more detailed account of the period. In the event that such further information is desired by the student, the following material is provided as a broad historical account of the Tudor period with general references footnoted at the end of each paragraph.

A. Characteristics of the Tudor Period

The Tudor period was one of strong monarchs and weak Parliaments. The sovereigns possessed great natural ability, and they ruled during crises but demanded the exercise of unusual powers. The nobles had been weakened through previous wars, and even the church had to depend on the Tudors for aid. The middle classes supported their rulers strongly because they felt grateful for the peace, strong government, and prosperity that resulted from the reign.[1]

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[1] J. A. Richard, An Outline of the History of England (New York: Barnes and Noble, Inc., 1947), p. 64.

D. Elizabeth, the Last of the Tudors.

It is not some literary license to say that without Elizabeth there would have been no Shakespeare. The Tudors all had powerful and interesting personalities, but it is significant that only the last of them gave her name to an epoch. She combined in a whole people's passionate loyalty, half pride, half fear, Tudor, Welsh, English, which was the only means by which the destiny of Tudor England was to be fulfilled. Dyrne[2] in discussing the personality of Elizabeth, writes:

> "...she possessed this to the full of qualities for kingship which had been denied to her eldest sister, and in their full sort by no multiplication of them. It is difficult to form a clear picture of her character. It has a bewildering quality: it has obviously been subjected to enormous compressions. Vain she may have been, fickle, unreasonable, cruel, vacillating, contradictory, the list of her faults is terrible to behold, but in the end

While on the same subject, J. A. Richard[3] in his description of Elizabeth writes:

> "Elizabeth had a many-sided character. The terms vain, unreasonable, vigorous, publishable, amiable, likable, and terrible might be applied to her without fully describing her character. Although she was

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[2]Frankel H. Dyrne, The Golden Life of Henry the Eighth (London: Methuen and Company, 1937), p. 1.

[3]Richard, op. cit., p. 22.

> the child of a marriage which Catholics considered valid since it had probably been necessary, she was neither bigoted nor, indeed, very religious. Though she had shallow objections to please her vanity, she selected unusually wise counsellors for the affairs of state. She loved power but knew when to yield. Her principal minister, William Cecil, or Lord Burghley, was a loyal-hearted politician who counselled her wisely; while Nicholas Bacon and other advisors showed equal ability. When she came to the throne England was seething with religious discontent. France, Scotland, and Spain were ready for warlike policies. To prevent a Catholic coalition against England became her first aim, and this she did by flirting with Catholic princes, and by extending secret aid to the revolting Netherlands. She desired to keep her country out of war, so that it might return to prosperity; and she wanted to unite her people in support of the government and to uphold the Protestant supremacy."

Elizabeth then, may be seen as the guiding personality behind one of the most stirring periods of English history.

C. Living Conditions

The development of industry and commerce raised the standard of living among the upper classes and caused the middle classes to grow in numbers and wealth. On the other hand, rising prices hurt the poor to a certain extent. The population had increased to almost five million, and southern England especially was becoming crowded. Most of the people lived in the country, but a movement had set in toward the towns. Roads were none too good, and most of the travel was by horseback. Most of the houses were built of timber, with the aid of lath and plaster. Some brick

and stone were used, though, and window glass was common. Chimneys were being introduced also. The principal rooms were: parlor, bedrooms, scullery, pantry, buttery, and spicery, plus long halls and galleries and broad straight stairways. In the better houses wooden floors were being used. Among the poor, however, dirt floors covered with rushes prevailed. An increasing number of orchards and gardens were found.[4]

D. Dress, Manners and Amusements.

Costume was ornate, and in this matter Queen Elizabeth set the pace with her extravagant attire. The men wore stuffed and stiffened doublets, sleeves, breeches, and hose, with a variety of hats and head-dresses that was bewildering. The women built their hair high on their heads, and both sexes wore wigs. Both also wore large ruffs around their necks. The women wore the farthingale, a wire framework for the skirt, and they seldom appeared in public without a fan. A few new foods were popular. Knives were coming into general use at the tables, but the fingers were still preferred to forks. Among the men, the principal amusements were stag hunting, falconry, archery

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[4]Tyrne, op. cit., pp. 17-30.

and fencing, horse back riding, and bowling. The women resorted to their pastimes of needlework, self adornment and visiting with friends.[5]

E. Literature.

The Elizabethan age in literature is probably the greatest in world history. The establishment of schools encouraged scholars, the revival of national feeling whetted the feelings of Englishmen, and the perfecting of the English language, plus the printing press, enabled to make the age possible.[6]

In poetry Edmund Spenser[7] with his Faerie Queene was typical. In prose and drama as Lyly,[8] with his Euphues, Sir Philip Sidney,[9] and Bacon[10] with his Essays are well known. In historical works, Harrison's Descriptions of

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[5]William Sherman Davis, Life in Elizabethan Days (New York: Harper Brothers, 1930), pp. 31-89.

[6]Byrne, op. cit., pp. 104-07.

[7]Edmund Spenser, Spenser's Faerie Queene, edited by J. C. Smith (Oxford, The Clarendon Press, 1909).

[8]John Lyly, The Complete Works of John Lyly, edited by R. Warwick Bond, (Oxford, The Clarendon Press, 1902).

[9]Richard, op. cit., p. 86.

[10]Francis Bacon, Essays, edited by Mary Augusta Scott (New York & Chas. Scribner's Son, 1908).

England,[11] and Foxe's Acts and Monuments[12] deserve mention. Wyatt[13] and Surrey[14] developed the sonnet. The greatest development of all perhaps, was in the drama. Beginning with the mystery and miracle plays of an earlier period, the English public became interested in Greek and Roman plays, and finally developed a taste for tragedies and comedies with English themes.[15] Two of the supreme names of all literature are those of the dramatists Christopher Marlowe[16] and Shakespeare,[17] but many other great playwrights were popular in this period. Ben Jonson,[18] Robert Greene, George Peele, Thomas Lodge, Thomas Kyd, and Thomas Nyl left their imprints on drama and still remain vital and vivid personalities to all who read the plays of the Age of Elizabeth.[19]

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[11]Charles Hughes, "Lord Berners," Cambridge History of English Literature (Oxford, Clarendon Press, 1,26) vol. 1, p. 229.

[12]John Foxe, Book of Martyrs, edited by Revered John Malham (Philadelphia: Jas. B. Smith & Co., 1,59)

[13]Harold William Bullet, Silver Poets of the Sixteenth Century (London: J. M. Dent; New York: E. P. Dutton Company, 1,47).

[14]Ibid.

[15]Townsend Rich and John M. Shirley, A Survey of Drama (Ann Arbor, Michigan: Edwards Brothers, Inc., 1,50) p. 33.

[16]Ibid., p. 37.
[17]Ibid., p. 39.
[18]Ibid., p. 40.
[19]Ibid., p. 39.

F. Tudor Government

1. The Central Government

The Tudors were almost absolute, but they ... constitutional forms. As the head of the church, the sovereign received tenths, tithes, gifts, all exhibited. He ruled by the provisions of the clergy and controlled the courts of the bishops and the Court of High Commission. He received extensive revenues from Crown lands, feudal privileges, court fees and fines, and certain customs duties; and sometimes he secured special grants from Parliament. He controlled the appointments to the King's Council, and for its ... selected a subcommittee of ... Henry VIII or later years called the Privy Council began to function, especially in foreign affairs and in the trying of ... Under Mary and Elizabeth it exercised supervisory ... claimed to have judicial powers. The king controlled ... but he shared the ... election of the religious peers in the House of Lords; and he influenced the ... by personal means by favors, new creations of peerages, or appointments to offices. He also appointed the Speaker of the Commons, established new boroughs with representatives, ... his councilors to ... laws, and supervised the vote ... However, he could ... dismissed Parliament at will. That body, however, still possessed an

effective weapon in the power to grant or withhold money, and Elizabeth in particular called on it to sanction many of her acts.[20]

2. Local Government

The old nobility was no longer powerful, but the squires were still important. The sheriffs kept the peace, while the lord's lieutenant headed the county militia and suppressed insurrections. The justices of the peace presided over local courts, licensed bonfires, managed roads and prisons, and enforced the poor laws. The parishes were centers of local control of roads, poor relief, local rates, and education. The subdivision of the parish for the earlier villa or manor was a development of the period. In that area the priest and two church wardens shared responsibility with the constables and other local officials. The counties changed but little in areas from earlier times, but the lord lieutenant appeared first during the reign of Edward VI. Local officials aided the central government and were subordinate to it.[21]

3. Economic and Social Progress

The enclosure movement continued in spite of statutes forbidding the acquiring of land for pastures. In Elizabeth's reign the price of grain rose to new heights on

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[20]Richard, op. cit., p. 63.

[21]Byrne, op. cit., p. 471.

account of prohibitive tariffs to encourage the growing and shut out foreign competition. This does add the desire to grow wool and repelled the enclosure evils to some extent. The Poor Law of 1601, which required all able-bodied men to work, increased the number of rural laborers. There was a generous distribution of social life writings on agriculture.[22]

2. Government Regulation.

The increasing dependence of the government on taxes which only a prosperous people could pay, the breakdown of local guild regulations, the dissolution of the monasteries, and the expansion of foreign commerce, were some of the factors which produced active governmental regulation of economic life. Elizabeth stabilized the coinage by recalling the old debased coins and giving their owners new standard ones (1560). Three years later the Statute of Apprentices required artisans who followed a trade to serve an apprenticeship of seven years, decreed that able bodied men who were not skilled artisans might be required to help

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[22]Davis, op. cit., pp. 174-9).

[23]George Unwin, "Commerce and Coinage," Shakespeare's England (Oxford, Clarendon Press, 1930), pp. 311.

gather crops during rush seasons, and provided that justices of the peace could regulate hours of labor and wages.[23]

The government also embarked on a policy of poor relief with the Poor Law of 1601, which provided for the appointment of overseers of the poor in each parish, empowered them to provide work for paupers, and allowed them to levy local taxes for the poor relief. The government granted numerous monopolies, which permitted certain individuals or groups the exclusive right to manufacture or sell a particular product for a limited number of years. The privilege was abused so much that many of the monopolies had to be revoked.[24] Lord Burghley and others at times encouraged the immigration of skilled workers from abroad.[25]

3. Industry and Commerce.

The government aided industry by requiring the use of certain English-made goods. In foreign commerce the Merchants of the Staple declined from their former places of importance, and wars with Spain ended some of the favorable treaties of Henry VII. Elizabeth's government chartered many new trading companies for trade abroad. The Eastland Company, the Turkey Company, the Muscovy Company,

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[24]Ibid., p. 328.

[25]Nichols, op. cit., p. 88.

the Levant Company, and the East India Company in order to control the extent and location of this foreign trade.[26] Along with the increase in trade was developed a large merchant service. The Navigation System, to which most economists and writers then adhered, stressed the importance of economic self-sufficiency and justified the welfare of the nation as a whole, rather than that of any one group. It emphasized the value of precious metals as the most desirable form of wealth, and it regarded favorable balances of trade as beneficial conditions. Government regulations to achieve these ends were considered desirable. Many foreign coins were current, and both exports and imports were subject to [illegible].[27]

4. [illegible]

There were no free elementary schools, but in most towns the grammar schools were willing to teach any children who could learn to read and write. Charitable persons established numerous petty schools for children whose parents could not afford to pay. Still other charitable agencies, such as St. Paul's took children who could read and write English and brought them up. The number of such institutions grew during the eighteenth century, with

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[26]T. S. Ashton, "Industry and Commerce," Great Britain Today (London, Odhams Press, Ltd., 1936), pp. 171-97.

[27]Davis, op. cit., pp. 275-80.

Eton and Winchester being the best known examples. The religious changes which England experienced affected adversely the universities, for the latter emphasized religious teaching, sometimes of the wrong sort for their welfare.[20]

Elizabeth and her ministers encouraged the universities, which gradually regained their earlier importance and regained some of their lost popularity. A number of new colleges were founded at Oxford and elsewhere. Since many of the students who attended were not over twelve or thirteen years of age, they had to have tutors to look after their personality. Future students had more freedom and found various social diversions in connection with university life. Formally all the branches were classical. Language, literature, history, and philosophy prevailed as studies; with Latin and Greek as the vehicles of expression. After completing a course at the university, the sons of wealthy fathers sometimes rounded out their education by making a tour of the Continent of Europe before settling down to real life.[21]

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[20]John Edwin Sandys, "Universities," The Cambridge History of England (Oxford, Clarendon Press, 1926), p. 274.

[21]Davis, op. cit., pp. 107-120.

V. The Town of Stratford.

Stratford, in the age of Elizabeth, was a village of some two thousand inhabitants, on which all the pomp of London, with a few more numerous than the small towns of similar size in this age of privacy, newspapers, and the radio. With the single county, it made up an independent community that looked to its own affairs and gave a thoroughness. The corporation, despite the outgrowth of modern religious guilds, regulated the affairs of everyone with little regard for personal liberty. It was especially severe on prostitutes, scolds, eavesdroppers, drunkards, the pigs that were loose in the streets, and other lazy, thriftless, or immoral people. Regular church attendance and fixed hours of work were required. The corporation frequently punished with fines those who did not clean the street before their houses; and it was much occupied in regulating the houses, of which the village possessed only a thirty.[30] Like all towns of this period, Stratford was by no means isolated, being not far from the great market town of Coventry, near Kenilworth and Warwick, and only eighty miles from London.[31]

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[30]Ibid., p. 116.

[31]Byrne, op. cit., pp. 123-40.

There were public bowling-greens and archery butts in Stratford, though the corporation was very strict in regard to the hours when they could be used. Everyone enjoyed hunting, hawking, cock-fighting, bull-baiting, and dancing while the Puritans found such enjoyment immoral. The youthful Shakespeare acquired an intimate knowledge of dogs and horses, hunting and falconry, though this was a gentleman's sport. The highways were full of ballad singers, beggars, acrobats, and wandering players.[32]

Play-acting of one kind or another had long been common over most of rural England. Miracle plays were given at Coventry up to 1580, and bands of professional actors came to Stratford frequently, and on their first recorded appearance received their permission to act from the bailiff, John Shakespeare. There was many a local tradesman to maintain his pupils or fellow-mechanics for an amateur performance; and Shakespeare may have seen the most famous of the royal entertainments, that which was presented in Kenilworth in 1575, when Gascoigne recited poetry, and Leicester, impersonating Deep Desire, addressed Elizabeth, and a minstrel represented Arion on a dolphin's back. The tradition may be right which declares it was the trumpets of the comedians that summoned Shakespeare to London.[33]

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[32]Ibid. pp. 22-23.

[33]Edwin Goadby, The England of Shakespeare (London: Cassell and Company), pp. 173-75.

I. The City of London.

1. The town itself.

The London to which Shakespeare came was still in many respects a medieval town; it was bounded by a defensive wall, guarded by the Tower, and its center was the great cathedral church of St. Paul's. Its shops and residences were mostly small and mean, huddled along narrow alleys, almost impassable for traffic, and here dwelling here and there in a market place. In contrast to the private dwellings were great palaces and castles along the river; and the multitude of churches made the city appear from a distance like a grove of spires clustering about the great central tower of St. Paul's. The buildings of the religious orders were also numerous and extensive both without and within the walls, and were now given over to philanthropic or private purposes. Within the precincts of the old monasteries of Blackfriars and Whitefriars, the stage were later to find a place.[34]

The city was still practically bounded by the river and the wall, although just without, the suburbs were growing rapidly. Beginning with the Tower on the east, the wall described an arc, of which the river was the cord, and which extended to the Fleet on the west, a distance

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[34] Ibid., pp. 151-72.

of over two miles in circumference. This wall was pierced by some nine gates, from which highways ran into the country. Two of these, Bishopsgate and Cripplegate on the north, are of special interest, because in the fields just beyond them were built some of the earliest playhouses. West of the Fleet, the jurisdiction of the city extended only to the Temple, where that of Westminster began. Along the riverside were the palaces of Savoy, Whitehall, and others, and building was practically continuous as far as Westminster Hall. From the south, the only approach was by the London Bridge, which, with its twenty arches and its handsome rows of houses, crossed the Thames to Southwark. Here there was a considerable town with the Tabard Inn, which as Chaucer had known it two hundred years before; and west of the bridge along the Bankside was the future site of Shakespeare's theater, the Globe. From the landing place one looked north across the river to the roofs and towers of the city beyond and the hills stretching to the horizon. Often, indeed, Shakespeare's theater as he gazed must have passed from the noises and rumors of the crowd which he observed so intently, to their artistry which was his daily calling; from the city of church and market and palace, to the playhouse that had inscribed over its door Totus Mundus agit Histrionem.[35]

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[34] Ibid., pp. 151-72

[35] Adams, loc. cit.

2. Daily Activities.

The daily life of the Londoners in Will Kemp's morris is pictured in many of the plays. They give a brilliant picture of city and country, of court and stage. They may even, however, be the safest records to disturb a disproportionately large space to the affairs of courts and kings, to insurrection, conspiracies, and gallows finishes, to carousals, commissions, and ambushes. But the affairs of the court certainly played a much larger part than they do today; they were important, not only in the imagination of poets, but in the daily affairs of every citizen.[36] Everyone, everywhere, had to give way to the queen's pleasure or displeasure; every cargo of fish brought to London was dealt with a care in size in order that the court might have the first choice, and so it was with every load of fruit or vegetables which was brought from the country.[37]

3. Employment and Injuries.

A multitude of men obtained employment in various services under the direct control of the great officials, or in the retinues of the great nobles. A large proportion

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[36]T. K. Thomas, "The Court," Shakespeare's England (Oxford, Clarendon Press, 1926), vol. I., pp. 70-114.

[37]Percy Macquoid, "The Home," Shakespeare's England (Oxford, Clarendon Press, 1926) vol. 2, pp. 125.

of the population was directly dependent in one way or another for a living. On the other hand, the public relied on the court in part for its entertainments, its spectacles, processions, and pageantry; and very often royal palaces and the homes of nobles were the chief embellishments of the city. The expenditure of court and courtiers was on a scale of lavish extravagance, whether for banquets, buildings, masques, or processions. When progressing Elizabeth left a wardrobe of three thousand dresses.[30] The interest of everyone was attracted also by the affairs of the court. These occupied the centre of men's attention which political interests do to-day. Upon the affairs of the queen and the great nobles the interest of all was centered. The careers of Mary Stuart, of Leicester, of Essex, in whose rebellion the playhouses became directly concerned, of Drake and Raleigh, were the subjects of daily talk.[31] The average citizen might be an official at court, or a purveyor for it some monopoly, or be dependent on its patronage for the success of his trade. In all events, he witnessed its pageants, found it interfering with his

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[30] Ibid., p. 7.

[31] Thorn, loc. cit., pp. 7,-8.

occupations; and to his interest in affairs of the borough beyond his duty to it, he was equally admirably the citizen of five cities as the phrase goes, minus dynamite.[40]

4. Grass.

Between the nobility and the peasantry in the cities, the burgh, there was a wide gulf, not yet filled by a large middle class. In London, however, the middle class had risen by wisdom to prosperity and influence. The citizens of wealth, such as bankers, merchants, lawyers and landowners, were all powerful in municipal affairs, and there was a philanthropic class of prosperous bankers and merchants. Of the professional class, lawyers were perhaps the most significant, and certainly the most closely connected with the merchants.[41]

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[40]Hyma, op. cit., pp. 5,-70.

[41]Hoby, op. cit., pp. 17,-90.

II. The Synopsis of Master Skylark

The book, Master Skylark, is a historical novel for children. It was first published in the Saint Nicholas magazine in 1897, and has since gone through nine printings. This romantic and adventurous story of Elizabethan England appeals to children between twelve and sixteen years of age. It has also an element of idealism which appeals to children of that age level. Master Skylark, a faithful reproduction of the life of the Elizabethan times, is the story of one year from the life of young Nick Attwood. He is stolen from Stratford and taken to London where he becomes Master Skylark. His many exciting experiences in London and his final return to his home form the basis for the main story.

The following synopsis is a brief outline of the basic plot. It does not include all the numerous episodes; but is offered as a summary and a review of the story.

Master Skylark

The story opens in Stratford on Avon in the Spring of 1576. Twelve year old Nick Atwood is restless and dissatisfied with the strict discipline which his puritanical father maintains. When the Lord Admiral's Men, a group of strolling players, come to town, his father refuses to permit Nick to attend their performance. The use of an argument which arises between the players and the local officials, however, the performance in Stratford is cancelled. The players move on to Coventry, leaving their leader, the master player, Master Crew, behind in the Stratford jail.

Disappointed over not seeing the play in his home town, and fearing punishment for having failed to prepare his school work, Nick sets out for Coventry to see the play. On the way, he meets the master player, who has been released by the local officials because of their fear of Crew's royal patron, the Lord High Admiral.. As Nick and Crew journey on to Coventry together, Crew discovers Nick's unusual singing ability and promptly christens him Master Skylark. He is determined to have Nick join the players when they return to London. He teaches him the words of "Heywood's newest song" and promises him he shall appear with the players at Coventry.

Hick's singing makes his performance a hit and great success, in spite of his intense fear in the face of the audience. Crowe is more determined than ever to have the boy accompany the group when they return to London. Hick, however, has no idea in this direction, and is only concerned about returning to Shrewsford and his family's good graces. Crowe treats Hick with the utmost care and solicitude, and urges him to spend the night with the players in Coventry, saying he may return home the next day.

The next morning Crowe tells Hick that he may go home; but that he knows a shorter way, if Hick will ride part way with the players, he will show his brother road to Shrewsford. This, of course is a trick, and before too long Hick realizes that Crowe is a liar to him. He tries to run away, but Crowe and his servant, Gregory Cole, soon overtake him and bring him back. Crowe continues to tell Hick he is returning to Shrewsford "soon" or "tomorrow" and Hick, always hoping for the best, does not know evil. On one occasion he runs away but is again caught and brought back.

The players finally reach London, and Hick is taken to the home of Crowe and locked up in a tiny attic room for several days. Then one day Hicky, the little brother of

Darrow, finds him and releases him. He tells her he has been stolen away from his home by Crewe, but she cannot believe this of her father and tells Nick she will find out when her father returns. Darrow does not tell his real reasons to Cicely, but says that Nick is in London for just a visit and will return to Shuttlehead soon. He buys Nick a beautiful new outfit, gives him traveling and spending privileges, and sends him to London to join one of the theaters. One day while at the Rose Theater, Nick runs into Mr. Alleyn on his way of finding his cousin Will Shakspere, but finds Mr. Shakspere has gone to Stratford a day before. Darrow finds Nick at the theater and urges him in the attic.

Later, Darrow arranges for Nick to study with Master Hughes, in the Children's school of Saint Paul's. Nick is a great success and learns much from working with the group called "The Children of Paul's." He wins high praise when the children liberals play "Tamburlaine and the Scourge of Christendom."

One evening in the Spring, Darrow takes Nick with him to the Falcon Inn, and while there Nick overhears a gallyer say he is on his way to Willis. When the player leaves, Nick and Darrow follow him. To their fine Will Shakspeare finds him and tells him his story. Just as

he has finished telling his story, Tom Heywood comes rushing in with the news that a drunken fellow player has been stabbing at him, and he begs him to hide at Mrs. Mistress Quickly's house on Cyprus Hill.

At the Mermaid Tavern the next day, Thomas Kyd has gone with Shakespeare and his friends, a player named Will if Nick may visit them in jail to fulfill a last request before Drew is hanged. Nick goes to the prison and Drew gives him the gold chain of the trustees of the theatre and asks that Nick send Will to see him.

The next day Nick and Shakespeare go to Drew's house to get Cicely but find her gone and the house being emptied by the creditors. They search for her all through London, but cannot locate her. Finally, on the third day, Nick sees Gregory Doyle and follows him to a house in the slum section where he finds Cicely, but Gregory won't let them leave and says he will get a high ransom for them. They finally escape from Gregory when he is moving them to another house. They meet a group of players on a holiday, and the boys take them to an Inn and leave them there until Shakespeare can meet them. While they are waiting there Gregory finds them, but before he can stop them they jump into a coach which is leaving for the North. They ride

more than half way to Stratford on the coach, visiting friends and singing and dancing for their food. They finally go part way on foot, but eventually reach Stratford.

When they reach Nick's home, his father refuses to recognize Nick and says he is no son of his, for he believes Nick ran away to London on his own accord. The two children walk into the village and see a crowd. They find that Shakespeare has returned from London and bought the Great House. They go there immediately and are greeted with great celebration, for Shakespeare has been looking for them all the way from London. When Will learns of Nick's experience with his father, he sends his friend John Combe to explain the truth of the situation to Simon Atwood. When Combe returns he is not sure he has been successful. Later that evening, however, Nick's father arrives at Will's home and tells Will that he realizes that he was mistaken and wants to take Nick home with him.

Shakespeare has quite a large sum of money which Jarrow had hidden and left for both Cicely and Nick, and he turns this over to Nick's father, who has said that Cicely may live with them. Shakespeare also offers Simon Atwood the job of caretaker of his new home. Atwood gratefully accepts, and he and Nick and Cicely go home. Thus the story ends, with Nick happily settled in his home once more.

III. The Author of Hunter Sinclair, John Bennett

John Bennett was born on May 17, 1865, in Chillicothe, Ohio. His boyhood was spent in that town while attended the public schools there. When referring to himself as a student, Mr. Bennett says, "I was a dull and plodding student with a painfully ineffective memory."[42]

He left high school to attend art school, Matt Morgan's School of Design, in Cincinnati, and later the Art Student's League in New York. However, the necessity of earning his own living compelled him to cut short his studies.[43]

The first position John Bennett held was on a country newspaper at three dollars a week. On this salary young Bennett lived and clothed himself. After two years, his salary was raised to five dollars. Mr. Bennett, himself, declares the only reason the proprietor hired him in the first place was because the owner needed one sober member on his staff of reporters.[44]

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[42]John Bennett, "John Bennett," The Junior Book of Authors, edited by Stanley J. Kunitz and Howard Haycraft (New York: H. W. Wilson Co.).

[43]Ibid.

[44]Ibid.

As a boy John Bennett had one ambition and that was to contribute to St. Nicholas magazine. Besides working on the newspaper, Bennett did other work on his own. By turns, he was a ventriloquist, a cartoonist, member of a minstrel troupe, publisher of paper dolls and of stamps for the United Kingdoms, and his was the equivalent of fifty dollars by a month's end of writing letters for indistinguishable men.[15]

From 1891 to 1899 Mr. Bennett edited the Daily News in Chillicothe. Now while he contributed to the Cincinnati Commercial Gazette what might now be called a "column." In 1891 the publication of his boyhood's ambition. Mary Hayes Dodge, the editor of St. Nicholas, accepted John Bennett's tales and published his Master of Caxtons. The year 1897 marked the publication of Father Gander which has run into thirty editions and now is ranked as a children's classic.

Barnaby Lee was published in 1900 and then followed The Treasure of Pompo Tadilmo (1906), and Uncle Hannah, a Tenbeggar Legend of Old St. Nicholas (1921). Mr. Bennett appeared in 1920 as author and artist in The Riddle of the Lee Two Lee, a collection of humorous verses, riddles, and charades all illustrated by 250 of Mr. Bennett's silhouettes.

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[15] Ibid.

occupations; [illegible] beyond his daily bread, he was especially attracted by the exhibitions and diversions of private dramatics.[40]

4. Clubs.

Between the nobility and the common people in the cities, at large, there was a wide gulf, not yet filled by a large and prosperous middle class. In London, however, the middle class had risen by virtue to prosperity and influence. The citizens of wealth, such as bankers, merchants, and professional men, were all powerful in municipal affairs, and there was still larger class of prosperous traders and small shopkeepers. Of the professional class, lawyers were perhaps the most important, and certainly the most closely connected with the big business.[41]

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[40]Byrne, op. cit., pp. 5-7.

[41]Gourlay, op. cit., pp. 17-20.

II. The Synopsis of Master Skylark

The book, Master Skylark, is a historical novel for children. It was first published in the Saint Nicholas magazine in 1897, and has since gone through nine printings. This romantic and adventurous story of Elizabethan England appeals to children between twelve and sixteen years of age. It has also an element of idealism which appeals to children of that age level. Master Skylark, a faithful reproduction of the life of the Elizabethan times, is the story of one year from the life of young Nick Attwood. He is stolen from Stratford and taken to London where he becomes Master Skylark. His many exciting experiences in London and his final return to his home form the basis for the main story.

The following synopsis is a brief outline of the basic plot. It does not include all the numerous episodes; but is offered as a summary and a review of the story.

Master Skylark

The story opens in Stratford on Avon in the Spring of 1576. Twelve year old Nick Atwood is restless and dissatisfied with the strict discipline which his puritanical father maintains. When the Lord Admiral's Men, a group of strolling players, come to town, his father refuses to permit Nick to attend their performance. Because of an argument which arises between the players and the local officials, however, the performance in Stratford is cancelled. The players move on to Coventry, leaving their leader, the master player, Master Carew, behind in the Stratford jail.

Disappointed over not seeing the play in his home town, and fearing punishment for having failed to prepare his school work, Nick sets out for Coventry to see the play. On the way, he meets the master player, who has been released by the local officials because of their fear of Carew's royal patron, the Lord High Admiral. As Nick and Carew journey on to Coventry together, Carew discovers Nick's unusual singing ability and promptly christens him Master Skylark. He is determined to have Nick join the players when they return to London. To be sure his the words of "Heywood's newest song" and promises him he shall appear with the real players at Coventry.

Nick's singing makes his performance a delight and great success, in spite of his initial fear in the face of the audience. Crew is more determined than ever to have the boy accompany the group when they return to London. Nick, however, has no idea in this direction, and is only concerned about returning to Stratford and his family's good graces. Crew treats Nick with the utmost care and solicitude, and urges him to spend the night with the players in Coventry, a ploy he may return home the next day.

The next morning Crew tells Nick that he may go home; but that he knows a shorter way, if Nick will ride part way with the players, he will show his mother would to Stratford. This, of course is a trick, and before too long Nick realizes that Crew is a thief to him. He tries to run away, but Crew and his servant, Gregory Cole, soon overtake him and bring him back. Crew continues to tell Nick he can return to Stratford "soon" or "tomorrow" and Nick, of course hoping for the best, does as Crew asks. One more occasion in St. Albans he tries away but is again caught and brought back.

The players finally reach London, and Nick is taken to the home of Crew and locked up in a tiny attic room for several days. Then one day Cicely, the little daughter of

Grace, finds him and releases him. He tells her he has been stolen away from his home by Grace, but she cannot believe this of her father and tells Nick she will find out when her father returns. Grace does not exhibit her real feelings to Cicely, but she is glad that Nick is in London for just a visit and will return to Stratford soon. He buys Nick a horrible new outfit, gives him a bribe and nothing happens, and sends him to arrange for him to join one of the players. The day Nick is in London Thomas, Nick's boy, is "kidnapped" by Richard as a ploy of finding his cousin Will Shakespeare, but finds that Shakespeare has gone to the theatre early before. Grace finds Nick at the inn and brings him in the side.

Later, Grace arranges for Nick to study with Master Hughes, in the Children's school of Saint Paul's. Nick is a great success and learns that Grace working with the group called "The Children of Paul's." He was high on the list when his children talent in queen Elizabeth and the court at Whitehall Place.

One evening in the Spring, Grace takes Nick with him to the Falcon Inn, and while there Nick overhears a plot by Richard to kill the queen by Will's. When the play is over, Nick overhears and follows him. He hears Richard tell Shakespeare this plot and tells him his story. Just as

he has finished telling his story, Ben Heywood comes rushing in with the news that a disguised fellow player for Shakespeare's company, Will Kempe, has been taken to jail in New Gate prison on Cyprus Hill.

At the Inn Will Kempe tells Nick, whom Nick has gone with Shakespeare and his friends, to play for Will if Nick pay visit Drew in jail to fulfill a last request before Drew is hanged. Nick goes to the prison and Drew gives him the gold chain of the mayor and tells him to take care of Cicely. He also tells that Nick and Will to see him.

The next day Nick and Shakespeare go to Drew's house to get Cicely but find her gone and the house empty emptied by the creditors. They search for her all through London, but cannot locate her. Finally, on the third day, Nick sees Gregory Doole and follows him to a house in the slum section where he finds Cicely, but Gregory won't let them leave and says he will get a high ransom for them. They finally escape from Gregory when he is moving them to another house. They meet a group of apprentices on a holiday, and the boys take them to an Inn and leave them there until Shakespeare can meet them. While they are waiting there Gregory finds them, but before he can stop them they jump into a coach which is leaving for the North. They ride

more than half way to Stratford on the road, visiting friends and singing and looking for their food. They finally go part way on foot, but eventually reach Stratford.

When they reach Nick's home, his father refuses to recognise Nick until he is sure of his, for he believes Nick ran away to London on his own accord. The two children walk into the village and see a crowd. They find that Shakespeare has returned from London and bought the Great House. They go there immediately and are greeted with great celebration, for Shakespeare has been looking for Nick all the way from London. When Will learns of Nick's experience with his father, he sends his friend John Cobb to explain the truth of the situation to Simon Atwood. When Cobb returns he is not sure he has been successful. Later that evening, however, Nick's father arrives at Will's house and tells Will that he realises that he was mistaken and wants to take Nick home with him.

Shakespeare has quite a large sum of money which Jarew had hidden and left for both Cicely and Nick, and he turns this over to Nick's father, who has said that Cicely may live with them. Shakespeare also offers Simon Atwood the job of caretaker of his new home. Atwood gratefully accepts, and he and Nick and Cicely go home. Thus the story ends, with Nick happily settled in his home once more.

III. The Author of Hunter Sketches, John Bennett

John Bennett was born on May 17, 1865, in Chillicothe, Ohio. His boyhood was spent in that town and he attended the public schools there. When referring to himself as a student, Mr. Bennett says, "I was a dull and plodding student with a painfully ineffective memory."[42]

He left high school to attend art school, Matt Morgan's School of Design, in Cincinnati, and later the Art Student's League in New York. However, the necessity of earning his own living compelled him to cut short his studies.[43]

The first position John Bennett held was on a country newspaper at three dollars a week. On this salary young Bennett lived and clothed himself. After two years, his salary was raised to five dollars. Mr. Bennett, himself, declares the only reason the proprietor hired him in the first place was because the owner needed one sober member on his staff of reporters.[44]

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[42]John Bennett, "John Bennett," The Junior Book of Authors, edited by Stanley J. Kunitz and Howard Haycraft (New York: H. W. Wilson Co.).

[43]Ibid.

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As a boy John Bennett had one ambition and that was to contribute to St. Nicholas magazine. Besides working on the newspaper, Bennett did other work on his own. By turns, he was a ventriloquist, a cartoonist, member of a minstrel troupe, painter of paper dolls and of scenery for the school entertainments, and his was the ambition of all aspiring children of writing letters for multiple use.[15]

From 1894 to 1899 Mr. Bennett edited the Polly Pen in Philadelphia. Her work was contributed to the Children's Own Girl and Cradle which might now be called a "Column." In 1891 the children of his neighborhood moved. Mary Mapes Dodge, the editor of St. Nicholas, accepted John Bennett's talent and published his Poem of Farewell. The year 1897 marked the publication of Master Skylark which has run into thirty editions and now is ranked as a children's classic.

Pierrot Lee was published in 1900 and after that came The Treasure of Penn Hollow (1906), and Vivia Winwood, a Romance Issued of Old Charleston (1921). Mr. Bennett appeared in 1920 as author and artist in The Pirate of Ye Lee Tar Lee, a collection of humorous verses, ballads, and stories all stocked with gifts of Mr. Bennett's silhouettes.

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[15]Ibid.

An exhaustive bibliography of Jewish life [illegible] can be found in The Jewish People of Milwaukee.[46]

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[46] Ibid.

IV. The Inability of the Story

Mother Goose, by John Bennett was chosen for the story to native to this project on the basis of the criteria given by Winifred Ward. Miss Ward discusses this problem in the chapter entitled "Choosing Stories to Tell Wise," in Playmaking With Children.[47]

Miss Ward has emphasized first of all the importance of choosing a good story and one suited to the age and needs of the children in the group with which the teacher is working. She has stated that the story should be a challenge to the abilities of the children, but we feel that it must not be too difficult for them to dramatize with satisfaction to themselves. Miss Ward's third point is that the story must be worthy of the time to be spent on it, which adds to this the qualification that the story must be of the kind which gains in effectiveness by being made into a play.

The children's enjoyment in the story should be a good story, that is, to use Miss Ward's phrase, one which will be suitable for the group. Miss Ward states:

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[47]Ward, op. cit., pp. 50-76.

[illegible]

In my [illegible] on the [illegible] of the library [illegible] story must be such [illegible] following rules.

1. *A worthy* [illegible] *on values*--is not [illegible] the reader's [illegible] of that [illegible] from the [illegible], and [illegible] to return to his home, [illegible] with [illegible] to [illegible].[1] The [illegible] not only by [illegible], but by the [illegible], and [illegible], who suggests in the [illegible] by [illegible] the [illegible].

2. *There is in the realm of fiction, each of which shall hold a little higher than the one before and be directly beyond the other*--this requires [illegible] by the [illegible] of fiction, caused by the [illegible]

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[1] *Ibid.*, p. 22-23.

such as Heather Cluster. In most cases a complex plot is used as the basis of the narrative. Usually, this plot is constructed around the hero or heroine and does not contain confusing or involved sub-plots. By eliminating certain sections and omitting obvious simplified scenario may be derived. In constructing such a scenario, the aim of the beginner is, not to distort the theme of the book, but to permit the story to fit the qualifications necessary for radio. This problem of scenario construction will be discussed further in the section of this chapter entitled "Working the Scenario." Mr. Prescott has been most successful with respect to the development to reach climax. Not until the final chapter does his story reach this turning-point. Each incident does build toward this climax. From the time that Nick leaves home, through his rescue of Dicely and their adventures in returning to Stratford, all events build toward the climax in the final meeting with the group in the brood home.

3. A quick and satisfying ending after the turning-point--this qualification has been met by Mr. Prescott in Heather Cluster from the point of both speed and satisfaction. Nick's final acceptance by his father and the provision of Dicely's education, were fully accomplished in the last chapter of the book. The book closes satisfactorily with the reunion of Nick and his parents. The

acceptance of Sicily into their body Hicks's morals, and their employment as a substitute, even at the satisfaction of this calling.

b. Characters which are interesting and true to nature--Mr. Bennett has been most effective in respect to this requirement of Miss Wells.[1] Great emphasis must be placed on this requirement if good fiction is to result. In dealing with the natural historic characters, he has taken the facts which are found concerning the persons, and which are meager in some cases, and used these as the basis for his characterizations. As a result, these characters form an interesting and realistic background for the main plot. In the case of his fictitious characters, there is a probability of situations but are true to life of persons which make them alive and believable. The character of Hicks, as similar in many respects to that of many twelve year old boys of today. His difficulties over unprepared school work and his resentment over not seeing the play were very likable experiences. His encounters with the players and in London are exciting but never unbelievable or unbelievable. Simon Atwood is well drawn as the firm minded, who attempts to do what he believes to be right. His wife, Margaret Atwood, is in the story for only a brief time, but she must be considered one of the main characters for she is a strong motivating factor in Hicks's

desire to return home. She is also placed in the position of mediator between Nick and his father. Cicely Crane is a happy and friendly little girl. She is kind to Nick but is also loyal to her father. Mr. Barnett seems to be a reliable and dependable member. Her experiences with the cultural background of London provide an interesting contrast to Nick's rural education. The character of Caton Crane is an interesting example of complex characterization. His changing personality is fully drawn in his relations with the various characters. He is cast at various times as the flirtatious playboy, the jolly companion of Nick and the other players, the loving father of Cicely, the solving problem of Nick's stay in London, and finally the regretful emissary in Nick's prison. This complexity of characters may be difficult for children to accept, but even more difficult to portray. This problem will be discussed further in the section on evaluating the scenario.

5. Children with disabilities, physical and emotional-- Mr. Barnett's use of his Wigglebottom Lugge is an interesting and picturesque means of supplying background and adding to the characterization; however, it is difficult for children to read and understand. The book would benefit from a great deal of conversation, as the children enjoy, and the dialogue is lively and interesting if the Wigglebottom

style is understood. If the story is presented by the teacher, and read aloud to the group, this difficulty can be easily overcome, since many of the phrases are more readily understood when heard than when seen on the printed page.

6. If *Treasure*, the story should be *dramatically* told, not written here to children in a playful and humorous manner. Where Stevenson has failed in this respect is in the opening of the story. The use of the long descriptive list of characters as Bolge, Gray, Hawkins. The story is not "written down" to children, but rather is organized with a lack of descriptive, dialogue, and of the expositions which seems to have little appeal for children. The economy of detail and the rapid activity of simple story, rather than a wealth of description of the romantic setting of the period.

7. Always it should have a *central appeal*, though not too much appeal to *love as a child*. The central theme of *Master Skylark* is an emotional appeal to the love of home and security. There is a wide variety of appeal to other emotions such as excitement, fear, anger, hunger, and the satisfaction of hunger. The various emotions of the

characters are written in a style which is appealing and holds the reader's attention. Although the fictional and historical elements of the historical parts could be better integrated, the plots individually are quite interesting.

5. The quality of writing should be valid in that found in the best children's literature. This criterion would seem to include many of all the preceding factors which have been discussed. That the story is well told, the story has to capture favorably Miss Ward's criteria for a good story. The quality of writing is certainly of a high nature, and the continued success and popularity of the book seem to indicate that the book may not be considered a children's classic. The sentence structure and vocabulary are generally well controlled. In general the style of writing is rarely unbalanced but lacks of the full fluidity.

The second major purpose for which Miss Ward has set forth is that of the motivation of the story should be a challenge to the abilities of the children, but not too difficult for them to formulize satisfactorily. In this respect the setting of the story in the Wisconsin Territorial offers stimulating challenge of character development in an unfamiliar situation. The wealth of historical materials available will prove a ready source of information.

The plot itself will not be too difficult to play since it is of a single theme. The main challenge of the dramatization will be in the evolving of a satisfactory scenario so that the complete story may be effectively presented to the satisfaction of both the players and the audience.

Miss Ward's final requirement is an important and limiting factor. She states that the story must be worthy of the time to be spent on it, and of the mind which gains in effectiveness by being made into a play. Master Skylark, however, can be considered worthy of the time to be spent on the project. It opens the way for the study of the historical and literary backgrounds of an interesting period of history; a period of history which the students will need to understand in later years of school. It is most effective in dramatized form for the simple one line plot lends itself, almost without change, to this form. Not only the action but the interpretation of characters is clarified and strengthened by dramatization. Therefore, the effectiveness of using the story could outweigh the undesirability of the period.

CHAPTER III

THE SCRIPT IN PREPARATION

I. Developing the Scenario for Master Skylark

In developing the scenario certain minor changes were made in the original story. These changes largely concern the combination of incidents, and the elimination of some smaller events, in order to simplify the presentation of the entire story into a dramatization by or for children. It should be understood at this point that when preparing a project of this nature the teacher does not decide the form of the scenario in an authoritarian manner and present it to the children. Rather the scenario should be evolved through group planning and depend upon the evaluation of the incidents by the children. This evaluation is based upon their interest in the scenes and the importance of the separate incidents in the development of the central theme.

However, it is necessary for the teacher to have some definite basic plan in reserve in order to stimulate and guide the children. She may make suggestions, or point out the need for a certain incident which the group fail to realize, but essentially her capacity is one of advisor and her main function is to help in the formation of the scenario by the children through assistance in the unification of their ideas.

The scenario for Master Skylark could be evolved in the following manner:

All of the events in the story are listed in the order in which they occur.

1. The arrival of the players in Stratford.
2. Nick's home relationships.
3. Nick's school difficulties.
4. Nick and Hodge start for Coventry.
5. Nick and Hodge argue on the Warwick Road.
6. Nick meets Carew, and they journey on together.
7. Nick sings for Carew, is christened Master Skylark.
8. They arrive in Coventry, Nick meets the players.
9. Sings at the May Day play.
10. Nick plans to return to Stratford.
11. Father disowns Nick.
12. Nick starts for London with the players.
13. He trys to escape but is caught and brought back.
14. In St. Albans, he again tries to escape, meets Blacksmith, is brought back again.
15. Arrives in London, is locked up in the attic.
16. Meets Cicely Carew.
17. Carew's offer to make him famous is refused.
18. Heywood protests to Carew.

19. At the Rose Playhouse, Nick runs away and tries to find Shakespeare.
20. Finds Shakespeare has left London, is caught by Carew and locked up again.
21. Nick is taken to St. Paul's Cathedral school.
22. He sings for Master Gyles.
23. Receives training from Master Gyles.
24. Nick takes acting and dancing lessons.
25. Carew hides money for the children.
26. Notice comes that the children are to sing before the Queen.
27. Arrival at the Palace, giving the play.
28. Talk with the Queen, refusal of her offer.
29. Returns to Gaston Carew.
30. Carew takes Nick to the Falcon Inn.
31. Nick escapes, finds Shakespeare.
32. Heywood brings word of Carew's arrest.
33. At the Mermaid Tavern, Player requests that Nick visit Carew in prison.
34. Nick visits Carew, promises to care for Cicely.
35. Cicely disappears.
36. Nick follows Gregory, finds Cicely, they escape from Gregory when they meet the apprentice.
37. At the Inn, they see Gregory again, board the coach heading North.

38. Wayfaring their way to Stratford.

39. Nick is turned away by his father.

40. The children meet Shakespeare again, all explanations are made.

41. Nick and Cicely are happily settled in Nick's home at last.

Those scenes which form the basis for the main plot are retained as a necessary part of the scenario. However, the number of incidents and settings may still be too numerous and complicated to be included in one dramatization. The next step is the development of a place sequence division of these remaining events as follows: Stratford, Coventry, London, and back to Stratford. Next, all the events which occur in Stratford in the earlier part of the book are analyzed in order to determine whether or not they might be combined into fewer scenes. All of the incidents in Stratford may be combined in one location by making a few minor changes in dialogue and telescoping the time sequence. The location which may be used for this scene is the lane in front of Nick's house. The incidents which are included may begin with the arrival of the players in Stratford, and end with the scene in which Simon disinherits Nick after hearing that he had run off to Coventry. This scene is moved from its original place in the story and combined with

the earlier incidents in Stratford in order that all of the early incidents in this location may be played within the same scene. The events which occur on the Warwick Road are also included, thereby eliminating the need for an extra setting.

The same general procedure is followed with the events which occur in Coventry. The tavern setting is chosen as the basic setting. Large windows opening on to the Inn yard will permit Nick's singing in the play to be included. The episode in which Nick tries to escape and is protected by the Blacksmith may be transferred to this location by having Nick run out into the street, then the Blacksmith, who hears the noise of the chase enters the tavern just as Nick is driven back into the tavern by the crowd. Particular effort is made to include this incident because it has exciting action, it shows that Nick makes a sincere attempt to return home, and it offers a vivid opportunity for the characterization of Carew as he handles the crowd. All of the incidents which take place on the way to London may be eliminated because they are not vital to the main plot and they offer a difficult production problem involving horseback riding.

The events which occur in London are the next group to be considered. The number and locations of happenings are reduced as much as possible in order to facilitate production and avoid short choppy scenes. It is found that five locations are necessary if all the basic incidents are to be included. The first of these is the scene in Carew's home. Nick may be locked in the upstairs sitting room of the house instead of the attic, so that the other incidents which occur at the house may be included in this setting. The time lapse should be cut as much as possible and the meeting with Master Gyles may be transferred to this location. Although the dancing lesson is not part of the main plot, it is included because it offers one of the best opportunities for comedy action. This scene should also include the arrival of the boys from the cathedral to tell Master Gyles of their invitation to perform for the Queen. Nick and Cicely may than go off with the boys to join in their celebration and Carew may be seen hiding the money which later becomes Cicely's inheritance.

The next scene may occur in the Court of Elizabeth, where the entertainment is given. This scene might be played almost exactly as it is written in the book, but the group will have the opportunity to create the form of the entertainment. The playing of the Queen and her

court will provide a source of interesting characterizations, and will also offer an opportunity for many children to participate in the scene.

The next scene may be located in the garden of Shakespeare's London home. Nick rushes in and tells his story, then Heywood follows and tells of Carew's arrest. This scene may also include the arrival of the player who asks if Nick may visit Carew in prison. By placing this event in here, the need for playing the Mermaid Tavern episode could be eliminated. The events in the Falcon Inn need not be used as a part of the scenario because they are written in a style which is largely descriptive and contains very little important action. An alternate form of playing the Court and Garden scenes may also be considered. Nick could meet Shakespeare at the end of the Court scene and the remaining events of the garden scene might follow as they are outlined in the previous description. This combination has the advantage of eliminating the additional setting, thereby, simplifying production. This form will not be used in this scenario however, since it would also be necessary to eliminate Nick's final escape from Carew. Such a change would seem to weaken the main theme.

The next scene in London occurs in the Newgate prison. Little change from the book's treatment of this scene is needed, aside from the fact that the talk between Shakespeare and Carew may be played to enable the audience to see how Shakespeare finds where the money is hidden.

The final scene in London might be set in a street not far from Carew's home. The entrance to an Inn might be included in the setting. The unsuccessful search for Cicely may be brought out in a conversation between Nick, Jonson, and Shakespeare. Then while Jonson and Shakespeare go to the house to get the money, Nick might see Gregory and run after him. The scene could continue as Jonson and Shakespeare return to find Nick gone, and the moving of Cicely and Nick to a different location by Gregory may follow in quick succession. The children may then meet the apprentices and escape from Gregory. As the apprentices go off, leaving them in front of an Inn to wait for Will, Nick sees Goole coming and the children jump into a coach heading North. The experiences of the children on the return to Stratford do not seem important enough in their relationship to the main plot to warrant their inclusion in the scenario, although some of them would be interesting to play if the group is not giving the dramatization for an audience.

In the final scene Nick and Cicely are back in Stratford. The setting may be the same as that used in the beginning scene. Nick and Cicely are burned away by Nick's father, as they start to leave they may meet Shakespeare and his friends. Nick and Cicely may then relate to the group all their adventures on the trip from London, and what happened between Nick and his father. Shakespeare could then send John Combe to explain. Nick's father and mother may come out of the cottage and the scene would end as the book ends. Shakespeare and his friends leave, while Nick and Cicely are happily settled with Nick's parents.

An alternate form of this final scene might be set at Shakespeare's Stratford home. The children might enter and tell their experiences. The remainder of the scene would then follow the book, except for the final incident. This would be played by having both Nick's parents come to Shakespeare's home to get him, thereby eliminating the final scene at Nick's home. In spite of the fact that this form follows the events in the book in a closer manner, it will not be used in this scenario for two reasons. The first reason is that by playing the scene on the same set as the first scene the production is simplified. Second, the satisfaction of the ending would seem to be increased by seeing Nick and Cicely settled at the Atwood home.

In the above manner the rough scene sequence of the scenario may be set up, and the evaluation of each incident is made. The scenes are also evaluated on the basis of their contribution to the qualifications of action, interesting dialogue, necessary exposition and illustration of good characterization. As has been pointed out earlier, long descriptive passages are usually cut, or eliminated all together. The incidents which involve production problems too difficult to be handled with simplified staging are either eliminated or transferred to other locations. The participation in this process by the group will increase their understanding of the whole project and help them when they actually start to play the story.

The problem of the development of the various characterizations was mentioned in connection with the evaluation of the story. By eliminating the scene where Carew has much of his personal struggle with himself, it is hoped that his character may be more readily playable for children. In this scenario he is usually shown as a fairly happy and likable person with much of his cruelty eliminated. His greatest wrong toward Nick is his refusal to permit Nick to return to Stratford. When Carew is in prison, he repents, and Nick forgives him. His character must not be played in so evil a manner that the audience won't also forgive him. It should be

emphasized in this scene that Carew accepts his punishment as just and fair. To balance this modification of Carew's evil, Gregory Goole has been built up as the main force of evil in the play. He is made to represent all that is evil, unkind, and unpopular.

The characterizations of Margaret Atwood and Cicely Carew offer a different problem in playing. Both of these characters are important to the main plot of the story, however, in the book they are essentially weak characterizations. If the story is to be played effectively, both of these characters must be strengthened in the scenario. This may be done by dialogue, and by the individual work of the children who are playing the parts. The whole group may also aid in the strengthening if they are made to realize that these characters are important to the story, and must have well rounded characterizations. Margaret Atwood must be placed in an important light, through the use of dialogue and her own manner of behavior, in the first scene. The relationship between her and Nick must be emphasized here if the rest of the story is to have proper meaning. Her place as mediator between Nick and Simon offers an excellent opportunity for her characterization. By bringing her into the final scene at the Atwood's cottage, the reunion between Nick and her can be shown most effectively,

and her acceptance of Cicely can be a very moving scene.

In considering the characterization of Cicely, she may be included in all of the events at Carew's home and the chase sequences that follow. She may also be included in the court scene if it is found that such action would be helpful. On the return to Stratford, she may be the one to relate their adventures on the way, and her difference in background can be pointed out by what she chooses to relate. Her actions toward the Atwood and her delight over becoming one of the family will serve to increase the satisfaction of the ending of the story.

The following scenario is the result of the planning described above. It is a suggested form in which the story might be played. It is by no means the only form, and would require modification and variation in its application to the various types of groups which might want to play this story. Such factors as the size of the group; the time to be spent on the preparation; and the form of presentation are all points which might alter the scenario form.

II. The Scenario for Master Skylark

Act One

Scene One

Time: The last day of April, 1596.

Place: A country lane outside the Atwood's cottage at Stratford-on-Avon.

People in the Scene: Nick Atwood, Margaret Atwood, Simon Atwood, men of the town council, boys of the town, the group of players, Gaston Carew.

Events which occur in the scene:

1. Players arrive in Stratford.
2. Simon refuses to permit Nick to see the play.
3. Carew and actors fight with Burgesses and Bailiff, and Sir Thomas Lucy.
4. Carew is arrested.
5. Discussion of player's fight between Nick and his friends, Nick's lessons unprepared.
6. Carew (has been released) overhears argument between Nick and Hodge as they plan to go to Coventry.

7. Hodge leaves, and Carew makes himself known to Nick.
8. He hears Nick sing, offers him a part in the play at Coventry. They start off for Coventry.
9. Hodge tells Nick's parents where he has gone and Simon disowns Nick.

Scene Two

Time: Afternoon of the same day.

Place: The Blue Boar Inn at Coventry.

People in the Scene: Players, Inn keeper, Carew, Nick, Thomas Heywood, Blacksmith and townspeople.

Events which occur in the scene:

1. Carew and Nick arrive at the Inn, and relate their experiences, Carew says Nick will take part in the play.
2. Play begins in the inn yard.
3. Nick sings.
4. Nick finds that Carew expects him to go to London with the players, but he refuses. He makes friends with Heywood.
5. Nick runs away from Gregory while Carew is on stage.

6. Nick meets the Blacksmith and crowd, Carew enters and settles the dispute.

Scene Three

Time: Four Days later, Later Afternoon.

Place: Upstairs sitting room of Carew's London home.

People in the Scene: Nick, Cicely Carew, Gregory Goole, Carew, Dancing Master, Master Gyles, and Boys from St. Paul's.

Events which occur in the scenes:

1. Carew locks Nick in the room.
2. Cicely finds him and makes friends. Nick tells her what has happened.
3. Carew returns, explains to Cicely, gives Nick some pointers on acting and a new suit of clothes.
4. Dancing Master arrives, gives Cicely and Nick a lesson.
5. Master Gyles arrives and hears Nick sing. He offers to train him.
6. Boys from school come for Master Gyles, they tell that they are to entertain at Court.
7. Gyles, Nick and Cicely go off with the boys.
8. Carew counts his fortune and sets up some for both Cicely and Nick. Then he hides money in secret panel.

Act Two

Scene One

Time: Two months later, late afternoon.

Place: The Throne room of Greenwich palace.

People in the Scene: Queen Elizabeth, Nick and the other boy players, and the people of the Court.

Events which occur in the scene:

1. Entertainment is given.
2. Queen asks Nick to stay and be a member of the Court Choir, but he refuses, saying he wants to go home.

Scene Two

Time: A week later, evening.

Place: Garden of Shakespeare's London home.

People in the Scene: Shakespeare, Jonson, other players, Nick, Heywood, player.

Events which occur in the scene:

1. Jonson, Shakespeare and the other players are discussing Will's new play.
2. Nick rushes in, tells his story.
3. Shakespeare promises to take him home.
4. Heywood enters, tells of Carew's arrest.

5. Player enters, repeats Carew's request that Nick be permitted to visit him in prison.
6. Shakespeare says he will take Nick to the prison on the next day.

Scene Three

Time: The next afternoon.

Place: Newgate prison

People in the Scene: Carew, Nick, Shakespeare, Jailer, other prisoner.

Events which occur in the scene:

1. Nick talks with Carew. He forgives him for his actions and promises to look after Cicely.
2. Carew gives Nick the gold chain of the Master Player.
3. Carew tells Shakespeare of the hidden money, and asks that he see that both Nick and Cicely are provided for.

Act Three

Scene One

Time: The next day, evening.

Place: A street in London, near Carew's home.

People in the Scene: Jonson, Shakespeare, Nick, Gregory, Cicely, Apprentices, and the coach driver.

Events which occur in the scene:

1. Jonson, Shakespeare and Nick find that Cicely is gone from the house, the men decide to return and search for the money.
2. Nick sees Gregory and runs after him.
3. Jonson and Shakespeare return with the money and find Nick gone, they go off searching for him.
4. Gregory enters with the children, moving them to another house to hide them.
5. They meet the apprentices, and the children tell the boys they are being kidnapped. Gregory runs away.
6. Apprentices leave the children at the Inn to wait for Shakespeare.
7. Nick sees Gregory returning, and they run off to board the coach for the North.

Scene Two

Time: A week later, afternoon.

Place: A country lane in front of the Atwood's home at Stratford-on-Avon.

People in the Scene: Nick, Cicely, Simon, Shakespeare, Jonson, players, John Combe, Margaret.

Events which occur in the scene:

1. Nick and Cicely arrive in Stratford.

2. Nick greets his father, but Simon refuses to admit he knows him, saying he is no son of his.
3. Turning away from the cottage, the children meet Shakespeare and the players and tell them what has happened.
4. Shakespeare is overjoyed to find them, for he has been searching for them all the way from London.
5. He sends John Combe in to explain to Nick's father.
6. Nick's parents come out and everything is settled.
7. Shakespeare gives Simon the money, and offers him the job of caretaker.
8. Everyone leaves, and Nick, Cicely, Simon and Margaret are seen settled happily at last.

CHAPTER IV

STAGING THE DRAMATIZATION

The planning for staging the dramatization may be done in a similar manner to that of evolving the scenario. The children should work cooperatively on this section of the project, with guidance from the teacher. The problem of production is not a separate and individual one since it was considered throughout the planning of the scenario. The number and location of the scenes having already been determined by group planning, and so derived that they permit the portrayal of the main theme, the next step is to find a satisfactory method of representing each scene. The elaborateness of the production is usually determined by the limitations of time, space and funds at the disposal of the group.

If the project is to be done in a school room, the settings cannot be as elaborate as they might be if the school auditorium is to be utilized. However, the imagination and creative ability of the group may be utilized in the production of the play, no matter where it is to be presented. If considerable time and work has been devoted to making this unit a large project, the satisfaction of the group may be increased, if they are

permitted to give it for a larger audience than their classmates. Such an opportunity might be found in a school assembly or the presentation of the play for the parents of the children.

If the more elaborate performance is planned the group will have the opportunity to design and create a more complete production. This large production should still, however, be of such a nature that the children may plan and execute the staging themselves. Both forms of production, classroom and school auditorium, will be outlined in this chapter.

The term production indicates all the phases of the dramatization. It will be discussed in this chapter under the division of the major phases in the following order: Scenery and Properties; Costumes and Make-up; and Lighting.

I. Scenery and Properties

In planning the scenery the group should decide, through discussion and mutual agreement, what details are necessary and desirable in order to establish the location of the scenes and to reinforce the action of the dramatization. The mood and style of the story are of primary importance in determining the character of the settings. Since Master Skylark is essentially a realistic story, that is the characters and events are developed in a realistic manner, not dealing with fantasy or dependent upon magic forces for the resolution of the plot, the settings should reinforce this realistic mood. There are other elements in Master Skylark, however, which must also be considered before the setting is determined. The story is set in a historical period, and contains strong elements of adventure. These, too, must be expressed in the settings. It may be seen then, that the group has a definite challenge in the planning of a setting which will fulfill the requirements of the dramatization, be simple enough to construct so that the group can do the work themselves, and comparatively inexpensive.

It will be possible to meet all the requirements of the scenario, the mood and style of the story, and the limitations of economy of time and money, if the settings are well planned and executed.

The teacher should point out that it is not always necessary to present a large amount of realistic detail on the stage, but that the setting may often be more effective if careful selection and emphasis of the more significant aspects of the location are represented.

The terms selected realism and simplified staging should be explained and demonstrated to the group. By the use of these two methods, the group may evolve their settings in a satisfactory manner. The terms are directly applicable to the problem with which the group is dealing. Selected realism has already been indicated, in the suggestion of the teacher. The choice of few important and significant details are often more effective than a great many smaller details which may only confuse and clutter the setting. In order to fit the story, the settings must include basically realistic elements. The details which the group will choose to emphasize in each scene will be those which are characteristic to each location, and are realistic in nature. The historical setting may add to the selection of detail, since this factor of the story may be very effectively emphasized

in the settings. The use of period architecture and furniture may establish the period of the whole play as well as the location of the scenes. The adventurous mood of the story may be included through the use of color in both the settings and the costumes.

The utilization of simplified staging will correlate well with the policy of selective realism in the development of the sets. The term means just what it implies; the simplification of the staging for the simplest and most utilitarian representation of the scenes. The term implies a minimum amount of construction, with a maximum amount of utilization. For example, if a section of the scenery or a property is used in more than one setting, that is to satisfactorily serve two or more needs, then time, work and expense have been saved. The staging has therefore been simplified. The use of selected realism is a help rather than a hindrance to this simplification, for the absence of unnecessary detail makes the repetition of the scenery less noticable.

After the general style and location of each scene has been determined, the group should consider the requirements of each scene as an individual part of the whole staging process and its relationship to the complete production. As each scene develops the group will then be able to see various methods of simplifying the

construction and staging of the scenes. The number of scenes required indicates a need for settings which are quickly and easily changed. Careful planning and organization will facilitate these changes with a minimum of confusion.

The settings for the dramatization as outlined in the scenario are: A country lane on the edge of Stratford-on-Avon, showing the front of the Atwood home; an Inn in Coventry, the interior public room with large windows opening onto the innyard; the upstairs sitting room of the Carew home in London; the throne room in Greenwich Palace; Shakespeare's garden at his London home; Carew's prison cell at Newgate; a street scene in London, near Carew's home, and including the entrance to an Inn; and the final scene which is the same as the first.

In considering the requirements for the first scene, as outlined earlier, it is evident that this scene will be readily adaptable to selection and simplification of detail. The Atwood cottage, a hedge row, and perhaps a tree are all that are necessary. The cottage may be represented by a simple flat, with a profile piece added at the top, to suggest the Tudor extension, and a door opening in the lower section. A profile flat is made by adding a section of composition board to a regular flat. The composition board may be cut in the desired shape to

represent the outline of the side of an Elizabethan house, while the other details are painted on. The ground row is a simple profile piece, painted to resemble an English hedge row. The tree may be a small profile flat reinforced and braced at the base to form the trunk, with a cut out foilage border at the top. The house flat would be placed stage left, near the front; the ground row would extend across the center back of the set; and the tree would be placed downstage right. (See floor plans and set designs for more detailed placement).

If this first scene were being planned for the classroom dramatization, a three fold screen might be utilized as the front of the cottage. A simple ground row could be painted on large sheets of paper and used as the backdrop for the scene.

In analyzing the requirement for the public room of the Blue Boar Inn in Coventry, which is the setting for the second scene, the basic requirements aside from the general tavern atmosphere are an entrance to the inn yard, where the play is performed, and an entrance to the street. Windows to the inn yard are also added as light motivation and so that the actors may seem to watch the stage for their cues.

The scene may be represented by the use of a simple four fold unit of four flats hinged together. The door may be in the left stage center wing of the piece, and

the windows in the center section. The center section should be the largest with the top profiled as a Tudor Arch. The unit may be painted to give the effect of rough stone walls. A rough cross leg table and two benches are the only furniture required.

In the classroom production of this scene, a simple paper backdrop of windows in a stone wall would serve as adequate scenery with a rough table and benches as the only furniture.

Carew's London home may be represented by reversing the unit used in the second scene. The walls in this scene should be painted to represent the wood paneling. The addition of a fireplace unit in the center section would be useful in the action of the play. By reversing the unit the door is placed stage left, this would be used as an opening to the hall and the rest of the house. Heavy and ornate furniture would be in order, a large chair, a rectangular table, and a small stool by the fireplace are the necessary pieces.

A painted backdrop of the fireplace would serve for the classroom production, plus a table and a large chair as the necessary furniture. The entrances may be made from the open wings.

Scene four, the throne room of Elizabeth's palace, must be ornate and spacious. The same four fold unit may again be used as the basic setting. The wood paneling side is used, with the rich hanging before the center section. A two step dias may be placed just in front of the hanging, with the throne elevated on this platform. No other furniture seems necessary, or advisable, since the scene requires a large group on stage and all the available space is necessary for effective playing. Entrances may be made from the wings for all but the Queen and her party, who may enter through the door left.

The throne either alone or on a platform would serve as the necessary scenery for the classroom production. The throne may be simply a high backed chair which has been painted or draped to give it a more ornate appearance.

For the garden of Shakespeare's London home the tree and hedge units of the first scene may again be used. In this scene the tree may be placed up stage right and behind the ground row, which is placed at an angle from center right to upstage left. A profile flat down left may be painted to represent a portion of Shakespeare's house which extends off stage left. Entrances may be made from the house from behind the profile piece, while

Nick and Heywood might enter from just in front of the hedge row. The bench and table used in scene two may be used as garden furniture if the playing of the scene seems to indicate a need for furniture.

In order to play the garden scene in the classroom, the group may again use the bench and table used in scene two. A garden backdrop may be painted for additional atmosphere, this would include garden foliage and trees.

The prison scene may utilize the basic four fold unit previously described in the second scene. The rough stone wall effect will fit this setting. The center unit opening may be filled with two sets of bars to represent the openings of two prison cells. Carew and the other prisoner would play behind these bars. The stage area in front of the unit would be the prison corridor. The entrance stage left would lead to the entrance to the prison. No furniture is needed for this scene.

In the classroom this scene may be played with a divided stage, one half the prison cell, the other the corridor where Nick stands talking with Carew. The division of the acting area may be made in the manner which is easiest for the group, a simple screen might serve the purpose most effectively.

For the representation of the street scene in London the offstage sections of the previously described profile house flats are used. The Atwood's cottage flat is placed downstage right with the unused portion painted to represent a London house, while the flat previously used for Shakespeare's home is placed downstage left, with the unused portion painted to represent the exterior of the Inn. The two extreme wings of the four fold unit, stone wall side, may be placed at an angle extending from upstage of the two houses toward center stage back. The opening between these wings would be filled by a large double gate, supposedly opening into the innyard. The reverse side of the previously used ground row, which is painted black, is placed about three yards upstage of the gate opening to mask the area. All entrances and exits are made downstage of the profile flats, right stage exits leading to Carew's home and Stratford, and left stage exits to Shakespeare's home and Goole's hideout. No furniture is needed, but a bench might be used just in front of the inn.

For the classroom presentation, a painted backdrop of a street scene, two houses and an Inn would be most effective. A bench would also be useful in this setting to add variety of position in a small area.

An excellent reference for ideas and plans on scenery construction is, The Art of Play Production, by John Dolman, Jr.[1] More specific reference materials may be found in Theatre for Children,[2] by Winifred Ward.

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[1]John Dolman, Jr., The Art of Play Production, revised edition (New York: Harper and Brothers Publishers, 1946), pp. 349-382.

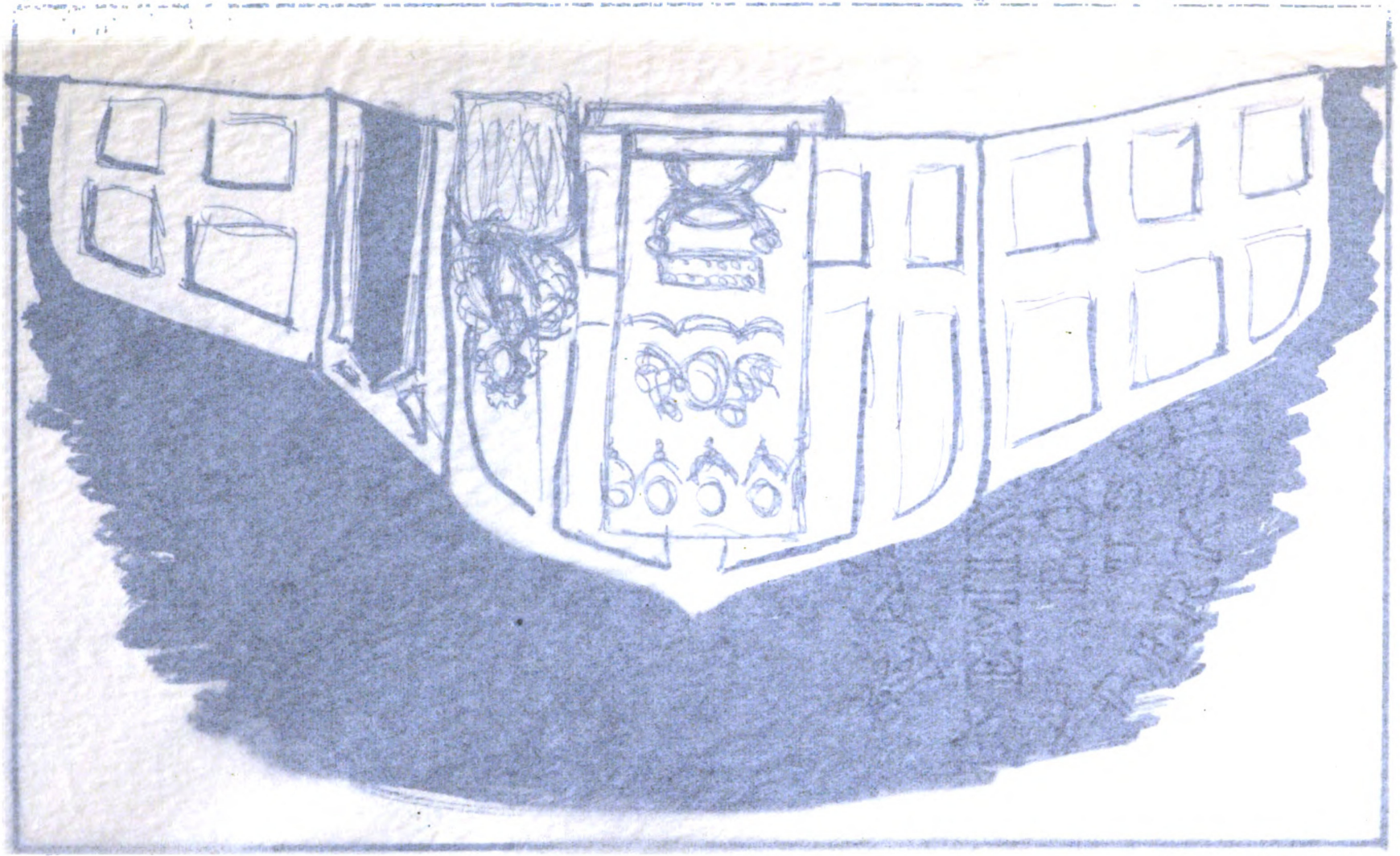
[2]Winifred Ward, Theatre for Children (New York: D. Appleton-Century Co., Inc., 1939), pp. 201-213.

Stratford Road

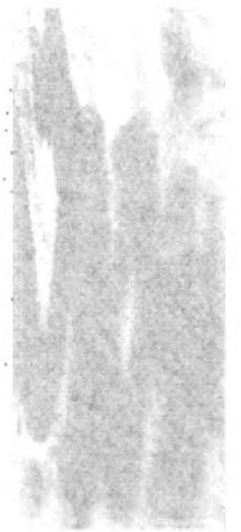
RWDyckwall

The Inn

Canew's Home



Queen's Throne Room



Shakespeare's Garden

The Prison

RWDuikhuah '18

London Street

RWDuckworth dr

II. Costumes and Make-up

A. Costuming the Production

The production of Master Skylark is set in 1596, late in the Elizabethan period. Lavish and elaborate costumes are characteristic of the times. The ruff or stiff pleated neck piece was popular with both men and women of the upper classes. Men's apparel was as ornate and colorful as that of women. The short slashed trunks or embroidered doublet both worn with long hose or tights, were common apparel, with the new knee britches growing in popularity. Both the slashed and open oversleeve were still worn, while the wide lace falling collar was often substituted for the ruff.

The women of the wealthy classes wore wide full skirts supported by a roll of padding at the waist called a farthingale. The bodice was usually cut in a deep point at the front of the skirt and a low and revealing neckline was the usual style. The ruff and wired collar were both popular and were worn together in some of the most elaborate costumes, may illustrations of Elizabeth show her use of this combination. The skirt was often open from the pointed bodice, allowing an elaborate underskirt of brocade or embroidered silk to to seen.

In Master Skylark the Court scene will include men and women dressed in this style of fashions. Also the characters of Carew, Heywood, Jonson, and Shakespeare will be in similar styles. The costumes of Carew and Heywood, in particular, will be elaborate for as actors their fashions were copied from the Court. Illustrations indicate all the lower classes tried to copy the fashions of the Court as much as possible. The degree to which this imitation was achieved decreases with the decline in the social and economic scale.

The townspeople of Stratford and Coventry will illustrate the other classes of society. Their costumes will be of plainer cut and materials, less colorful and extreme than those of the London nobility. However the basic costume of doublet and long hose for the men, and the dress of pointed bodice and full skirt for the women is still the common style.

A suggested Costume Chart is added for the principle characters in Master Skylark. However, the elaborate costumes and the large cast may create a different problem for the director who must costume the production.

If the budget of the group permits, the most simple solution would be to rent the costumes, either all or in part. If the construction of the costumes is done by the group, imagination and ingenuity in the use of

available materials may result in effective and beautiful costumes. In her informative and accurate book, Historic Costume for the Stage,[3] Lucy Barton gives many helpful pointers on practical reproduction of Elizabethan costumes.

If the classroom production is planned, simple costumes which suggest the main characteristics of the period may be used. Simple long full skirts are adequate for the women. If padding at the hips can be obtained, the farthingale effect is suggested. For the men a cape and simple cap or beret with a bright feather provides a simple costume. Inexpensive ruffs may be made by pleating crinoline, starched muslin, or crepe paper. Further suggestions for the simple costume ideas are given in Ward's book, Theatre for Children.[4]

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[3]Lucy Barton, Historic Costume for the Stage (Boston: Walter H. Baker Company, 1935), pp. 197.

[4]Ward, op. cit., pp. 179-199.

Costume Chart

Nick Atwood

Green Tunic with White underblouse

Green tights

Black sandals

White linen shirt with broad lace collar

Grayish blue hose

Trunks of blue-black velvet, puffed and slashed

Blue-black sleeveless jerkin, with roses embroidered in silk

Blue damask cloak, short, with a silver clasp

Buff leather belt with purse

Tan slippers

Blue velvet cap with a white plume

Margaret Atwood

Worsted gray gown will falling white linen collar

Soft white silk coif

Black slippers

White apron

Simon Atwood

Brown serge doublet

Fustian hose, brown and loose

Brown leather apron, large, as a tanner might wear

Brown slippers

Gaston Carew

Tawny silk jerkin

Purple cloak

White broad lace collar

Gold knee pants

Gold half hose

Black high heeled shoes

Italian poniard in sheath at waist, sheath is of russet leather

Large gold chain and medalion around neck

Cicely Carew

Rose velvet overdress

Rose brocade underskirt

White silk coif

Black slippers

Royal blue cape

Gregory Goole

Plain black tunic

Black hose

Black cap

Black slippers

Yellow ribbon in one ear

Queen Elizabeth

Dark red velvet overdress with large standing gold collar and inner cuff of white linen

Gold brocade underskirt

Red velvet slippers

White plume fan

Gold crown, and heavy necklace

Many heavy rings

Thomas Heywood

Red and Black striped jerkin

Red cloak

White lace collar

Black knee pants

Red half hose

Black slippers

William Shakespeare

Dark green velvet jerkin

Dark green velvet slashed trunks

Dark green tights

Black slippers

White linen falling collar of lace

Green cloak

B. Make-up

The make-up for the production will be planned in a similar manner to the costumes and scenery. General planning for desired effect is done by the whole group. The make-up crew is responsible for achieving these desired effects as nearly as is possible with available materials. Practical experimentation and careful research are required by this crew if they are to achieve satisfactory results. There are many excellent books written on the art of stage make-up. Katharine Ommanney has an excellent chapter on stage make-up in her book, The Stage and the School.[5] This reference is especially valuable since the book was written for the use of students of the Junior High and High School level.

No difficult or special effects of make-up are required by the production. The beards may be easily constructed if Miss Ommanney's[6] directions are used.

For the classroom production the group will not need to use make-up. It would be an unnecessary expense, since

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[5]Katharine Anne Ommanney, The Stage and the School, revised edition (New York: Harper and Brothers Publishers, 1939), pp. 340-362.

[6]Ibid.

the absence of stage lighting and other details of a formal production are not to be used.

Make-up Chart

Character Nick Atwood Age 12

Type Young, adventurous boy

Base 2½ with a little 1½ Powder 2

Liner Brown Rouge 3

General Instructions

Nick should be a typical healthy boy in the first scenes, with ruddy complexion. He becomes paler in the scenes in London.

Character Margaret Atwood Age 30

Type Ideal young mother, mediator between Nick and his father. Life with Simon Atwood has made her appear older than her years.

Base 1½ and 2½ Powder 2

Liner Blue and Brown Rouge 3

General Instructions

She should have some gray in her hair, mainly at the temples. The lines in her face should seem to result from worry rather than cruelty. She is a sweet, peaceful person. Her complexion is light with some color in her cheeks, but not rosy

Character Simon Atwood Age 40

Type Father, large and gruff

Base 2½ and 3½ Powder 4

Liner Brown Rouge 4

General Instructions

Simon should have a very ruddy complexion, as one who has spent much time in outdoor work and hard physical labor. His hair should be heavily grayed. His eyebrows have gray also, and are heavy and thick.

Character Gaston Carew Age 35

Type Sophisticate, actor and father

Base 2½ Powder 3

Liner Brown Rouge 3

General Instructions

Carew should have a small pointed chin beard with a clipped mustache. His features should be sharply outlined, especially his eyebrows and eyes. While in prison his hair may be grayed and some heavy lines added to his face, as if he had suddenly aged in a very short time.

Character Cicely Carew — Age 10

Type Young happy little girl

Base 1½ and 2½ — Powder 2

Liner Blue — Rouge 3

General Instructions

Her make-up should be very light, in fact not at all obvious or painted. She should be fairly pale, but not unhealthy in her appearance.

Character Gregory Goole — Age 35

Type Sneaking, crafty, villian

Base 2½ — Powder 18

Liner Brown — Rouge 3

General Instructions

Goole should be dark and sinister in appearance. His face is fairly heavily lined, with perhaps some bad scars on his cheeks. His brows are dark and heavy, and add to his scowling appearance. All frown lines are accented rather than smiling lines in his face.

Character Queen Elizabeth — Age 53 (about)

Type Regal and Royal

Base 1½ and 2½ — Powder 2

Liner Brown — Rouge 3

General Instructions

Her complexion is very pale and mask like, she wears a red wig. She is not too heavily lined, but her eyebrows are faded out to a fine line high on her forehead.

Character William Shakespeare — Age 37

Type Kind and fatherly

Base 2½ — Powder 3

Liner Brown — Rouge 3

General Instructions

Shakespeare wore a small chin beard, which may be copied from many drawings of him found in various texts. He may be fairly light in complexion, as one who has lived in town. He would have a few light lines at this time, but not too old in appearance.

III. Lighting the Production

The lighting which is planned for the dramatization of Master Skylark must necessarily be based on the extent and limitations of the lighting facilities of the auditorium or classroom in which the play is to be presented.

Regardless of the limitations of the physical plant, however, the first step in the approach of this section of the project is the evolution of a lighting plot or general outline of the desired lighting effects in each scene. Such a plot may be derived by group planning in the same manner as the scenery and properties are planned. The class may discuss and decide what general effect is desired from each scene to reinforce the scenery in creating the proper atmosphere.

After such a general lighting plot has been achieved, the group should consider how they can most nearly achieve the various effects with available equipment and simplification of adjustment during the production.

Since most school auditoriums are not elaborately or even adequately outfitted with lighting equipment, the actual adjustment and manipulation of the available facilities will be more a matter of ingenuity than planning of complicated and involved effects.

Most schools have on their stages long strips of overhead lights called strip lights. These are often wired on three separate circuits; so that the amount of illumination on the entire stage area may be controlled by turning on all or various combinations of the circuits. In some auditoriums each circuit is equipped with a different color of bulb or lense. The colors most commonly used are red, blue, and white. This lends even more variety to the possible effects of general illumination. With the possible addition of footlights, this constitutes the available equipment in many schools. Any special lighting effects which are absolutely necessary for a specific production are devised in the easiest possible manner to fit the special requirement.

Fortunately the scenario of Master Skylark requires neither complicated nor special effects which should be difficult to meet in the above situation. The term general illumination should be the keynote of most of the lighting. The main emphasis of change of lighting from scene to scene would depend upon whether the setting is an

interior or an exterior one. If the setting is exterior, the time of day and general location determine the amount and kind of illumination necessary.

In planning the lighting for interior settings the time of day and location again play an important part in determining the nature of the lighting, but the problem of adequate motivation of light is also added to the problem. In modern plays this is usually solved by placing floor and table lamps about the set as properties. In Master Skylark, however, the only possible light motivations available are natural lighting effects from exterior openings such as windows and doors, and minor lighting effects such as candles, lanterns, or open fireplaces. With such realistic motivation of light on the set, the general illumination may be reinforced with overhead lighting to give the desired effect from the audience. In providing the observed light motivations, the group must avoid violation of any state or local fire regulations governing the use of real fire on stage. Such regulations are maintained as a safety measure and should be observed even at the cost of sacrificing reality of effect. The possibility of satisfactory substitution of electrical equipment for burning candles, in such a scene as the Palace throne room for instance, is evident if electrically wired candelabra, such as may be found in many homes, stores or churches at the Christmas season, are used.

The fire in lanterns may be eliminated by using a small flashlight in place of a candle. This can be taped into an upright position inside the shade. Open fires in fireplaces or camp fires are always faked on stage, so the group may have several ideas as to how they wish to use electrical equipment to represent such a fire. A red bulb, red cellophane paper, or other coloring may serve as an adequate substitution for real fire. If the fire is supposed to burn briskly, an electric fan behind strips of red or orange cellophane gives the effect of leaping flames.

Exterior lighting motivation such as sunlight or moonlight coming in through windows and doors may also be easily effected with simple electrical equipment. Simple trough lights made by putting a series of lights in a simple tin trough, usually slightly longer than the window or door opening. They are placed either above or below the openings. The location of the trough light depends on the angle of illumination desired, the strength of light is determined by the size and number of bulbs used. Exterior light may also be provided by a stand light about six feet high covered with amber or blue gelatin set off stage and directed so that the light seems to fall through an opening in the set.

The effects just described would fulfill any of the special requirements of the production of Master Skylark. They are simple enough to be constructed by students of the Junior High School level and require no expensive equipment.

If further information concerning lighting is desired, Ommanney's discusses this problem in The Stage and School.[7]

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[7] Ibid., pp. 322-331.

Lighting Plot

Act I, Scene I, Country lane in front of Atwood Cottage

General Effect: Bright spring morning in April. The effect should be of sunshine and clear, clean, country air.
Main areas--center stage and front of cottage.

Special Effects: None

Act I, Scene II, Interior of Blue Boar Inn

General Effect: This interior is often medium brightness of afternoon. The effect should be of modified sunlight from the windows.
Main area--Table and benches.

Special Effects: Sunlight through upstage windows.

Act I, Scene III, Upstairs sitting room of Carew Home.

General Effect: Half-light at the beginning of the scene. Interior of London Home, with no window light motivation.

Special Effects: Fireplace, candles

Act II, Scene I, Throne room of Greenwich Palace

General Effect: Refined but lavish interior. Light motivation from large candelabra. (Lights should be set between three quarters and full if dimmers are available). Main areas--Throne and playing area stage right.

Special Effects: Large candelabra--wired for electricity.

Act II, Scene II, Garden of Shakespeare's London home

General Effect: Early evening twilight which fades if possible as the scene progresses. Main areas--Space surrounding table and Benches.

Special Effects: Candle or lantern on table, lantern carried by Heywood.

Act II, Scene III, Newgate Prison

General Effect: Gloomy, depressing corridor of this dismal jail. Light should be very dim, with no light originating from the cells. Only light motivation is the door opening. Main area: Space just in front of Carew's Cell.

Special Effects: None

Act III, Scene I, A Street in London

General Effect: Exterior--early afternoon, not too bright, to suggest narrow streets of the town. Upstage area very dim. Main areas--Down center and down left.

Special Effects: None.

Act III, Scene II, A country lane in front of Atwood Cottage

General Effect: Early evening, clear beautiful autumn night. Blue lighting is the general light from exterior motivation. Main areas--Down left and front of cottage.

Special Effects: None.

IV. The Coordination of the Whole Production

The project thus far has been discussed in small sections devoted to the discussion and planning concerning individual parts of the production. The parts, however, must all function as integrating factors of the complete production if a satisfying result is to be achieved. The process of organizing and integrating the various sections into a smoothly operating performance requires careful planning on the part of the teacher and the group. Care in planning the individual parts has already been indicated in each section, and the same type of mutual agreement and understanding is necessary for an effective production. The creative part of the project is finished, the experience of group cooperation and individual assumption of responsibility has only begun. Each student taking part in the production, every member of the cast and crew, should be clearly aware of the work for which he is responsible. Printed work and rehearsal schedules are a great help in clarifying the project in progress. The schedules should indicate exactly what is to occur on any given date, where it is to occur, and who is to take part. This avoids misunderstandings and loss of

valuable time through confused last minute directions. Each student should have a copy of the schedule and a copy of the work schedule should be posted in the workshop.

During the production time, that is while the dramatization is in progress, confusion backstage may be avoided by assigning each crew job to a specific individual, and rehearsing the crew in technical rehearsals prior to the performance, until all bottle necks are eliminated. The actors should be kept off the stage during set changes to avoid further confusion. In a production such as Master Skylark, which requires many scene shifts, careful planning of scene shifts on paper before the technical rehearsal will facilitate the placement and storage of individual set pieces for economy of effort during the shifts. Aside from the general work schedule each crew should have its own plan of work to be done, and work already accomplished. The prop crew should have a list of props required for each scene, for ease in checking at curtain time. A small table somewhere in the backstage area will aid in the organization of small hand props.

The make-up crew should plan their schedule to coincide with the cast in order of appearance. A definite time schedule or appointment list will help to avoid waiting

and confusion before the performance. A similar plan may be followed by the costume crew in the process of checking out costumes. Each actor should be responsible for seeing that his costume is returned to the costume crew after the performance.

A waiting room or large dressing room off stage should be designated as a gathering place for the cast. A call girl may be appointed to alert the cast when an entrance is near or a scene is about to begin. During the production each crew is responsible for their specific phase of the production, and the head or chairman of that crew is in turn responsible to the stage manager or general coordinator backstage. It is the responsibility of the stage manager to check with all crew chairmen to see if all phases of the production are operating smoothly. He in turn must make decisions and indicate when each scene is ready to begin. He gives all signals as to when the scene will start, giving cues to the curtain and light crews when the stage and property crews have finished and the actors are in their places.

A well organized production eliminates the strain and excessive tension backstage, as well as providing for a more effective performance. This type of careful planning gives the students an opportunity to experience

successful group cooperation functioning at its best. Each member feels a strong identification with the success of the performance through his own personal satisfaction of having done his own job to the best of his ability.

Stage Manager's Cue Sheet

Act I, Scene I, Country lane in front of Atwood Cottage

Scenery Props Lights Costumes Make-up

Person's in Scene: Nick, Margaret, Simon, Council members, School boys, Players, Carew

Players start scene. Noise off stage. School boys make first entrance.

End of Scene: Simon disowns Nick.

Act I, Scene II, Interior of Blue Boar Inn, Coventry

Scenery Props Lights Costumes Make-up

Person's in Scene: At Start: Players and Inn Keeper, Gregory

Enter: Carew and Nick

Enter: Heywood

Enter: Blacksmith and townspeople.

End of Scene: Carew settles the dispute by convincing the crowd that he is in the right.

Act I, Scene III, Upstairs sitting room of Carew Home

Scenery Props Lights Costumes Make-up

Person's in Scene: Nick, Cicely Carew, Gregory, Carew, Dancing Master, Gyles, Boys from St. Paul's

At Start: Nick, Carew

Enter: Cicely

Enter: Carew and Gregory

Enter: Dancing Master

Enter: Gyles

Enter: Boys from St. Paul's.

End of Scene: Carew hides money in secret panel.

Act II, Scene I, Throne room of Greenwich palace.

Scenery Props Lights Costumes Make-up

Person's in Scene: At Start: Nick and players

Enter: Queen Elizabeth and her court

End of Scene: Nick refuses Elizabeth's offer to sing in Court Choir, she says he may return home.

Act II, Scene II, Garden of Shakespeare's London home

Scenery Props Lights Costumes Make-up

Person's in Scene: At Start: Shakespeare, Jonson, and other players.

Enter: Nick

Enter: Heywood

Enter: Player

End of Scene: Shakespeare says he will take Nick to visit Carew in prison.

Act II, Scene III, Newgate Prison

Scenery Props Lights Costumes Make-up

Person's in Scene: At Start: Carew and other prisoner.

Enter: Nick and Jailer.

Enter: Enter Shakespeare.

Enter: Jailer.

End of Scene: Shakespeare promises to look after Nick and Cicely.

Act III, Scene I, A street in London

Scenery Props Lights Costumes Make-up

Person's in Scene: At Start: Jonson, Shakespeare and Nick

Enter: Gregory

Enter: Jonson and Shakespeare

Enter: Gregory, Cicely, Nick

Enter: Apprentices

Enter: Gregory

End of Scene: Children run off just as Gregory enters and escapes from him. He turns and stamps off in anger.

Act III, Scene II, A country lane in front of Atwood home

Scenery Props Lights Costumes Make-up

Person's in Scene: At Start: Nick and Cicely

Enter: Simon

Enter: Shakespeare and Players, John Combe

Enter: Simon and Margaret, John Combe

End of Scene: Everyone leaves except Atwood and Cicely. They enter the cottage happily.

Rehearsal Schedule

Date	Proposed Assignment
First Week	Planning of the scenario, and the playing of special parts for the establishment of possible changes in the original story.
Second Week	Act I. Run through scenes, checking to see that all events are worked into the scenes. Class planning for enriching the dialogue and action through suggestion and change of person playing each part. Choose cast.
Third Week	Act II. Same as above.
Fourth Week	Act III. Same as Act I.
Fifth Week	Run through whole dramatization. Emphasis on standardizing the production in line with the scenario. Work on weak points in dialogue and transition. Establish curtain lines.
Sixth Week	Whole play for continuity and ensemble work. No interruptions. On stage. Wednesday-Technical rehearsal. Costumes. Thursday-Dress Rehearsal. Friday-Dress Rehearsal. Saturday-Performance.

Prop List

Act I

Scene	Hand Props	Furniture
1	Banners and Flags for Players. School book for Nick. Tray of simple foot for Margaret.	Small bench in front of cottage.
2	Mugs and plates of food on Inn Table. Box of props for players. Scripts, Large sheets of paper to represent Sides.	Rough Table of the Inn. Two benches.
3	Nick's new suit of clothes--Costume Dept., Carew carries on. Tray of food-Gregory Music for Dancing Master. Bag of Money-Carew	High back chair Small table Footstool

Act II

1	Fans and Handkerchiefs for the people of the Court.	Throne
2	Glasses and Scripts on Table at beginning of scene.	Table and one bench.

Prop List (Cont'd)

	Act II	
3	Keys--Jailer Master Players Medal- Carew	None.
	Act III	
1	Bag of money- Shakespeare	Bench outside Inn Door.
2	Scripts, Shakespeare Money-Shakespeare	Bench, outside Cottage door

CHAPTER V.

SUMMARY AND RECOMMENDATIONS

The integrated creative dramatics project which has been planned in this thesis is ambitious and time consuming. Such a project is usually not done more than once a year. It involves extensive planning and readjustment of routine on the part of the teacher, in addition to the extra guidance work involved in the project. Obviously, before this or any similar project is introduced, the teacher should carefully evaluate the proposed topic in the light of curricular requirements and the time which both she and the group can give to the work. With regard to the teacher's job in guiding such a project, Winifred Ward[1] states:

> Whoever guides an integrated project...does not sit at her desk and watch the children work! She goes adventuring with them, reading countless books to enrich her own background and to find reading material and pictures for the children, taking them on trips to see exhibits or to talk with people, encouraging them to compose music, to make designs, to do creative writing.
>
> She knows that "children cannot create out of a vacuum" and so she thinks of all sorts of interesting things to fill that vacuum. And she makes the whole project so fascinating that children are eager to contribute whatever they can to its

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[1]Winifred Ward, Playmaking With Children (New York: D. Appleton-Century Co., Inc., 1947), pp. 204-205.

> development. They talk about it at home and bring back information and properties. They appear with an Indian drum they have made or a little song which will fit into some scene of the play or a costume which has wonderful possibilities in color effect.
>
> Every such integrated project means extra effort for the teacher. But it also makes her work far more interesting and exciting than if she merely repeated what she did last year and the year before. One can be sure that the teacher who talks about her work with a light in her eyes and enthusiasm in her manner is doing something creative. And one can be sure, too, that she is having fun as well as contributing a very great deal to the development of the boys and girls she teaches.

The project which is compiled in this thesis has as its basis the field of literature. Other sections of the curriculum which are equally adaptable to the project method are history, social studies, art, music, and physical education.

A project with a basis in historical subject matter might be built around any special period the class is studying. An interesting American history project could be planned using Caddie Woodlawn[2] as the story motivation.

Social studies could be taught through the folk stories of various countries. "The Dragon Fish," by Pearl S. Buck, would provide an excellent story plan for a social studies project on China.

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[2]Carol Brink, Caddie Woodlawn (New York: The Macmillan Co., 19).

The life of one of the great painters, could serve as the basis for a project in art history. Art, in the creative sense, is used in all the projects, in the designing of costumes and scenery.

The field of music lends itself to the study project in both the historical and social studies field. The lives of great musicians could offer an excellent opportunity for creative dramatics study. An interesting project could also be built around the folk songs of a country.

The study of folk dances of many countries would provide valuable and interesting materials for all of the historical and social studies projects and at the same time offer background on the development of dance in physical education.

The following stories are suggested as good materials for story dramatization at the Junior High School level. They have been selected on the basis of the qualifications of Winifred Ward which were discussed in Chapter II.

1. "Ali Cogia," Arabian Nights Entertainments (David McKay Co.).
2. "The Barring of the Door," by Lillian Hallowell, A Book of Children's Literature (Farrar and Rinehart, Inc.).
3. The Boy Who Found the King, by Raymond MacDonald Alden, (The Bobbs-Merrill Co.).

4. Caddie Woodlawn, by Carol Brink (The Macmillan Company).
5. "The Christmas Apple," by Ruth Sawyer, This Way to Christmas (Harper and Brothers).
6. A Christmas Carol, by Charles Dickens (Houghton Mifflin Company, Dodd, Mead, and Co.).
7. "Count Hugo's Sword," by Evaleen Stein, Troubadour Tales (The Bobbs-Merrill Co.).
8. "The First Christmas Tree," by Henry Van Dyke, The Blue Flower (Charles Scribner's Sons).
9. He Went With Marco Polo, by L. A. Kent (Houghton Mifflin Co.).
10. Johnny Tremain, by Esther Forbes (Houghton Mifflin Co.).
11. The Lost Queen of Egypt, by Lucile Morrison (Frederick H. Stokes Co.).
12. "The Page of Count Reynaurd," by Evaleen Stein, Troubadour Tales (The Bobbs Merrill Co.).
13. The Prince and the Pauper, by Samuel L. Clemens (Harper & Brothers).
14. "Rip Van Winkle," by Washington Irving, Sketch Book (E. P. Dutton & Co., The Macmillan Co., J. B. Lippencott Co.).
15. The Singing Tree, by Kate Seredy (The Viking Press).
16. Treasure Island, by Robert Louis Stevenson (Charles Scribner's Sons, Rand McNally & Co.).

17. The Trumpeter of Krakow, by Eric Kelly (The Macmillan Co.).
18. What Men Live By, by Leo Tolstoy (Thomas Y. Crowell Co.).
19. "The Wraggle Taggle Gypsies," by John Hampden, Ballads and Ballad Plays (Thomas Nelson & Sons).
20. Young Fu of the Upper Yangtze, by E. F. Lewis (The John Winston Co.).

CHAPTER VI

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