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Reference Materials - Bibliographies (131)

DESCRIPTORS

Acting; Annotated Bibliographies; Audiovisual Aids; Blacks; Communication Research; Doctoral Dissertations; Elementary Secondary Education; Films; Higher Education; Literature; Music; Oral Interpretation; Playwriting; Production Techniques; Readers Theater; Theater Arts; United States History

ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 16 titles deal with the following topics: (1) children's theatre activities at Karamu House in Cleveland, Ohio; (2) the development, implementation, and significance of story theatre as a theatrical art form and performance technique; (3) the influence of the Del Sarte system of expression on American acting from 1871 until 1970; (4) modifying creative drama for senior adult participants; (5) music as an integral design element of theatrical production; (6) multimedia projected scenery in three New York City Opera productions directed by Frank Corsaro; (7) contemporary solo performance of Homer's "Iliad" in translation; (8) readers theatre and Japanese No theatre; (9) sexual reform on the American stage in the Progressive Era (1900-1915); (10) the aesthetic receptivity of a dramatic art work; (11) the fairy tale in modern drama; (12) acting problems in creating a role for one-performer biography/drama; (13) conflicting concepts of the Federal Theatre Project; (14) play theory and the performance of literature; (15) images of black women in the plays of black female playwrights from 1950 to 1975; and (16) loneliness as motive, theme, and strategy in American theatre of the 1960s. (FL)
Theatre and Oral Interpretation:

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CHILDREN'S THEATRE ACTIVITIES AT KARAMU HOUSE IN CLEVELAND, OHIO 1915-1975 Order No. DA8214851

Chairman: Professor Jean White

In 1915 Russell and Rowena Jelliffe founded the Neighborhood Association, a settlement house in Cleveland, Ohio which was to become internationally known as Karamu House. This study traces Karamu Children's Theatre from 1915 to 1975.

The study investigates Children's Theatre activities under ten different leaderships, and demonstrates the goals and philosophies of the various Children's Theatre Directors, the classes, workshops and theatre-related activity for and by children.

The principal sources used were the programs, posters, correspondence and photographs from Karamu files. In addition the study includes interviews and written questionnaires. Rowena Jelliffe, co-founder and first Director of Children's Theatre, granted many hours of interviews, provided original memos, handwritten scripts of original plays and photographs and articles from the Jelliffe collection.

The researcher provides data showing that the Children's Theatre had opened the widening wedge which encouraged the thrust of art and theatre as the central function for the settlement house. Drama and the related arts eventually became the vehicle for all other settlement activity.

The study points to the significant contribution Karamu Children's Theatre made to Children's Theatre in the United States. Random storytelling that began in 1915 developed into sophisticated activity that included full scale productions in theatre, drama classes, workshops in all the arts, and a continuing center for nursery care.

From simple community support of the families of the children who performed in the playmaking activities, Karamu House attained national and international acclaim.

The study documents that Children's Theatre programs were used to release and attain the creative potential of the children involved and were an integral part of Karamu's contribution to the community it serves.

Included in the study is a chronological list of the productions performed over the 60 years spanned. Of special interest to researchers in the field of children's theatre are the dialect plays produced by Rowena Jelliffe. Ann K. Flagg's precedent setting work with children as participants in both creative drama and production is carefully documented. It was under Flagg's leadership that Karamu Children's Theatre gained national recognition.

Reproduction of original photographs, program covers and publicity releases are added depth and authenticity to the study.

STORY THEATRE: ITS DEVELOPMENT, IMPLEMENTATION, AND SIGNIFICANCE AS A THEATRICAL ART FORM AND A PERFORMANCE TECHNIQUE Order No. DA8213953


It is the purpose of this study to define story theatre, developed by Paul Sills in 1968, draw conclusions about its relationship to other forms of storytelling and enactment, examine its particular relationship to folklore and other narrative forms, establish its essential performance characteristics, and explore its suitability for child audiences.

It is concluded that story theatre is a method of dramatizing narratives in which sequences are located on stage; narration is delivered in the past tense, enactment in the present; and both are integrated and shared collectively by an acting company. Story theatre is also categorized as a popular entertainment and comparisons are made to earlier popular forms: vaudeville, commedia dell'arte and the circus.

Although story theatre bears similarity to collective forms of oral interpretation, readers theatre and chamber theatre, distinctions are drawn. It is also determined that folklore, particularly fairy tales, are the most suitable type of narrative for story theatre dramatization. Other identifying characteristics of story theatre include: use of neutral space, integration of Brechtian "alienation" techniques, a format similar to the vaudevillian "ordering of acts," improvisational development of a scenario, integration of a musical score, and minimal use of scenery, props and costumes.

The processes used to develop story theatre are also identified: improvisation, transformation of free space, collective narration, multiple characterization, and use of mime and circus technique.

Suggestions for developing these skills are included and it is recommended that proficiency in any or all of these areas be a major determining factor when selecting actors for story theatre performances.

A variety of story theatre productions are discussed and their adaptive methods analyzed in order to determine why certain approaches failed and others succeeded. Story theatre adaptations of folklore as well as performances of modern children's fiction are also examined and used to illustrate story theatre's appropriateness for child audiences.

Finally, it is suggested that experimentation with methods of adapting folklore and modern fiction for both children and adults be continued, and techniques for utilizing story theatre as a vehicle for presenting original dramatic material be explored.

THE INFLUENCE OF THE DELSARTE SYSTEM OF EXPRESSION ON AMERICAN ACTING 1871-1970 Order No. DA8215128

Chairman: Laurilyn Harris

Francois Delsarte and the philosophy of expression that he formalized have long been scapegoats in American acting. Due to excesses and misinterpretations by some American Delsartians, all of Delsarte's ideas have been condemned as causes of florid, stilted and stereotyped acting and dismissed by the majority of acting commentators in the United States. In practice, however, the ideas of the Delsarte System of Expression pervade American acting in both considerations of exercise and notions of how to best portray emotion.

This study attempts to focus on the growth of the Delarte System and the distribution of Delarte's ideas through an examination of both nineteenth century sources and twentieth century acting texts. The Delarteian ideas usually found in American acting include division of the body into three zones roughly corresponding to intellectual, emotional and physical actions, the concept of a direct relationship between emotions and physical expressions and the use of exercise for relaxation, relief and subtle movement.

The basics of Delarte's system survive in American acting for two reasons: first, they represent reasonable assumptions about the nature of human expression and second, they are useful tools of analysis and invention.

MODIFYING CREATIVE DRAMA FOR SENIOR ADULT PARTICIPANTS: THE THEORIES AND METHODS OF SELECTED PRACTITIONERS Order No. DA8208341


Since the early 1970's, there has been an increased use of Creative Drama for senior adults. It seems that when a child-centered activity is applied to an elderly population, modifications must be made. To investigate these modifications, eleven practitioners of senior drama were chosen on the basis of experience in this area, academic qualifications, written works on senior drama and verification by the Children's Theatre Association of America's Senior Adult Theatre Committee. The theories and methods of Isabel Burger, Joyce Chambers-Seiber, Stuart Kandall, Claire Michaels, Milton Polsky, Abby Raven, Rhoda Feuher, Patricia Sawyer, Anne Thurman, Naida Weisberg and Rose Pavlov were investigated.

First, the influences upon the modifications are examined, including aging characteristics and workshop settings. Then the modifications made by the practitioners of junior drama specialists Winfred Ward, Brian Way and Dorothy Heathcote are explored.

The influential aging characteristics include physical and
emotional problems, theories of positive aging and senior adult interests. Physical problems encompass a general decline in health, sight loss, hearing loss, slow perception, slow psychomotor performance, arthritis, heart disease, high blood pressure, asthma, stroke and mental disorders. Senior participants also experience emotional difficulties, such as loneliness, boredom, worthlessness and resistance to change, all of which may be related to such life cycle changes as retirement and empty nest. To guide seniors to possible solutions to aging problems, positive aging theories were incorporated. As an aid to choosing the appropriate content for playmaking, senior adult interests, including family relationships, life review and death and dying were examined by the practitioners.

Another influence was the workshop setting which varied between sponsoring organizations. In senior centers, activities were altered because of fluctuating attendance, the administration's shifting of the workshop space and the expectation of a formal performance. In nursing homes, twenty to thirty severely handicapped participants were the norm. Close communication with the nursing was required, along with adjusting to the "depressing" atmosphere. These practitioners modified playmaking objectives and methods in accordance with the above-mentioned influences. Ward, Way and Heathcote seek to develop in children the physical self, imagination, speech, emotion and intellect, as well as foster social interaction, cooperation and an appreciation of drama. Senior drama seeks to tap the same resources, however there is one, fundamental difference: child drama attempts to channel abundance into self-discovery and development in order to aid young people in growing-up. Senior drama is a means of "rediscovering" often forgotten human resources in order to cope with the, at times, traumatic process of growing old. The generation of energy becomes the most fundamental objective of senior drama. This generation is sought first through physical awareness and exercise. Then the awareness and release of crippling negative feelings and attitudes is sought along with the generation of positive attitudes that will help seniors gain control of their lives rather than relinquish them to death. Creative powers—imagination, emotional memory and concentration—are then sought to further aid seniors in the development of problem-solving abilities. Opportunities to communicate verbally and physically are then offered in senior drama in order to ease loneliness, develop new relationships, foster understanding of others and develop feelings of self-worth. Finally, the development of theatrical skills often for the sake of performance—a goal not traditionally chosen in child drama—is sought usually in centers.

MULTI-MEDIA, PROJECTED SCENERY: THREE NEW YORK CITY OPERA PRODUCTIONS DIRECTED BY FRANK CORSARO
Order No. DA8214878
Chairman: Professor Jean W. White

Using projected scenery, the New York City Opera has successfully produced operas whose scenic requirements had previously been regarded as prohibitive.

The purpose of the research was to describe and analyze the techniques used in the production of The Makropoulos Affair, A Village Romeo and Juliet, and Die tote Stadt, the three multi-media operas which were directed by Frank Corsaro.

The study surveys briefly the history of the use of projections and projected scenery in opera and theatre; describes the impact, as perceived by the filmmakers, participants and observers of the three opera productions; describes and analyzes the production methods and the equipment used to realize the scenery. The study also synthesizes the data to identify the innovative production techniques and unique equipment used in the productions.

The conclusions reached at the end of the study were that the New York City Opera Company has become flexible and more open to new modes of creative production techniques. By making Multi-Media productions part of their standard repertory and reviving them with regularity, the New York City Opera has set a precedent in the field of repertory opera production. The New York City Opera's production requirements and Frank Corsaro's production demands, innovative and unique production equipment was designed and fabricated for the use of the New York City Opera Company and that in most cases, later models of those especially designed pieces of equipment became standard items in the catalogues of many audio-visual supply companies.
READERS THEATRE AND JAPANESE NO THEATRE: SUGGESTED ADAPTATIONS OF AESTHETIC PRINCIPLES, PRODUCTION TECHNIQUES, AND PERFORMANCE METHODS  
Order No. DA8226549  
JOSELYN, CAROL, Ph.D. University of Washington, 1982. 230pp  
Chairperson: Dr. Robert M. Post

In recent years, oral interpretation scholars have been looking to other theatre arts and dramatists to inform Readers Theatre. Studies comparing Grotowski, Stanislavski, and Brecht with oral interpretation have done much to contribute to the field of speech communication. The goal of this study was to examine the Japanese No theatre for discoveries which might be useful in Readers Theatre and drama education.

The No theatre was chosen because, like oral interpretation, it emerged out of a narrative oral tradition in the pre-literate culture. Despite the fact that the No theatre is Asian and was influenced by Buddhist, while Readers Theatre is Occidental and was influenced by Christianity, the two theatres have aesthetic components in common which are worthy of note.

The precepts of suggestion, simplicity, austerity, and restraint are evident in the production and performance attributes of both the two theatres. Both use a predominantly bare stage, nonillusionary property and set design, and symbolic property and gesture. Because of these basic similarities, there are modified adaptations which can be made from the No for use in Readers Theatre. Some of these adaptations have been used in oral interpretation and their comparison with the ancient No theatre serves to reinforce their use in Readers Theatre. For example, dance and music as inspired by the No can reinforce themes and provide rhythm while masks and symbolic costume can enhance characterization. Such production decisions are contingent upon the literature being performed and should not be made strictly for theatrical effect.

The concepts presented in this study were applied in a Readers Theatre production directed by the writer, in which No plays were performed and many No technical and performance devices were used. No plays are compared with the Readers Theatre format because they are of appropriate length and contain thematic variation without calling for fully realized action.

The main conclusion of this study is that the No theatre of Japan can provide innovative methods of performing literature which are compatible with the traditional mode of Readers Theatre production and performance.

SEXUAL REFORM ON THE AMERICAN STAGE IN THE PROGRESSIVE ERA, 1900-1915  
Order No. DA8213673  
LUTEN, GARY SHELTON, Ph.D. The University of Florida, 1982. 264pp  
Chairman: A. F. C. Wohlgemuth

The American theatre played a pivotal role in the reform movement of the Progressive Era (1900-1915). Plays were written and staged dealing with issues which were making headlines in McClure's, Arena, Masses, and other muckraking journals and magazines. Probably the most controversial reform issues depicted on stage was sexual reform. Sexual reform embodied a number of ideas. Reformers included Jane Addams, Margaret Sanger, Dr. Prince Morrow, Moses Harmon, Emma Goldman and Charlotte Perkins Gilman advocated legislation regulating trade in prostitution, enlightenment regarding sex hygiene, eradication of the double standard, and changes in nineteenth century notions of the woman's place in society.

Paradoxically the spirit of being "thy brother's keeper" which had initiated reform also retarded the progress of reform. Vice societies and censorship organizations, typified by Anthony Comstock and his agents, sought to keep the theatres in check as it daringly dramatized such taboo topics as eugenics, free love, prostitution, and venereal disease control. Productions of Clyde Fitch's Sapoh (1900), Shaw's Mrs. Warren's Profession (1905) and Eugene Walter's The Easiest Way (1906), which argued against the double standard, were censored and suppressed by outraged anti-vice crusaders.

Progress in the drama, however, did occur. Red-light plays, such as The Fight, The Lure, The House of Bondage and The Traffic, although sensationalizing the social problem of prostitution, opened the stage to further treatments of previously taboo subjects. Brieux's Damaged Goods (1915) and Beulah Powiert's The Unborn (1918), produced under the auspices of the Medical Review of Reviews, proved that the theatre could be utilized as an educational tool by sexual reformers.

Special interest groups used the theatre for propaganda purposes. Socialists and feminists, like John Reed and Joseph Modit Patterson, Rose Pastor Stokes and Charlotte Perkins Gilman, wrote plays on subjects of moral reform which attacked capitalism and sexual inequality respectively. Suffragists staged Elizabeth Robins' Votes for Woman (1909) and other plays and pageants on behalf of their political cause. In fact, dissatisfaction with and rebelliousness toward status quo morality which informed the plays of Progressive Era dramatists continue to be felt in the American theatre today.

A PHENOMENOLOGICAL APPROACH TO THE AESTHETIC RECEPITIVITY OF A DRAMATIC ART WORK  
Order No. DA8223997  
MOORE, JOHN JOSSEY, Ph.D. State University of New York at Buffalo, 1982. 85pp

Our modern perceptivities are particularly challenged to regard something as a superior work of art or, for that matter, a work of art at all. Subjectivists and objectivists of lyric and dramatic response and criticism are widely separated in their approaches to works of art; hence, it has become necessary to approach art, first, with an open and acute aesthetic consciousness so one can actually discover what makes a work of art and what principles can inform us that it really exists.

In order to achieve this end, Sam Shepard's play, Curse of the Staring Class, was chosen as a locus classicus and the dissertation addressed itself to the specific question: Does Sam Shepard's Art work* Curse of the Staring Class, demonstrate essential features as it passes through the performers and becomes a work of art for the audience?

The procedural methodology involved an analytical application of Roman Ingarden's phenomenological approach to the aesthetic receptivity of the locus classicus. This was accomplished by interviewing the author, Sam Shepard, and theatre artists in Buffalo, New York, and Tempe, Arizona, who were involved in productions of the art work. Also, I interviewed selected members of the audience who had varying degrees of competency and different regional backgrounds.

In gauging the various receptivities to the art work, essential and invariable threads emerged that allowed one to establish unities of objective features that were experienced in the aesthetic consciousnesses of the spectators as they transformed the art work into a work of art, i.e., the aesthetic object of contemplation.

The findings showed that Ingarden's stance is not a mere philosophical conviction for the spectators made concretizations (Ingarden's word) outside of the art work and created the same higher level aesthetic object and, thus, established a confirmation for objective aesthetic judgments.

Further, the formed nexus between the objective structure of the art work with the subjective structure of the aesthetic consciousness supports an objective to works of art that should encompass further studies into all areas of the fine arts.

THE FAIRY TALE IN MODERN DRAMA  
Order No. DA8229899  
NICHOLSON, DAVID B., III, Ph.D. City University of New York, 1982. 442pp  
Adviser: Professor Daniel Gerould

This study of the uses of fairy tales and their motifs in modern European drama begins with the symbolist rejection against realism and naturalism in the last decade of the 19th century. In the vanguard of a second romantic revolution, Stimmer, Strindberg, Hauptmann, Solgub, Ibsen, Holmannstahl, and Yeats all turned to fairy tales and other anti-realistic forms to bring poesy and spiritual meaning back into the theatre. Elements from the folk tales of Perrault and the Grimm's, and from the fairy tales of H. C. Andersen can be found in their plays, as well as allusions to a tradition of fairy lore and legend about contacts both the human world and a numinous Other World of spirits and the dead.

Fairy-play plots typically take one of two forms, either the
"Undinepattern," which envisages the conflict of two worlds as a tragic relationship between a human being and a fairy lover, or the A-B-A "Visit to Fairyland," a pattern of enchantment and disenchantment like that in A Midsummer Night's Dream. These two structures can be made to carry a great variety of tones and meanings, ranging from sunny optimism to the darkest pessimism. Cottaert, Giraudoux, and Lesya Ukrainka, for example, have written fairy plays of spectacle and high theatricality. Ibsen, Hauptmann, Hofmannstahl and others see in the opposition of two worlds an allegorical conflict between art and life, ironies like Barrie, Bergman, Gombrowicz, and Audiberti, following Masterlinck, invert their tales and the expected happy ending to produce disillusionment and despair. Evgeny Shvans applies the melodramatic fairy tale morality and the expected happy ending to produce disillusionment and despair. He traces the development of the form Carbóndele, 1962. 900pp. Major Professor: Dr. Christopher Rice. Jaws, Ph.D. University of Illinois at Urbana-Champaign.

The dissertation presents an historical analysis of one-performer biography-drama in America in order to uncover acting problems associated with its production. It traces the development of the form, in America, examines its aesthetic principles through analysis of four representative playscripts and the published reviews of dramas produced in New York and/or in tour, and documents the thoughts of several actors who have created roles for historical monodramas. The following conclusions are drawn in the study: (1) one-performer biography-dramas may be divided into two major structural categories—those that attempt to re-create the historical figure in concert and those that attempt to trace the life-journey of the historical figure; (2) the historical roots of one-performer biography-drama go deep into American vaudeville, and it is especially indebted to the work of popular monologists; (3) the characters depicted in historical monodramas are often the representatives of national character; (4) playwrights often connect physical theatrical sequences of direct address with representational "scenes"; (5) actors use the form to insure financial security; and (6) performing a one-performer biography-drama is both demanding and rewarding.

Acting problems associated with one-performer biography-drama are similar to those in conventional, multi-performer dramas, only intensified. The success of a one-performer biography-drama depends, as in any production, on a memory and a performance. But because of the highly recognizable image of the historical figure, the actor in historical monodrama must deliver a total impersonation of enormous proportions. This requires increased physical and vocal impersonation and, perhaps most importantly, extensive research of the historical figure in order to capture the spiritual essence of the character. Moreover, performing a character in historical monodrama requires special skills in: (1) triggering and manipulating the master-storyteller's ability to make vivid events and characters and to interact with an audience. (2) Continuity—The ability to memorize a massive amount of material and to concentrate on the pattern of the words and the shifting focus between "scene" and direct address without experiencing memory blocks or other self-cuing problems. (3) Energy—The ability to focus energy onstage as well as offstage, to share energies with an audience, and to sustain the great physical energy needed during a performance and throughout the extended run.

CONFLICTING CONCEPTS OF THE FEDERAL THEATRE PROJECT: A CRITICAL HISTORY Order No. DA8213866
ROSS, THEOPHIL WALTER, JR., PH.D. University of Missouri - Columbia. 1981. 231pp. Supervisor: Dr. Larry Q. Clark

During the depression of the 1930s, President Franklin Delano Roosevelt established numerous federal work projects to assist in the nation's economic recovery. As a division of the Works Progress Administration, the Federal Theatre Project employed thousands of destitute theatre artists in a nationwide relief program. Striving for social, cultural, and artistic significance within a controversial political framework, the Federal Theatre, in many ways, epitomized the bold experimentation and creative spirit of that era. Unlike previous scholarship on the history of Federal Theatre emphasizing the results of individual project activities, this study undertakes an inductive, holistic examination of the Federal Theatre Project's goals and accomplishments in four areas (social service and relief, cultural development, artistic activities, and politics) in order to determine the effects of conflicting concepts upon the Project's effectiveness. Analyzing Works Progress Administration and Federal Theatre Project documents, personal papers of Federal Theatre Administrators, Project materials located at the Research Center for the Federal Theatre Project at George Mason University, and related materials in the Virginia, personal correspondence with former Federal Theatre members, this dissertation concludes that conflicts within and between Federal Theatre's four areas of concern resulted in difficulties for which it was initially unprepared and ultimately unable to control. The absence of clear, hierarchical objectives and the subservience of administrative goal to personal preferences so weakened the project that it became susceptible to attacks by Roosevelt's political opponents and eventually expired at the hands of the Special House Committee on Un-American Activities chaired by Martin Dies.

The final chapter of this study, using the Federal Theatre Project as a point of reference, postulates standards by which to determine the efficacy of government supported theatre in the United States.

PLAY THEORY AND THE PERFORMANCE OF LITERATURE
Order No. DA8217943
SCHATZ, JOHN FRANCIS, PH.D. University of Texas at Austin. 1982. 367pp. Supervisor: Paul H Gray

Today, renewed concern for enriching individuals' recreation and their lives generally has escalated research and writing about play, with more than thirty books on the topic having been published during the 1970's. This study proceeds from the view that literature and performance are forms of play. It argues that by recognizing an author's playful performance in a text, we not only receive directions for the performance of that text, but also gain a fuller notion of the nature of performance itself. Using a number of recent books on physical play, books and articles on oral interpretation, and Friedrich Schiller's concept of "aesthetic play," the study examines the play in one particular poet, Howard Nemerov.

The first chapter provides a rationale for viewing literature and the performance of literature as forms of play, and emphasizes the current phenomenological perspective in oral interpretation. The second chapter surveys a number of play theories historically and develops an operational definition of play. The third chapter illuminates the play involved in the related activities of poetic composition, reading, literary criticism, and the performance of literature. This chapter draws together comments by various writers and critics to demonstrate the play inherent in all literature. It then surveys recent developments in oral interpretation theory, literary criticism, and aesthetics warranting a play perspective.

Chapter Four examines five levels of play in Nemerov's poetry: (1) his role playing, (2) semantic play, (3) phonetic play, (4) syntactic play, and (5) lexical play. This chapter uses specific poems and passages to demonstrate the numerous ways Nemerov signals play in his texts. The final chapter describes a series of student performances of Nemerov analyzed in Chapter Four. This section describes and evaluates the ways and the extent to which the play in the texts was translated and realized in performance. The study concludes by confirming the place of play in a contemporary phenomenological view of the performance of literature, and by summarizing the implications of play for the practice, teaching, and evaluation of performed literature.

This study was undertaken to describe the images of Black female characters in 28 selected plays of nine Black female playwrights, 1950-1975. The secondary purpose was to compare the images found in the plays to those which appeared in concurrent social science literature.

The selected playwrights were Childress, Hansberry, Jones, Anderson, Sanchez, Kennedy, Charles, Clark-Pandarvis, and Stockard Martin.

In this study, "image" consisted of available demographic information, analyses of the personal and institutional relationships, non-relationship oriented issues, pivotal relationships, and a classification of each female character according to her dominant World View.

The study showed that a great many of the images which appeared in the social science literature also appeared in the plays; however, the plays revealed more facets of a single character's personality and more consistently acknowledged the many types of Black females that existed. The plays gave more attention to socio-historical exigencies out of which the women made choices for their lives. The plays also revealed that the playwrights were often ahead of the social scientists in targeting issues that affect the well-being of Black females.

Results indicated that Black female playwrights saw racism and sexism as major factors affecting the lives of Black females. The study also suggested that the social scientists would do well to consider the plays of Black female playwrights as an added resource for better understanding the problems, strengths and weaknesses of Black women.

LONELINESS AS MOTIVE, THEME, AND STRATEGY IN AMERICAN THEATRE OF THE 1960S. Order No. DA8222503

This study examines loneliness in American drama of the 1960s. Loneliness is significant not only as a theme of many plays of this period, but also as a motive for their creation, and primary element in the strategies by which they achieve their dramatic effect. The study approaches a number of scripts as theatrical emblems of the times and examines them as manifestations of the socio-cultural state of the United States during the sixties, analyzing the treatment of loneliness in terms of dramatic technique, and exploring the relationship between loneliness in American society and its occurrence in the theatre.

The first chapter deals with the nature of loneliness, and analyzes it sociologically and in historical perspective. A survey of representative plays then demonstrates a preoccupation among American playwrights with loneliness. In many instances loneliness was manifested through dramatic action in which one character seeks a kind of sympathetic connection with another for human contact. This engagement activity which embodies the quest of the lonely to achieve jointure is analyzed in works including those by Edward Albee and Robert Patrick. Another strategy was the use of a metaphysical stage world as embodiment of the conditions of isolation and loneliness. The device of the compressionistic mise en scène is examined as a physical metaphor of loneliness in a number of plays including those of Kenneth Brown, Frank Gagliano, and Paul Foster. A third technique was the creation of character types which epitomize human isolation. The use of the "outsider" character is examined in the works of playwrights including Lanford Wilson, Leonard Melfi, Ronald Ribman, and Israel Horovitz. Experimental acting companies like the Living Theatre, the Open Theatre, and the Performance Group sought to bridge the distance separating man from men through a transformation of the theatre event into rite. A number of their productions are assessed in terms of their intention to counter loneliness by creating ceremonies of togetherness, and the techniques employed to that end are evaluated. The study concludes that the ultimate goal of the various dramatic treatments of loneliness and the strategies which they employ is the creation of communion.