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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 18 titles are as follows: (1) Physical and Oral Behaviors of the Solo Interpretive Performer; (2) Music in English Children's Drama; (3) Playwriting in the Maritime Provinces: 1845-1903; (4) Dance in Denver's Pioneer Theatres: 1859-1871; (5) The American Shakespeare Theatre: A Production History, 1955-1984; (6) The Vanquished Christ of Modern Passion Drama; (7) The One-Person Show in America: From the Victorian Platform to the Contemporary Stage; (8) Directing Tragedy: An Exploration of the Staging Problems and Stage History of Macbeth as a Tragic Form; (9) Native Americans as Shown on the Stage, 1753-1916; (10) A Poetic/Dramatic Approach to Facilitate Oral Communication; (11) Acting and Directing with the Aid of Music and Sound; (12) Playwriting Contests and Jacksonian Democracy, 1829-1841; (13) Rhetorical Strategies of Chicago Regional Theatres in the 1970's: A Case Study of Audience Development; (14) Theatre in Wartime Britain, 1793-1802; (15) Drama in Newfoundland Society: The Community Concert; (16) Gold Rush Theatre in the Alaska-Yukon Frontier; (17) The Play's the Thing: A Theatrical Model for Presenting Authors in the English Classroom; and (18) Drama in Opera: A Logic of Opera and of Opera Criticism. (DF)

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Theatre and Oral Interpretation:

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PHYSICAL AND ORAL BEHAVIORS OF THE SOLO ORAL INTERPRETIVE PERFORMER: A CLASSIFICATION AND SYNTHESIS OF CURRENT THEORY, WITH ADVICE FOR PRACTICAL APPLICATION Order No. DA8504844

ALLEN, JOHN JOSEPH, PH.D. *Wayne State University*, 1984. 368pp.
Advisor: William A. Boyce

A review of current literature reveals that though scholars have provided considerable advice on the vocal and physical behavior options common to most oral interpretive performances, there is no single source or several complimentary ones which provides basic advice for the novice performer.

Chapter Two reviews textbook definitions of oral interpretation, evaluating the similarities and differences between the generally recognized schools of thought, namely, the communicative, the literary study, the performing art, and the psychological. This chapter offers an alternative definition of oral interpretation, stressing that the goals of the four schools of thought are essentially compatible.

Chapter Three suggests that oral interpreters can benefit from understanding the philosophy of Stanislavski-based approaches to acting. Oral interpretation and acting are different, but the difference is more of degree than of kind.

Chapters Four and Five outline and explain the basic areas of vocal and physical performance options. These chapters unite a large amount of material on vocal and physical behavior, and also refer to the research of scholars from other disciplines. These sections directly and indirectly show that vocal and physical performance options seldom occur in isolation and that they usually enhance one another.

Chapter Six applies the advice of chapters Four and Five by discussing possible oral performance behavior options as they are suggested by two literary works. The goals are to suggest reasonable behavior options, and to indicate that how one views the relationship of the options is important.

Chapter Seven reviews-summarizes the study. This section reiterates that because literature, oral interpretive performance, and life itself are so complex, our attempts to understand each must be guided by a flexible philosophy. It is suggested that two areas might be studied further. First, do oral interpreters "cognitively tune into" literature in a way unlike silent readers, and, if so, can knowledge of performance options be applied here? Second, does the study of literature help us understand better our interpersonal relationships by increasing our ability to take others' perspectives, and, if so, how can understanding performance options make the study of perspective-taking through oral interpretation more effective?

MUSIC IN ENGLISH CHILDREN'S DRAMA, 1597-1613

AUSTERN, LINDA PHYLLIS, PH.D. *The University of Chicago*, 1984.

The Elizabethan and Jacobean theater incorporated two distinct types of professional activity. The first and most enduring of these consisted of a wide variety of plays performed by companies composed principally of adult men. The second consisted of performances of similar material by companies composed entirely of young boys. These latter originated in the early Tudor practice of using young choristers from chapels and cathedrals in special dramatic entertainment at Court, singing boys who were not expected to become professional actors in adulthood. The dissertation examines this influential phenomenon in the history of the English musical drama, concentrating on the final and most professional phase of its history.

I have found the musical differences between children's and adult's drama to be far less than previously suspected. The children were indeed innovators, but they are now shown by previously neglected contemporary sources to have been an integral part of the London theatrical world, influencing the adult mainstream through bold experiments in both music and drama, but influenced in turn by common literary conventions. The children's musical styles vary considerably with particular practical and dramatic circumstances; each company's repertoire includes examples of nearly all contemporary native genres, not simply the more artistic and complex

compositions for which they have previously been cited.

This work gives the children's companies new historical significance, for it shows that such important features of later drama as music before and between the acts; the exploitation of different instrumental timbres for specific effects; and the highly powerful use of masque in tragedy and tragicomedy originate with the children. Many of the standard musical features of the drama of the Restoration and later ages now appear to have passed from the children's companies to several contemporary adult companies, and handed on from these latter as part of the historical mainstream. The phenomenon of children's drama in England may no longer be seen as an isolated development that vanished entirely in 1613.

PLAYWRITING IN THE MARITIME PROVINCES: 1845-1903

BLAGRAVE, MARK P. J., PH.D. *University of Toronto (Canada)*, 1984.
Chairman: Professor M. Thornton

By 1845, the cities of Canada's Maritime Provinces had evolved far beyond the status of backwoods settlements. They enjoyed constant contact with the other great ports of the world through shipping; and their immigrant populations maintained strong ties with their countries of origin. As a result, nineteenth-century Maritimers grew to think of themselves as equal partners in a vast Atlantic community, rather than as the inhabitants of a far-flung outpost of British North America. Literary allegiances followed economic ones, and Maritimers imported the best in popular fiction and periodical literature from Britain and the United States. Touring theatrical companies were welcomed with open arms, and theatrical hits of the British and American theatres usually reached Maritime stages within a year of their premières.

Rather than discouraging would-be playwrights, this cosmopolitanism produced the opposite effect. Sparked by what they had read or seen, several writers were moved to show that they were equal competitors. This thesis deals with ten such writers, whose works represent among them the various genres of dramatic argument, poetic closet drama, historical drama, comedy, and melodrama. Not surprisingly, most of the plays were designed for closet consumption. Only three of the local playwrights considered received professional productions of their work in the period from 1845 to 1903. Of these, only one became popular with amateur dramatic groups, and so gained life for his plays both locally and across the continent. Nor is it surprising, in light of the feeling of membership in a larger community, that very few of the plays dealt with topical local material or offered local settings. Any developing sense of "Canadian Nationalism" is conspicuous by its absence from these works. Their writers have provided instead a broad spectrum of essays in the genres that interested all English-speaking people in the nineteenth century.

DANCE IN DENVER'S PIONEER THEATRES: 1859 - 1871

Order No. DA8502643

BUCKMAN, SUSAN DONNA, PH.D. *Texas Woman's University*, 1984.
208pp.

The role of dance on the frontier society of Denver, Colorado, 1859-1871, was investigated by searching primary and secondary sources in order to identify who danced, what they danced, the nature of the theatres they danced in, and the audiences who watched. Performances that took place in legitimate and variety theatres were studied. Recreational forms of dance were not investigated. Several persons were identified as having performed dance and performed in entr'acte and major dance productions. The theatres were found to be crudely built and there were many problems with performances given in the winter months. The early audiences were rowdy, but controlled in later years by a police system. Several trends were identified. Although dance historians have paid little attention to dance that was performed in the frontier societies of the United States; dance was being performed. Dance assumed a significant role in the frontier society of Denver, Colorado.

THE AMERICAN SHAKESPEARE THEATRE: A PRODUCTION HISTORY, 1955-1984

Order No. DA8423223

COOPER, ROBERTA KRENSKY, Ph.D. *Northwestern University*, 1984
622pp

Established during a period of burgeoning interest in Shakespearean production in North America, the American Shakespeare Theatre has been, over its twenty-nine years, one of the major sources of professional Shakespearean production in the United States. The primary purpose of the history is to provide descriptions of the Theatre's productions, including such detail as directors' concepts, settings, significant performances, noteworthy staging, textual cuts and emendations, and critical response. A second objective is to suggest, where possible, the sources of inspiration for recorded production details--the theoretical, artistic, and practical causes of the stage effects. A final aim is to indicate the environment in which the productions took place through a chronicle of off-stage events and dramas that frequently affected the Theatre's artistic efforts.

Throughout its uneven and often tumultuous history, the Stratford Festival has been in many respects representative of this country's modern Shakespearean theatrical tradition and the attempt to develop an indigenous approach to the playwright's works. Such major figures in American stage history as Lawrence Langner, Theresa Helburn, Maurice Evans, Lincoln Kirstein, Roger Stevens, Robert Whitehead, John Houseman, Christopher Plummer, Katharine Hepburn, and Michael Kahn have been intimately and intensely involved with the Theatre. The directors, actors, and production personnel who worked at Stratford were the same directors, actors, and production personnel who shaped other professional Shakespearean productions across the country. Their various approaches to the plays in Connecticut reflect much of the range of the staging philosophy and methods in the United States over the last three decades. The non-theatrical factors that impinged upon Stratford productions--overwhelming financial pressures, the search for an appropriate administrative structure, and the tension between artistic integrity and box office appeal--were the same factors that affected other producers of Shakespeare. The chronicle ends with an attempt to place the work and surrounding events of the American Shakespeare Theatre into some larger perspective, exploring what its history might suggest about Shakespearean production in the mid-twentieth century.

THE VANQUISHED CHRIST OF MODERN PASSION DRAMA

Order No. DA8425869

DONALDSON, LYNDA MARGARET SCOTT, Ph.D. *The Louisiana State University and Agricultural and Mechanical Col.*, 1984. 223pp.
Supervisor: Professor Bill Harbin

The study of "The Vanquished Christ in Modern Passion Drama" selects from the anthropocentric passion imagery in over fifty modern plays written in English between 1864 and 1980. By focusing on the modern passion dramas which appeared during the 1920s and in the postmodern period coinciding with the conflict in Vietnam of 1957 through 1973, the main thrust of this research reveals the modern poetic vision of the Christ figure of passion persona who, like mankind at war, is threatened with extinction.

The modern, radical poetic vision differs from the traditional view of the passion demonstrated in pageants such as *The Oberammergau Passion Play* in that it replaces the theistic world view and typological interpretation of the Bible with the playwright's personal world view that reflects the death of God theology. In effect, the radical vision departs from two theistic paradigms: *Christus* victim, represented by the Oberammergau pageant, and *Christus* victor which is modeled after the dialogue between God and Job in the book of Job. In contrast, the vanquished paradigm illustrates the Oedipal experience of suffering that constitutes the tragic theology of an impersonal, malevolent power which tyrannizes mankind.

The radical vision stems from three dramatic movements influenced by aestheticism, poetic anarchism and theatrical positivism. In the 1920s, these trends resulted in the literary and historical visions of the Christic passion. Three verse dramas in this study manifest the traits of aestheticism--their treatment of the passion. The historical view reveals the anarchism in three dramas as well. Theatrical positivism in the postmodern passion plays has resulted in modern creations of passion rituals and protests by which the playwrights, through theatrical means, aim to transform society's complacent attitude about militarism, mediocrity and other forms of tyranny.

THE ONE-PERSON SHOW IN AMERICA: FROM THE VICTORIAN PLATFORM TO THE CONTEMPORARY STAGE

Order No. DA8423236

GENTILE, JOHN SAMUEL, Ph.D. *Northwestern University*, 1984. 277pp.

The purpose of this study is to provide a history of the one-person show as a performance genre in the United States from the mid-19th century to the present. The one-person show is a phenomenon that cuts across all speech and performing arts fields. Nearly innumerable events could accurately be termed "one-person shows," but this study is limited to those performances which (1) are scripted; (2) are presented through the spoken as opposed to sung word; (3) are primarily entertaining rather than informative; (4) are professional; and (5) are marketed to appeal to "mainstream" America rather than a select ethnic or social class.

The study is structured chronologically into three major periods. Chapter II analyzes the development of the one-person show as a professional entertainment form in America during the second half of the 19th century. Popular platform performances are examined as well as the cultural forces and professional institutions (i.e., the Lyceum, the Lyceum Bureaus, and the Chautauqua assemblies) that fostered their growth. Chapter III chronicles the changes in the field of professional solo performance during the first half of the 20th century. An age of transition for the one-person show, the first 50 years of our present century saw the birth, proliferation, and demise of the tent Chautauqua circuits, the rise of the one-person show in Broadway, and the beginnings of critical acceptance of the one-person show as a form of legitimate theatre. Chapter IV covers the years from 1950 to the present and specifically focuses on the evolution of the dominant genre of one-person shows during the period: the biographical one-person show.

The one-person show has long been a vital part of our American performance history. The roots of the American phenomenon can be traced back to the performances of the elocutionists of England and further back to the rhapsodes of Classical Greece and oral poets of non-literate societies. Today, in our technologically advanced society, the platform readers of 19th-century America appear remote and rather quaint. The great popular successes by solo performers such as Emlyn Williams, Hal Holbrook, and Spalding Gray, however, prove that we are not so very far removed from our Victorian ancestors.

DIRECTING TRAGEDY: AN EXPLORATION OF THE STAGING PROBLEMS AND STAGE HISTORY OF *MACBETH* AS A TRAGIC FORM

Order No. DA8423244

HOFFMAN, HELEN WOODRUFF, Ph.D. *Northwestern University*, 1984.
289pp.

This study is intended to explore the staging problems that are peculiar to tragic plays in general and to *Macbeth* as an example of a tragedy. Once these generic problems have been identified for directors of tragic plays, solutions or guidelines for solving these problems are considered. The study begins with a general exploration of the major definitions and descriptions of the genre of dramatic tragedy to identify its essential characteristics. Next is an analysis of the tragic characteristics of Shakespeare's *Macbeth* and of the staging problems they imply for directors. Finally there is an examination of noted past productions of *Macbeth* to discover and compare how different producers, directors, and actor/managers have solved its staging problems.

From this exploration comes a way of looking at tragedies and *Macbeth* that implies certain general guidelines for directors engaged in staging them. Directors who wish to achieve a tragic effect should be concerned with expressing a play's complexity, with balancing its emotional and critical aspects, with focusing on the unifying, significant, and central life of the hero, and with providing a magnitude in the style of the production that adds to the sense of increasing seriousness. All of these should lead to a sense of ultimate and complex significance. Some of the most effective productions of *Macbeth* illustrate how these guidelines can be put to use: such as by delineating the complexities of character, thought, language and plot of the play, by focusing on the inner experience of the tragic hero, and by moving the action to a single, profound climax.

It is useful for directors to look at tragedy as a special form of theatre--a form designed to evoke a sense of complex significance in an audience. Such a perspective helps the director achieve ends in staging a play that are commensurate with the formal ends of the production that contribute to the expression of complexity, unity, magnitude, and tragic significance.

NATIVE AMERICANS AS SHOWN ON THE STAGE, 1753-

1916

Order No. DA4423069

JONES, EUGENE H., Ph.D. *City University of New York*, 1984. 278pp.
Adviser: Professor Vera Mpwry Roberts

Between 1753 and 1916, approximately two hundred theatre pieces featuring Native American characters were presented to American audiences and readers. Varying widely in form, style and representations of Indian life and character, these plays reflect the shifting positive and negative attitudes of white Americans toward Indians. They illustrate that these changing views were the result of social, political, and technological changes in American life, and a masking of the white man's fear of Indians as obstacles to his settling of the New World.

In the 18th Century, a false picture of Indians grew out of artificial theatrical conventions and of playwrights idealizing them as Noble Savages, or, in musical farces and pantomimes, as fancifully imagined exotics.

As the 19th Century began, the new form called melodrama continued to feature the Noble Savage, as well as the Pathetic Dusky Lady, a new character stereotype, who was often involved with a white lover. Legendary heroines as well as the historical Pocahontas were repeatedly dramatized.

Displacement of tribes caused by the Indian Removal Bill of 1830 may account for increasing focus on Indians in the second quarter of the century. Dozens of Indian plays appeared, many of them stressing the current notion that the Indians were a dying race.

Immigration and Westward expansion caused new antagonism toward Indians, which in the theatre brought on the deep-dyed redskin villain and the displaced drunken parasite. Before the Civil War, burlesques of the Indian plays' melodramatic excesses effectively stemmed the flood of such pieces.

The 1870s saw a revival of anti-Indian feeling in melodrama villains, probably as a result of public sentiment favoring the Plains Wars and the government's Indian reservation policy. But in the last quarter of the century, a rising tide of pro-Indian interest and the influence of Realism and the local color movement inspired playwrights to portray Indians as realistic, believable human beings.

Although the traditional stereotypes persisted in plays, operas, and vaudeville sketches about Indians, the most extreme racist versions passed on to the films, and the 20th-century theatre began to dramatize more humane and clear-sighted views of Native American.

A POETIC/DRAMATIC APPROACH TO FACILITATE ORAL COMMUNICATION

Order No. DA8429098

KASSAB, LARRY JOSEPH, Ph.D. *The Pennsylvania State University*, 1984. 258pp. Adviser: David E. Butt

This clinical study was conducted within the framework of a poetic/dramatic approach in order to gather information that would be helpful in determining if a workshop instruction program in the oral interpretation of original student poetry could facilitate effective oral communication in the participants. Twenty-seven sophomores from a rural, public high school were involved in a six-week workshop which was divided into three related segments: (1) poetry composition, (2) voice exercise, and (3) oral interpretation rehearsal. Essentially, the students wrote and orally interpreted their own poetry.

Data was gathered periodically from four student self-reports and questionnaires, as well as from daily instructor observations and interpretations. This data was used to determine what effect the poetic/dramatic approach had on: (1) student willingness to communicate, (2) student oral communication skills, (3) student feelings in the oral communication situation, and (4) student self-confidence and self-image.

Findings indicated that this approach was substantially effective in motivating student willingness to communicate, considerably effective in improving student oral communication skills, moderately effective in positively affecting student feelings in the oral communication situation, and remarkably effective in enhancing student self-confidence and self-image.

ACTING AND DIRECTING WITH THE AID OF MUSIC AND SOUND

Order No. DA8422096

KEDERN, ARI, Ph.D. *University of Illinois at Urbana-Champaign*, 1984. 136pp.

This is a new technique in the instruction of acting and directing. The technique was founded by Ari Kedern in Israel in 1962. It continued to evolve in Israel until 1972. At that time, Mr. Kedern moved to the United States where he continued to investigate and develop his technique.

Special classes were initiated at the University of Miami and at the University of Illinois for the specific purpose of investigating this technique and comparing its effectiveness to the effectiveness of other techniques. Professional theatre people observing the results of the technique unanimously agreed upon its effectiveness.

Every student of the technique must approach its study with maturity, open-mindedness and sensitivity in order to achieve results.

The technique is based upon six steps: awareness, reception, digestion, honesty, concentration and control. Music is used as the key factor in achieving those six steps.

The Red Line is an imaginary line conceived to help clarify the dichotomy between the personality of the actor and the personality of the role he is going to play.

Self control is the most important element in mastering the technique. This includes the actor's control of himself per se, as well as his control of himself while acting his role. The goal of the technique is the attainment of such a degree of control that the actor is able to lose himself in the personality of the character he is playing, and then is able to return completely to his own personality when the performance is over.

PLAYWRITING CONTESTS AND JACKSONIAN DEMOCRACY, 1829-1841

MARSHALL, ERIC RAY, Ph.D. *University of Southern California*, 1963.
Chairman: Professor Richard Toscan

Andrew Jackson's election in 1828 brought the disposition of aristocratic rule and the imposition of democratic politics. The common man and his economic and political freedom was the major regard of the Jackson administration. As such, the Jackson influence was strong enough to be felt on the stage in New York.

In their search for native drama, playwrights used that most democratic of all devices, the contest, popularized in playwriting form by Edwin Forrest in 1829 and used by Hackett, Hill, Marble, Clifton, Wallack, and Peiby in the succeeding decade. As a form of economic and artistic speculation, the playwriting contest helped actors grow professionally and monetarily, and positioned the American actor to compete with his English counterpart. Between 1829 and 1841 fourteen contests were held by seven actors. The most popular and commercially successful plays of the decade, *Metamora*, *The Gladiator*, *Lion of the West*, *Knight of the Golden Fleece*, emerged from contests.

The contests brought strength into an emerging theatre, inducing political and social writers to participate. Before 1829, authors refused to write plays because they were rarely paid and their work was often pirated.

The prize plays reflected Jacksonian attitudes. They each presented a dominant, central character and divided into two thematic phases: the initial phase (1829-34) included Stone's *Metamora*, Smith's *Caius Marius*, Bird's *Oralloosa* and *The Gladiator*, and Conrad's *Jack Cade*, and examined freedom and slavery, always valuing free political systems. The later phase (1834-41) presented personal issues, and Bird's *Broker of Bogota* and Willis's *Bianca Visconti* and *Tortosa the Usurer* typify this phase. *Lion of the West* is the only comedy extant.

Winning plays reveal reflections of democracy through dramatization of popular attitudes, political beliefs, and social values. The freedom plays could only have appeared from American society in 1830; and though some plays imitated English models, their style and content and their success in 1830 was quintessentially American.

(Copies available from Micrographics Department, Doheny Library, USC, Los Angeles, CA 90089.)

RHETORICAL STRATEGIES OF CHICAGO REGIONAL
THEATERS IN THE 1970'S: A CASE STUDY OF AUDIENCE
DEVELOPMENT

Order No. DA8502416

MURPHY, BREN DAIR ORTEGA, Ph.D. *Northwestern University*, 1984.
353pp.

The purpose of this study was to examine some of the conditions and rhetorical strategies which may be necessary in order to develop audiences for contemporary American regional theater. Regional theater was understood to be professional, non-profit theater, locally produced in any area of the United States except New York City, and dedicated primarily to serious and/or original works.

A fundamental argument advanced by this study is that regional theaters must rely upon rhetorical strategies as well as aesthetic ones in order to attract audiences. These rhetorical strategies are keyed to such factors as local audience characteristics, reputations of individual theater companies, theatrical seasons, regional opinion leaders, theaters' community involvement, theaters' physical attributes, emotional rewards associated with the theaters, and appeals to reasoning such as cost and convenience.

Two rhetorical perspectives were used to analyze audience development strategies. A neo-Aristotelian concept of ethos was used to discover the means by which regional houses were able to present themselves as credible theaters as well as emotionally satisfying and reasonable. Burke's concept of identification was used to discover reasons (in addition to aesthetic satisfaction) which audiences might have for supporting particular theaters.

A case study was made of regional theater growth which took place in Chicago from 1974 to 1982. Chicago as a receptive area for theater was examined in terms of population characteristics, media support systems, and theatrical precedence. Chicago regional theaters were examined in terms of their abilities to use various available means of persuasion, particularly with regard to establishing credibility. Finally, seven leading theaters were examined in order to ascertain bases for audience identification.

The results of this study indicate a wide variety of rhetorical means which regional theaters can use to enhance their particular ethos and to encourage audience identification. Moreover, the evidence of the Chicago experience supports the contention that regional theaters must use such rhetorical strategies in order to survive. Finally, there was reason to believe that individual theater strategies and successes can merge into a regional theater process which can stimulate new theater as well as sustain those already established.

"DREAD THE BOIST'ROUS GALE": THEATRE IN WARTIME
BRITAIN, 1793-1802

Order No. DA8419657

PAY, KEVIN BURLEIGH, Ph.D. *The Pennsylvania State University*, 1984.
249pp. Adviser: Ronald W. Linker

Theatre is an art form which is particularly susceptible to influence by external political and social events. The British theatre is a fertile field for finding examples of this influence, and no period shows the relationship between national and theatrical developments more interestingly than the time of crisis during the war with Revolutionary France.

The war years were a busy time for the British theatre; new types of plays came to the stage, some of them interpreting the new ideas released by the French Revolution. Military and political developments were mirrored in the popular theatre by plays which commented directly upon them. Government censorship and patriotic audiences helped curb comment critical of British institutions, but the need to cater to an expanding theatregoing public's tastes and demand for novelty propelled the British theatre into a cycle of expansion and growth in both London and the provinces.

The picture of the British theatre which emerges from the war years of the 1790's is one of a theatrical establishment in transition, attempting to change with the times, please its public, and stay clear of trouble with government. It was a healthy national theatre, not simply a plaything of an absolutist court but rather the major means of entertainment for the British nation. Its appeal cut across class lines; like the country which gave birth to it, it had the ability to be flexible. Even though the times were tricky, the British theatre managed to please its audience and grow in the critical period from 1793 to 1802.

DRAMA IN NEWFOUNDLAND SOCIETY: THE COMMUNITY
CONCERT

Order No. DA8424478

SKINNER, CHESLEY JOHN, Ph.D. *Michigan State University*, 1984.
256pp.

This study focuses upon the Newfoundland community concert, a theatrical production utilizing the variety and revue style of presentation with programmes consisting of dialogues, songs, recitations and readings, and produced by the various communities as a primary means of raising money to support church, school and other essential services. It was the one dramatic event common to all parts of this province of Canada, and until the 1950s was a major form of entertainment which contributed positively to the self-sufficiency and the cohesiveness of each community.

The primary source of information was the collection of audio tapes and their transcripts housed at the Memorial University of Newfoundland Folklore and Language Archives (MUNFLA) in St. John's, Newfoundland. These were supplemented by a questionnaire designed specifically to gather information about concert traditions and further assisted by interviews conducted in various parts of Newfoundland with people who had, at one time, been instrumental in organizing and performing in the theatrical events.

The process by which these events were produced and presented is examined here within the historical and sociological context in which the practices developed, and discussed under the headings Organization, Content, Presentation, Acting Style and Audience Reaction.

The material gathered from the different sources attests to the widespread popularity of the concerts as major celebrations within the framework of the communities utilizing the available resources. It was theatrical, and for the most part was presented in the comic mode. It drew on the rich folklore of Newfoundland in that it presented the songs and recitations which recorded important happenings and situations; it allowed the dialogues to be changed to fit the tastes of the group, and contributed to the lore by introducing items from the outside thereby enriching and sustaining the oral tradition.

GOLD RUSH THEATER IN THE ALASKA-YUKON FRONTIER

Order No. DA8502022

STEVENS, GARY LEE, Ph.D. *University of Oregon*, 1984. 690pp.
Adviser: Faber DeChaine

This study examined the frontier theater of the Alaska-Yukon gold rush. Theater played a major role in the social and cultural life of the area. It was the major source of entertainment and information in the larger communities. Social life revolved around the theaters, particularly during the long and dark winter months when outdoor activities were restricted. The theaters were the only available meeting places where all strata of frontier society could gather and freely mingle.

The study examined chronologically and in detail the theater as it existed during the Alaska-Yukon gold rush. The specific places dealt with were primarily Dawson, Nome, and Fairbanks. The time with which the study was concerned centered around the years 1898 through 1909. The subject matter was the theater of those places and that time which included the productions, performers, producers, and patrons.

The gold rushes to the North marked the beginning of modern history for the region. Without this activity the development of Alaska and the Yukon may have been retarded for decades. Theater people arrived immediately after the discoveries were made, bringing the outside world with them. Theaters became institutions of social significance where people could meet, be entertained, and briefly forget the natural elements.

An evolutionary process was discerned in the theater of these frontier communities. There was a progression from low jinks to high jinks. In the beginning, entertainment offerings were primarily of a burlesque nature, quintessentially a leg show. The honky tonk atmosphere of earthy, non-intellectual theater eventually gave way to more sophisticated and artistic forms of entertainment. Audiences demanded and received theater that was vibrant, alive and colorful.

Dawson, Nome, and Fairbanks were only three of hundreds of American mining communities which had similar experiences with theater. Their story, though, is unique because of the individuality of each community, their interconnectedness, and their separation in time and geography from the rest of frontier America. This study has sought to discover the history of gold rush theater in the Alaska-Yukon frontier and its relationship to the culture of that area.

THE PLAY'S THE THING: A THEATRICAL MODEL FOR
PRESENTING AUTHORS IN THE ENGLISH CLASSROOM

Order No. DA8425977

SUGGS, THOMAS KEITH, Ed.D. *Memphis State University*, 1984. 166pp.

Purpose. A theatrical model is presented for use by teachers of secondary and college English students--creation of dramas which provide biographical background prior to reading the authors' works. The model demonstrated is a system of guidelines delineated so that teachers will develop such plays themselves.

Procedures. Previous research has examined the student as the creator and artist. In this model, the student is the learner and witness; the teacher creates the play.

The example created to illustrate the model is *Luncheon at Adelphi* which presents Mark Twain and George Bernard Shaw by recreating their 1907 meeting. Three acts are included: The first depicts what is known of the meeting; the second, their private meeting following the meal; the third, the meeting of the two in eternity, developed through an examination of their works on the subject of life after death.

Luncheon at Adelphi is the result of intense study of the autobiographical works of the two authors. Letters that they wrote to one another were used as well as even trivial remarks made about one another.

Guidelines explain how a teacher might go about developing a play similar to the example included in the dissertation. One of the guidelines deals with testing the play before a sample audience. *Luncheon at Adelphi* was tested by two means. First, it was presented to a group of English teachers. They completed a questionnaire relative to their probable use of the model and their reactions to the example. Second, three experts read the example for the purpose of establishing the usefulness of the model and the faithfulness to Twain and Shaw. The experts were, respectively, Baird Shuman, Robert Hirst, and Dan H. Laurence.

Conclusions. Respondents considered drama to be an appropriate medium for teaching biography; educators agreed that with appropriate preparation they could write instructional dramas. Shuman saw the model as engaging and imaginative. Hirst and Laurence found the play to be accurate in depicting Twain and Shaw.

DRAMA IN OPERA: A LOGIC OF OPERA AND OF OPERA
CRITICISM

Order No. DA8424398

WESSEL, KENNIS N., II, Ph.D. *University of Kansas*, 1984. 474pp.

Opera criticism is often diminished by some common misunderstanding of the intrinsic nature of opera. Chief among the problems which recur in writings about opera are: the idea that opera is a combination of many arts--a *Gesamtkunstwerk*; some basic misunderstandings of the nature of drama; the absence of a theory of musical-dramatic connections; and the difficulty of identifying principles of structure in opera. Since opera is an unusually complex art, its definition must be based on a relatively complete aesthetic. Yet no such definition has been derived from contemporary aesthetic theory.

This study offers a definition and theory of opera based on a logic of aesthetic forms, and then derives a critical taxonomy from the definition. The central argument is that opera is not a combined form in the usual sense, but is rather exclusively music. This music is of a special kind or form, for it assimilates the drama of opera. Thus drama is necessary to opera, but it only participates in operatic form to the extent that it is assimilated by music. Not all music is obligated to assimilate the drama, for principles of musical logic govern a musical work. But music does determine the relevance of the drama; drama which is not assimilated by the music is wholly irrelevant to operatic form, and only diminishes the music by competing with it.

The primary means by which music assimilates drama is through its nature as a symbol. Artistic symbols have specific properties and functions which are discussed here. Also, the study examines the most prominent tactics of musical assimilation of drama.

In the general theory of opera, chapter-length topics include: aesthetic logic and symbolic forms, a symbology of opera, an ontology of music and of drama, various aspects of aesthetic assimilation, a theory of opera structure, and a consideration of related artforms. In the taxonomy of criticism, topics include a survey of formalist criticism and a chapter-length discussion of each of the primary terms: terms of Arrangement, of Function, and of Hierarchy. Finally, the study includes a glossary, an extensive bibliography, and an index.

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