

THE RELATIVE EFFECTIVENESS OF TWO APPROACHES TO THE  
TEACHING OF MOVEMENT FOR THE ACTOR

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A DISSERTATION  
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF DOCTOR OF PHILOSOPHY IN DANCE AND  
RELATED ARTS IN THE GRADUATE SCHOOL OF THE  
TEXAS WOMAN'S UNIVERSITY

COLLEGE OF  
HEALTH, PHYSICAL EDUCATION, AND RECREATION

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DENTON, TEXAS

AUGUST, 1969

## ACKNOWLEDGMENTS

The investigator wishes to express her sincere appreciation to Doctor Frances Jellinek Myers, the director of this dissertation, for her invaluable guidance. Grateful acknowledgment is given to Mr. Gregory S. Eaton, whose cooperation in teaching one of the instructional units enabled the study to be conducted. The innumerable hours he gave to the discussion of the study and to the planning of the experimental part of the study are greatly appreciated.

The investigator is indebted to the students of beginning acting at the Texas Woman's University, who served as subjects during the twelve-week experimental part of the study. She further wishes to extend appreciation to Miss Mary Campbell, Dr. Anne Schley Duggan, Dr. Josh P. Roach, and Dr. Claudine Sherrill for their suggestions throughout the development of this dissertation.

A final acknowledgment is made by the investigator to Dr. Nick L. Lund and Miss Vicki LaFevers for their assistance with the statistical data presented in the study.

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## CHAPTER I

### ORIENTATION TO THE STUDY

#### Introduction

Authorities are in disagreement with respect to the origin of the modern theatre, but all agree that the ancient Greek theatre exerted a major influence upon the theatre practices of the western hemisphere.<sup>1</sup> Many authorities state again and again that the western theatre had its beginning with the ancient Greeks, a theory which is reinforced each time an actor is referred to as a Thespian.<sup>2</sup> Thespis, a playwright who acted in his own plays, is proclaimed as the first actor.<sup>3</sup> Two other prominent personalities of the early Greek theatre are Aeschylus who, by using two actors simultaneously on the stage, first introduced face to face contact between performers, and Sophocles who by using only three actors on the stage at the same time, fostered greater

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<sup>1</sup>Lee Strasberg, "Acting and the Training of the Actor," Producing the Play, ed. by John Gassner (New York: Holt, Rinehart, and Winston, Inc., 1953), p. 129.

<sup>2</sup>Oscar G. Brockett, The Theatre An Introduction (New York: Holt, Rinehart, and Winston, Inc., 1965), p. 52.

<sup>3</sup>Kenneth Macgowan and William Menitz, The Living State: A History of the World Theatre (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1955), p. 10.



dramatic complexity in acting than that which had existed previously.<sup>1</sup>

During the early days of the Roman Empire, acting in Italian urban areas was performed by slaves and foreigners.<sup>2</sup> One such actor was Roscuis who is said to have performed with such artistry that he was given his freedom from slavery.<sup>3</sup> In discussing the influence of the period of the Roman Empire, Whiting states, "To this day to call an actor a second Roscuis is to pay him one of the most extravagant of compliments."<sup>4</sup>

Following the fall of the Roman Empire and until the beginning of the fourteenth century, formal dramatic presentations were primarily in the form of the mystery, the miracle, and the morality plays.<sup>5</sup> According to Gassner

The medieval plays constitute the most vital folk drama known to the Western world, whether these are "mystery" plays based on Biblical incidents, saint or "miracle" plays recounting the life of some saint or the Virgin, or later on, "moralities" imparting a lesson.<sup>6</sup>

Because most of the roles in these medieval plays were

<sup>1</sup>Brockett, pp. 53-55.

<sup>2</sup>Glenn Hughes, The Story of the Theatre (New York: Samuel French, 1928), p. 83.

<sup>3</sup>Frank M. Whiting, An Introduction to the Theatre (New York: Harper and Brothers, 1964), p. 120.

<sup>4</sup>Ibid.

<sup>5</sup>Macgowan and Menitz, pp. 60-61.

<sup>6</sup>John Gassner, A Treasury of the Theatre (New York: Holt, Rinehart, and Winston, Inc., 1967), p. 186.

executed by amateurs, the names of the actors who performed them were not recorded.<sup>1</sup>

The development of the Commedia dell'Arte, during the Italian Renaissance, enabled the actor to develop freely a theatrical character of his own creation.<sup>2</sup> Brockett states that

The actor was the heart of the commedia dell' arte and almost the only essential element. His tools were largely himself and his imagination; he had to be able to improvise, to adapt to an audience and to the physical arrangements of the stage. At times he acted on makeshift platforms in the open air, at others on the elaborate stages of palace theatres, and at carnivals--anywhere that an audience would gather.<sup>3</sup>

The scenario served as an outline of the story to be told by the actors through improvisation.<sup>4</sup> Duchartre confirms the belief of the investigator that, until the twentieth century, the history of acting is the history of actors when he states that "the vitality, influence, and success of the Commedia dell' Arte was due in particular to the unusual and special qualities of its actors,"<sup>5</sup> rather than to the quality of the script. The better known performers from the Commedia dell' Arte were Angelo Beolco (1520-1542), Isabella Andreini (1562-

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<sup>1</sup>Ibid., p. 53.

<sup>2</sup>Pierre Louis Duchartre, The Italian Comedy, trans. by Randolph T. Weaver (New York: Dover Publications, 1966), p. 70.

<sup>3</sup>Brockett, p. 158.

<sup>4</sup>Macgowan and Menitz, p. 105.

<sup>5</sup>Duchartre, p. 60.

1604), Francesco Andreini (1548-1624), Diana Ponti (1582-1605), and Tiberio Fiorilli (1608-1694).<sup>1</sup>

During the Elizabethan period, there were two prominent English troupes; these were the Lord Chamberlain's Men, whose leading actor was Richard Burbage (1567-1619), and the Lord Admiral's Men, whose leading actor was Edward Alleyn (1566-1626). Although the leading actors of each of these companies exercised a strong impact upon the general public of their day, the dominant personality associated with the Lord Chamberlain's Men was the playwright William Shakespeare (1564-1616) whereas the outstanding individual associated with the Lord Admiral's Men was the playwright Christopher Marlowe (1564-1593).<sup>2</sup>

In Shakespeare's day, an actor learned his craft in the theatre as a company apprentice.<sup>3</sup> In England, women were not allowed to perform on the stage and most troupes maintained three or more boys, sometimes as young as ten years of age, to play the female roles essential to the productions.<sup>4</sup> Each boy was assigned to one of the adult actors who was responsible not only for his training, his room, and his board, but also for whatever amount of money the apprentice

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<sup>1</sup>Ibid., pp. 70-72.

<sup>2</sup>Whiting, p. 122.

<sup>3</sup>Brockett, p. 123.

<sup>4</sup>Phyllis Hartnoll, The Concise History of the Theatre (New York: Harry N. Abrams, n.d.), pp. 79-80.

received for his acting performances.<sup>1</sup> When the apprentice became twenty-one, he was given the option of either joining the company to which he had been apprenticed or of attempting to affiliate with another troupe.<sup>2</sup> The professional training of the adult actor of the 1600's through the 1800's generally resulted from his performance as a member of a small traveling troupe or his acceptance of "walk-on" parts with more important companies.<sup>3</sup>

It was not until the middle 1600's that women actually replaced the boy-actors of the Elizabethan theatre although a few women were reported to have been acting during the early 1600's.<sup>4</sup> According to Cleaver, "In 1600 a performance of Othello by the King's Players had an actress in the cast."<sup>5</sup> Cleaver goes on to state that "One of the first women to appear on the stage was a Mrs. Coleman, who played in Davenant's production of his opera, The Siege of Rhodes."<sup>6</sup> Whiting states that ". . . the favorite actresses of the English Restoration stage were Mrs. Bracegirdle [1663-1748], Mrs. Barry [1658-1713], and Nell Gwynne [1650-1687]."<sup>7</sup>

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<sup>1</sup>Brockett, p. 124.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid., p. 191.

<sup>4</sup>Hartnoll, The Concise History of the Theatre, pp. 114-15.

<sup>5</sup>James Cleaver, Theatre Through the Ages (New York: Hart Publishing Company, Inc., 1967), p. 133.

<sup>6</sup>Ibid., p. 134.

<sup>7</sup>Whiting, p. 122.

Whiting lists Thomas Betterton (?1635-1710) as one of the outstanding actors of the late 1600's and early 1700's.<sup>1</sup> Brockett states that Betterton ". . . dominated the English stage from about 1670 to 1710, during which time he played the leading roles in almost all of the plays in the repertory."<sup>2</sup> The writer assumes that the repertory to which Brockett refers is that of the Haymarket in London, the last theatre with which Betterton was associated.<sup>3</sup>

Other noted actors in England between 1600 and 1800 were James Quin (1693-1766), Charles Macklin (1700-1797), and David Garrick (1717-1779).<sup>4</sup> James Quinn was recognized primarily for his declamatory style; and Charles Macklin, a performer for approximately seventy years, was possibly the most realistic actor of the sixteenth century.<sup>5</sup> David Garrick, who was influenced by Macklin's style, is recognized as being instrumental in directing the course of acting toward a more natural style than that which had obtained in the past.<sup>6</sup> He was known for his excellent management of the Drury Lane Theatre and he was recognized as the outstanding English actor between 1741-1776.<sup>7</sup> Brockett confirms this statement when he proclaims that

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<sup>1</sup>Ibid.

<sup>2</sup>Brockett, p. 193.

<sup>3</sup>Phyllis Hartnoll, ed., The Oxford Companion to the Theatre (London: Oxford University Press, 1954), p. 77.

<sup>4</sup>Brockett, p. 193.

<sup>5</sup>Ibid., p. 194.

<sup>6</sup>Macgowan and Menitz, p. 245.

<sup>7</sup>Brockett, p. 194.

. . . through his [David Garrick's] sound judgement and taste, both in management and acting he elevated the English Theatre to a position of international esteem. Especially noted for his performances of Shakespearean roles, he is generally thought to have been the greatest of English actors.<sup>1</sup>

A half century later, Edmund Kean (1787-1833) stood supreme on the English stage, followed by Sir Henry Irving (1838-1905).<sup>2</sup> Kean, although an excellent actor, was considered erratic and undependable whereas Irving, equal to Kean in his acting ability, was known to be a perfectionist and dependable.<sup>3</sup> Irving was one of England's better theatre managers and, because of his high professional standards, he deserves credit for elevating the social status and subsequent acceptance of actors in general.<sup>4</sup> England's acknowledgment of Irving's accomplishments is indicated by the fact that he was the first British actor ever to be knighted. This occurred in 1895.<sup>5</sup>

During the seventeenth, eighteenth, and nineteenth centuries, France, like England, produced many notable performers.<sup>6</sup> The first was Molière (1622-1673). Molière is best known for the plays which he wrote, his themes often

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<sup>1</sup>Ibid.

<sup>2</sup>Whiting, p. 123.

<sup>3</sup>Ibid.

<sup>4</sup>Charles Hastings, The Theatre Its Development in France and England, and a History of Its Greek and Latin Origins, trans. by Frances A. Welby (London: Duckworth and Co., 1901), p. 263.

<sup>5</sup>Toby Cole and Helen Krich Chinoy, Actors and Acting (New York: Crown Publishers, 1949), p. 347.

<sup>6</sup>Whiting, pp. 124-25.

consisting of social criticisms directed at the French middle class society.<sup>1</sup> Through his plays, Molière, more than any other Frenchman during the seventeenth century, was responsible for raising the standards of the French classical comedy to equal those of the French tragedy.<sup>2</sup>

A student of Molière, Michel Baron (1653-1729), experienced tremendous success in adapting Molière's "natural style" to his performances of tragic plays.<sup>3</sup> In referring to Baron's style of acting, Cheney states that

It was difficult, nay impossible, to escape artificiality when acting the rhymed-couplet plays. But where his predecessors . . . had declaimed the lines with sing-song regularity, emphasizing the rhyme, Baron broke the lines, and threw the words into a more natural rhythm, at the same time modulating his voice to natural emotions.<sup>4</sup>

The one theatre associated with Molière, frequently referred to as the House of Molière, is the Comédie Francaise.<sup>5</sup> In the early eighteenth century, the star performer of the Comédie Francaise was Adrienne Lecouvreur (1692-1730).<sup>6</sup> She excelled in her portrayal of tragic characters rather than in those of comedy.<sup>7</sup> Her beauty was such

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<sup>1</sup>Brockett, p. 178.

<sup>2</sup>Ibid.

<sup>3</sup>Whiting, p. 125.

<sup>4</sup>Sheldon Cheney, The Theatre Three Thousand Years of Drama, Acting, and Stagecraft (New York: Longman's, Green, and Company, 1952), pp. 343-44.

<sup>5</sup>Brockett, p. 184.

<sup>6</sup>Hartnoll, The Oxford Companion to the Theatre, p. 453.

<sup>7</sup>Ibid.

that, regardless of how well or how poorly she performed, the audiences received her with great warmth.<sup>1</sup>

By the end of the eighteenth century, Francois Joseph Talma (1763-1826) was one of the outstanding actors in Paris, France.<sup>2</sup> Being one of the first to insist that costumes should denote the time of the play, Talma was a revolutionist in the arts.<sup>3</sup> Until this time, the costume worn on the French stage was the everyday dress of the people of the time regardless of the period during which the plot of the play was laid.<sup>4</sup> As a young boy, Talma had lived in England where he had been impressed by Garrick's performances. He later incorporated Garrick's eighteenth century natural style into his own performances.<sup>5</sup> He was known also for his directing of plays presented at the Comédie Francaise and for his teaching at the Conservatoire.<sup>6</sup>

Joseph Isadore Samson (1793-1871), a student of Talma's, was recognized and acclaimed for his acting.<sup>7</sup> He was better known, however, for his accomplishments as a teacher of Elisa Félix Rachel (1820-1858), one of France's greatest actresses.<sup>8</sup>

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<sup>1</sup>Ibid.

<sup>2</sup>Hughes, p. 187.

<sup>3</sup>Cheney, p. 346.

<sup>4</sup>Ibid.

<sup>5</sup>Hartnoll, The Oxford Companion to the Theatre, p. 783.

<sup>6</sup>Macgowan and Melnitz, p. 279.

<sup>7</sup>Hartnoll, The Oxford Companion to the Theatre, p. 700.

<sup>8</sup>Ibid.



The two personalities who dominated the French theatres of the nineteenth century were Sarah Bernhardt (1845-1923) and Benoit Constant Coquelin (1841-1909).<sup>1</sup> Bernhardt, known over all of Europe, in North and South America, in Australia, and in Egypt, was probably one of the greatest actresses which the world has ever produced.<sup>2</sup> On stage, she was famous for her golden voice and for her thin silhouette, while off stage, she was notorious for being eccentric in every possible way.<sup>3</sup>

The Italian actress who was traveling throughout Europe at the time Bernhardt was touring internationally was Eleanora Duse (1859-1924).<sup>4</sup> The two famous actresses were seen on the London stage at about the same time, and there were many disagreements as to which of the two was actually the better actress.<sup>5</sup>

The most important Italian actor appearing on the continent during the nineteenth century was Tommaso Salvini (1829-1916).<sup>6</sup> In describing Salvini's contribution to the theatre, Whiting states that "it is from watching Salvini that Stanislavski received many of the impressions that were

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<sup>1</sup>Whiting, p. 125.

<sup>2</sup>Hartnoll, The Oxford Companion to the Theatre, p. 76.

<sup>3</sup>Ibid.

<sup>4</sup>Hartnoll, The Concise History of the Theatre, p. 211.

<sup>5</sup>Ibid.

<sup>6</sup>Hughes, p. 235.

to lay the foundation of the Moscow Art Theatre and the 'Stanislavski System of Acting'." <sup>1</sup>

During the nineteenth century, three Americans were internationally established as distinguished actors.<sup>2</sup> Widely different in style, Edwin Forrest (1806-1872) performed with a forceful realism; Edwin Booth (1833-1893) played with a soothing intellectual quietness; and Joseph Jefferson (1829-1905) portrayed his roles with warmth and kindness.<sup>3</sup>

It was also during the early nineteenth century, and continuing until the present time, that specific methods for the training of actors were established. The value of movement training in the education of actors is not new.

Francois Delsarte (1811-1871), a Frenchman, was the first to develop a science of aesthetics applicable to the study of movement.<sup>4</sup> His philosophy was based upon a combination of two principles: the Law of Correspondence, which consists of the function of the body and its relationship to spiritual acts; and the Law of Trinity, which consists of the doctrine of eternal truth.<sup>5</sup> In reviewing Delsarte's approach, Ted Shawn states that

. . . These lessons were given in a course of lectures, generally about twenty to the course, and he called it

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<sup>1</sup>Whiting, p. 126.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.

<sup>4</sup>Ted Shawn, Every Little Movement (New York: Dance Horizons, Inc., 1963), p. 16.

<sup>5</sup>Ibid., p. 22.

a "Cours d'Esthetique Applique." This science of applied aesthetics, Delsarte believed, included all the basic principles that affect every form of art--the graphic and plastic arts, music, both instrumental and vocal, as well as acting and oratory.<sup>1</sup>

At the close of the nineteenth century, Constantin Stanislavski (1863-1938), Russian actor, producer, and teacher, developed a method of acting which has influenced greatly stage acting both in Europe and in the United States of America.<sup>2</sup> American acting teacher Sonia Moore states that "Nowhere in the world of theatre can directional or acting problems be solved without taking Stanislavski's teaching into consideration."<sup>3</sup> Stanislavski believed that the actor must use his innermost feelings and past experiences in order to recreate with his body, characters for the stage which would be natural and true to life.<sup>4</sup> Moore, in discussing the Stanislavski method, adds that ". . . there is no inner experience without external physical expression; it is with our bodies that we transmit to others our inner experiences."<sup>5</sup>

In 1950, the Hungarian, Rudolf von Laban (1880-1959), wrote specifically for actors. His book, entitled The

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<sup>1</sup>Ibid., p. 16.

<sup>2</sup>Sonia Moore, The Stanislavski System (New York: Pocket Books, 1967), p. 11.

<sup>3</sup>Ibid., p. 25.

<sup>4</sup>Constantin Stanislavski, An Actor's Handbook and Alphabetical Arrangement of Concise Statements on Aspects of Acting, ed. and trans. by Elizabeth Reynolds (New York: Theatre Arts Books, 1963), p. 8.

<sup>5</sup>Moore, p. 26.

Mastery of Movement on the Stage,<sup>1</sup> describes movement exercises designed to assist the reader in understanding principles of weight, space, and time as they relate to acting. According to Laban ". . . it is a mechanical fact that the weight of the body, or any of its parts is lifted and carried into a certain direction of Space, and that this process takes a certain amount of Time."<sup>2</sup> The investigator discusses Laban's theories in the section of this chapter entitled "Survey of Published Literature."

Through a study of past history and practices, it is recognized that the skill of the playwright and that of the actor are both important.<sup>3</sup> The success of a play is in part dependent upon its author's ability to communicate ideas, experiences, emotions, or moods to an audience. The conveyance of information also depends upon the degree of skill, both verbal and nonverbal, of the conveyor--the actor.<sup>4</sup> The player or actor expresses his nonverbal interpretation through the use of his entire body. White and Battye state that

It is necessary for the player in order to portray character as conceived by the playwright to be artist and technician alike. When he or she is both, interpretation is sound and convincing. An actor or

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<sup>1</sup>Rudolf von Laban, The Mastery of Movement on the Stage (London: MacDonald and Evans, 1950).

<sup>2</sup>Ibid., p. 22.

<sup>3</sup>Brockett, p. 4.

<sup>4</sup>Ibid.

actress who moves clumsily or inartistically on stage is noticed at once by the experienced playgoer.<sup>1</sup>

Because of the importance of verbal dialogue to the communication of the plot of the play presented, the inexperienced actor relies primarily upon speech.<sup>2</sup> On the other hand, the more experienced actor realizes the importance of gesture and body language and utilizes movements which enhance the effectiveness of his performance.<sup>3</sup> Appropriate stage movement is dependent upon the specific role being portrayed. All known aspects of the fictional character--age, occupation, economic status, and psychological attitude--must be thoroughly analyzed and on the basis of this analysis, totally synthesized in order for the actor to portray the role effectively. The stage decor and the historical period of the play may also influence the physical action of the actor.<sup>4</sup>

Usually, the more varied the acting experiences, the better the enactment of a specific role by a particular actor or actress. Frequently, however, valuable learning experiences occur during the preparation for a specific play. Although these experiences may prove valuable to the actor, they are often too time-consuming for the director because he must also serve as an instructor of acting during the rehearsal of a particular play.<sup>5</sup> It is obvious, therefore,

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<sup>1</sup>Edwin C. White and Marguerite Battye, Acting and Stage Movement (New York: ARC Books, Inc., 1963), p. 95.

<sup>2</sup>Whiting, p. 140.

<sup>3</sup>Ibid.

<sup>4</sup>Moore, p. 47.

<sup>5</sup>Brockett, p. 372.

why a director may "type-cast" a particular actor for a specific role as it is much more efficient for the director to utilize an actor who already fits a particular role rather than to train another actor to do so. A conscientious actor, however, accepts the responsibility of continually developing his competence with respect to versatility as a performer.<sup>1</sup>

A valuable habit to be acquired by the developing actor is the disciplined observation of individuals in everyday actions. It is through such disciplined observation that the student of acting becomes aware of the rhythmic and dynamic differences among the personalities of all individuals thus discussed. He may find that no two individuals move, behave, or react in the same manner. The more the student of acting observes the individualities of persons in real life, the better equipped he should become to portray the variety of characters whom he wishes to impersonate.<sup>2</sup> In other words, the actor should develop great versatility with respect to the portrayal of a variety of roles.

The inexperienced actor frequently is unable to profit optimally from his observations because of his lack of knowledge of what to see or of how to translate what he has seen into practice.<sup>3</sup> Although individuals move all of

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<sup>1</sup>Hubert C. Heffner, Samuel Seldon, and H. D. Sellman, Modern Theatre Practices (New York: Appleton-Century-Crofts, Inc., 1959), p. 148.

<sup>2</sup>Shawn, p. 16.

<sup>3</sup>Ibid.

their lives, they are usually unaware of specific movement characteristics or of their specific connotations.<sup>1</sup>

Because individuals exert varying amounts of energy when expressing themselves, the thin person usually executes his actions with abruptness and ballistic-like force whereas the heavy individual usually accomplishes the same task in a slower manner and with a sustained motion. Because of the amount of force exerted, the younger person may appear clumsy and somewhat awkward whereas the more mature person may project confidence and assurance. The aged individual, not as confident in all of his actions, frequently may also appear as awkward as a child.

Other elements associated with basic movement which should be studied carefully by the actor are dimension, dynamics, direction, level, contour, and focus.<sup>2</sup> It is only after the actor has experienced and acquired the knowledge and skill with respect to the elements essential to basic movement that he is capable of using his observations as a means of further developing his versatility in movement. Knowledge of the elements of movement should be a part of the education of the student actor. It is not, however, until his knowledge becomes an integral part of his acting that the value of these elements become an asset. In the

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<sup>1</sup>Moore, p. 48.

<sup>2</sup>Dorothy E. Kock Norris and Reva P. Shiner, Keynotes to Modern Dance (Minneapolis, Minn.: Burgess Publishing Company, 1964), p. 7.

opinion of and through the experiences of the investigator, a logical means for the student of acting to acquire a knowledge of and skills with respect to these elements is through a specialized course generally referred to as "Movement for the Actor."

The importance of developing the actor's body as an instrument of expression has been given specific emphasis for over one hundred years.<sup>1</sup> By the early 1900's, actors had developed one of two approaches to their acting skills and instruction. Whiting's explanation of these two basic schools of thought follows:

(1) the technical or mechanical school tends toward an approach from the outside, emphasizing the use of body, voice, gesture, inflection, conventions, and techniques; while (2) the psychological or creative school tends to approach the problem from the inside, emphasizing understanding, motivation, imagination, purpose, and emotion.<sup>2</sup>

Today, students of acting may study at a private studio, a professional school of acting, a high school, a college or university, or with a civic or community theatre group. No matter where he studies or for what period of time, he will be taught probably by means of one or both of the above mentioned approaches. The background and convictions of the instructor determine the approach employed.

The present study was developed because of a strong desire on the part of the investigator to increase the

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<sup>1</sup>Whiting, p. 131.

<sup>2</sup>Ibid.



acting student's knowledge of how he can best learn to use his body as an instrument of expression.

### Statement of the Problem

The present study was undertaken in an attempt to compare and to evaluate the relative effectiveness of two different approaches or methods to the teaching of movement for the beginning actor. One approach was devoted primarily to instruction in mime and in improvisations which permitted the use of the spoken word. The other approach was devoted to instruction in selected movement techniques and in improvisations which were primarily nonverbal in nature. The study entailed the use of fourteen undergraduate students who had registered for a course in Beginning Acting at the Texas Woman's University, in Denton, Texas, during the spring semester of the academic year of 1968-1969. The students were divided randomly into two groups, each comprised of seven subjects, who were exposed to both of the approaches for a period of six weeks each upon a rotational basis.

The experimental period for this investigation was conducted from 1:00 P.M. until 1:50 P.M. for a total of twelve weeks or eighteen instructional periods. The acting performance of the subjects was evaluated at the mid-point and at the conclusion of each period of six weeks--a total of four evaluations. A panel of six judges rated the subjects during each of the four evaluation periods. The data

were treated statistically, and, upon the basis of the findings, the investigator drew conclusions concerning the relative effectiveness of the two approaches followed in the teaching of movement for the beginning actor.

#### Purposes of the Study

The purpose of the study was to test the following null-hypotheses:

- A. There is no significant difference in the two teaching approaches at the conclusion of the first instructional period of six weeks.
- B. There is no significant difference in the first and second evaluation periods--three weeks versus six weeks.
- C. There is no significant interaction between the evaluations and the teaching approaches at the conclusion of the first instructional period of six weeks.
- D. There is no significant difference in the two teaching approaches at the conclusion of the second instructional period of six weeks.
- E. There is no significant difference in the third and fourth evaluation periods--nine weeks versus twelve weeks.
- F. There is no significant interaction between the evaluations and the teaching approaches at the conclusion of the second instructional period of six weeks.
- G. There is no significant difference in the comparisons by two of the group means being considered.

### Definitions and/or Explanations of Terms

In order to establish a clearer understanding between the reader and the investigator, the following definitions and/or explanations of terms are presented in the manner in which they were used throughout the description of this study:

Mime is described as

. . . the art of telling a story, expressing a mood or an emotion or describing an action without resorting to words. Instead, the artist uses movement and gestures made with every part of his body, guided by imagination and knowledge of the way people behave, feel and work or play.<sup>1</sup>

Movement Techniques are explained by the investigator as actions of the body structured and analyzed to motivate and to communicate ideas, emotions, dramatic characterizations, and experiences.

Improvisation is defined by the investigator as a series of extemporaneous movements motivated by a previously established situation and performed within the framework of prescribed directions and/or limitations.

Simple Randomized Design is defined as

An experimental design in which the subjects or basic sampling units comprising each treatment group are selected at random from the same parent population and the treatments are assigned at random to the treatment group.<sup>2</sup>

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<sup>1</sup>Joan Lawson, Mime the Theory and Practice of Expressive Gesture With a Description of Its Historical Development (London: Sir Isaac Pitman and Sons Ltd., 1957), p. iv.

<sup>2</sup>Carter V. Good, Dictionary of Education (New York: McGraw-Hill Book Company, Inc., 1959), p. 166.

Rotated Group Technique is explained as "Experiments employing . . . two or more groups with the experimental factor introduced to each one in turn; hence, each group alternately becomes experimental and control."<sup>1</sup>

Instructional Unit refers to the planned material presented to the subjects for a period of six weeks.

#### Limitations of the Study

The investigator established the following limitations in conjunction with the development of the present study: (1) fourteen undergraduate students enrolled in a beginning acting class at the Texas Woman's University during the second semester of the academic year of 1968-1969; (2) an instructional unit in mime and in improvisation which permitted the use of the spoken word designed for a period of six weeks comprising eighteen class periods of fifty minutes each, and which was developed by the investigator and an instructor of beginning acting at the Texas Woman's University; (3) an instructional unit in selected movement techniques and in improvisation which were primarily nonverbal designed for a period of six weeks comprising eighteen class periods of fifty minutes each, and which was developed and taught by the investigator; (4) the fallibility of the six judges who evaluated the fourteen subjects; and

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<sup>1</sup>J. Jeffery Auér, An Introduction to Research in Speech (New York: Harper and Row, Publishers, 1959), p. 160.

(5) the fallibility of the testing instrument--the evaluation forms designed by the investigator.

### Survey of Previous Studies

The investigator found no previous studies which duplicated the present one. In a review of literature, she found only three studies closely related to the present investigation.

In 1941, Wilson<sup>1</sup> conducted a study in an attempt to: (1) provide the student with a means of developing his technical skill in stage movement; (2) provide him with the means of developing his potentialities in creative movement; and (3) afford him opportunities for development of his kinesthetic senses. Men and women enrolled in a one-semester course, entitled "An Approach to Speech Through Movement," at the University of Wisconsin in Madison were used as subjects in the development of: (1) a study in age differences in relation to movement; (2) a study in emotional reactions in relation to movement; (3) a study in dramatic styles associated with various historical periods in relation to movement; and (4) a study depicting three Negro moods associated with typical theatrical roles of Negroes in the 1940's in relation to movement.

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<sup>1</sup>Julie Ann Wilson, "An Approach to Speech Through Movement" (unpublished Master's thesis, University of Wisconsin, Madison, 1941).

In addition to the detailed explanation and the evaluation of the four studies designated, Wilson presented in the written report of her investigation information concerned with: (1) movement problems encountered by the investigator while working with the University of Wisconsin Theatre Group; (2) exercises valuable in the education of individuals with respect to the use of gesture and to the use of movement of all parts of the body; (3) elementary mechanical skills; and (4) established values in the study of dance for students of acting. The appendix of Wilson's written report of her investigation included selected photographs illustrating the various body movements executed by the subjects who participated in the four experimental movement studies.

The present study is similar to Wilson's in that the investigator was concerned with movement for the actor in a college classroom situation. The two studies have similar purposes in that both were concerned with the interrelationships between dance and drama. The present study differs from Wilson's, however, in that the present investigator worked with women students who were enrolled in a beginning acting class as a means of comparing the effectiveness of two different approaches to the teaching of movement for the actor whereas Wilson worked with both men and women students in a classroom situation while developing four specific, experimental movement studies. The two investigations differ

also with respect to research design. The present study was experimental in nature and involved a rotating group technique whereas Wilson utilized one group and reported her data in a descriptive manner only. The present investigation entailed the treatment of data in both a descriptive and a statistical manner.

Candianides,<sup>1</sup> undertook a study to determine the needs of drama and music students and other platform performers so that a specific course in dance movement, which would be similar to a basic course in modern dance, might be developed for students enrolled in these areas of specialization. Questionnaires were sent to teachers of drama and music at twenty-nine selected colleges and universities as a means of learning those in which specialized courses in dance movement for drama and/or for music students were taught. Follow-up questionnaires requesting additional information were sent to the teachers of drama and music at nine of the colleges and universities thus circularized which offered a special course in dance movement for drama and music students. A third questionnaire requesting opinions concerning the aim and the objectives of a specialized course in dance movement for drama and music students, was sent to thirty-three drama and to thirty-one music educators and directors in selected colleges and universities in the state of California. A fourth questionnaire requesting information

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<sup>1</sup>Kaliope Candianides, "Modern Dance for Drama and Music Majors" (unpublished Master's thesis, University of Southern California, Los Angeles, 1957).

pertinent to the aim and the objectives of the student was administered to twenty drama and music students enrolled in a specialized course in dance movement.

The results of Candianides' investigation revealed that: (1) a similarity of objectives obtained in all of the courses in dance movement regardless of where they were taught; and (2) a variety of materials comprising the course content and methods of conducting such courses reflected the objectives and content of the specialized course in dance movement. Upon the basis of the information derived from the questionnaires, Candianides compiled a list of specific objectives for a specialized course in dance movement for drama students, music students, and other platform performers, and developed a suggested course in order to fulfill the needs of such students.

The present study is similar to Candianides' in that the investigator was concerned with movement for the student of drama in a classroom situation. The two studies are similar also in that both were concerned with the interrelationship of dance and drama. The present study differs from Candianides', however, in that the investigator was concerned with presenting instructional materials to students enrolled in a beginning acting class as a means of comparing the effectiveness of two different approaches to the teaching of movement for the actor whereas Candianides developed specific objectives which were used in designing a specialized course



in dance movement for students in drama, music, and other platform performers. The two studies differ further in that Candianides was concerned with the needs of both drama and music students whereas the investigator worked specifically with students in beginning acting. The studies differ further with respect to research design. The present study utilized an experimental design involving a rotated group technique. Candianides did not use subjects in her study; rather, she conducted a survey by sending questionnaires to selected educators in the areas of drama and of music and by administering a questionnaire to students enrolled in a specialized course in dance movement for students of drama and of music.

Davis,<sup>1</sup> in 1961, conducted a study in an attempt to support the hypothesis that the independent art form of modern dance incorporates the same elements as does that of the dramatic theatre. The selected elements associated with the traditional dramatic theatre--structure, subject matter, character, language, and production--were analyzed in relation to their function in modern dance. Modern dances which had been choreographed professionally over a period of approximately thirty years, 1927-1959, were used in defining the dimensions of each of the established elements. The one specific dance which was analyzed in detail was Martha

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<sup>1</sup>Marion Lorena Davis, "The Modern Dance as Dramatic Theatre (A Comparison of Selected Elements)" (unpublished Ph. D. dissertation, University of Wisconsin, Madison, 1961).

Graham's Clytemnestra. The major emphasis of Davis' study, therefore, was upon an analysis of the elements of dance that were common to drama and focused upon the performed work of art rather than upon the process of creation.

Davis established three classification levels for the evaluation of a dance. Level number one referred to as basic movement emphasized those dances which communicate visual-kinesthetic experience. Level number two referred to as subjective awareness emphasized those dances which specifically projected an emotional feeling. The last level, number three, or the objective communication level, was concerned with dances which convey conceptual or objective data. Davis explains that, although one level may be seen more strongly than another, all three may be apparent in a single dance composition.

Davis maintained that the use of these three classifications of dance enables the critic to determine the relative importance of a given dramatic element in a specific dance. According to Davis, generally, the dance work achieving level number three approximates most closely the elements found in dramatic theatre. Through the utilization of the elements associated with the theatre, Davis suggests objective guidelines which might be used for a critical evaluation of modern dance compositions as an art form.

The present study is similar to Davis' in that the investigator was concerned with the interrelationship between

dance and drama. This dissertation differs from Davis', however, in that the present investigator worked with women students who were enrolled in a beginning acting class as a means of comparing the effectiveness of two different approaches to the teaching of movement for the actor. The studies differ also with respect to research design. The present study was experimental in nature and involved a rotated group technique whereas Davis' study was primarily philosophical in nature.

### Survey of Published Literature

Many books have been written in the general field of theatre with emphasis upon some aspect of the present study. Specific published sources which were of assistance to the investigator in conducting the study follow.

Laban's approach to stage movement is based upon his theory that all movement exists because of the amount of effort exerted in a given amount of time in a designated amount of space. The investigator has attempted to outline briefly Laban's basic concepts in order to give the reader insight into his approach to the teaching of movement for the actor.<sup>1</sup>

Laban's approach is based upon an in depth analysis of factors involved in body movement. Laban classifies the factor of effort into eight actions: (1) pressing; (2) flicking; (3) punching or thrusting; (4) floating or flying;

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<sup>1</sup>Laban, The Mastery of Movement on the Stage.

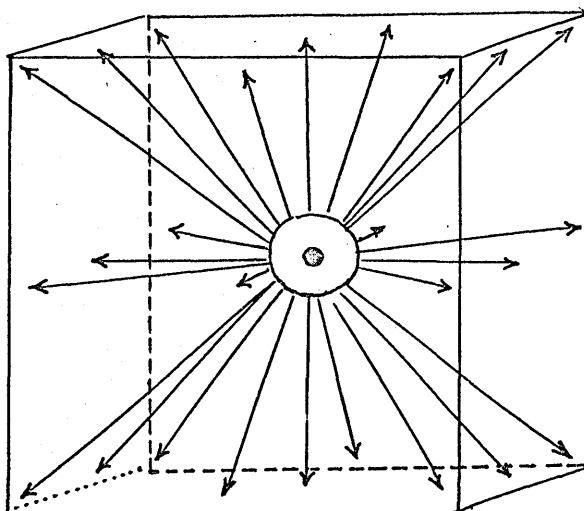
(5) wringing; (6) dabbing; (7) slashing; and (8) gliding. Each action or effort has three of six possible movement elements. They are (1) light, (2) strong, (3) flexible, (4) direct, (5) quick, and (6) sustained. According to Laban, weight, force or dynamics, consists of the elements designated as light and strong. Space, or the direction in which the movement travels, consists of direct and flexible elements while time, concerned with the duration of movement, consists of sustained and quick elements. The following chart illustrates the relationship of the eight efforts to the elements of weight, space, and time.

The Relationship of the Eight Efforts to the  
Elements of Weight, Space and Time

Efforts or Actions	Elements		
	Weight	Space	Time
1. Pressing	Strong	Direct	Sustained
2. Flicking	Light	Flexible	Quick
3. Punching	Strong	Direct	Quick
4. Floating	Light	Flexible	Sustained
5. Wringing	Strong	Flexible	Sustained
6. Dabbing	Light	Direct	Quick
7. Slashing	String	Flexible	Quick
8. Gliding	Light	Direct	Sustained

According to Laban, all actions originate from the center of the body and travel outward or inward on one of three levels--high, low, or anywhere between high and low. He explains further that the exertion of weight is dictated by the ability of the student to control his actions.

Control may be fluent or bound. It is bound when the moving person is in a ready state to stop at any given moment in order to readjust or to change the effort. It is free when the need to stop is not necessary. Laban's use of space in relationship to the three levels of movement which he established is oriented into twenty-seven points. By facing four different directions--front, back and the two sides--the awareness of the twenty-seven points in space can be expanded into one hundred and eight specific locations. The following diagram<sup>1</sup> illustrates the idea of the twenty-seven points.



(In order to use Laban's book entitled The Mastery of Movement on the Stage in the teaching of movement for the actor, in the opinion of the writer it is necessary to refer to two of his

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<sup>1</sup>Rudolf von Laban, Modern Educational Dance (London: MacDonald and Evans, 1948), p. 36.

earlier publications, entitled respectively, Effort<sup>1</sup> and Modern Educational Dance.<sup>2</sup>)

According to Laban, the actor must be made aware of the eight actions or efforts as they are related to the six movement elements, through the execution of simple exercises in movements of various types. For example, Laban would designate for each character to be portrayed a specific factor of weight, space, and time, as well as an action. Each character would then enact his role according to the given direction. A list of various types of characters to be portrayed by members of a class in an acting scene appears on the following page.

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<sup>1</sup>Rudolf Laban and F. C. Lawrence, Effort (London: MacDonal and Evans, 1947).

<sup>2</sup>Laban, Modern Educational Dance.

An Acting Scene Using Laban's Principles  
of Stage Movement<sup>1</sup>

Who	Fights Against			Indulges In			Actions
	Weight	Space	Time	Weight	Space	Time	
Demon	Strong	Direct	Quick				Puncher
Goddess				Light	Flexible	Sustained	Floater
Politician A	Strong	Direct				Sustained	Presser
Politician B	Strong		Quick		Flexible		Slasher
Politician C		Direct	Quick	Light			Dabber
Samaritan A			Quick	Light	Flexible		Flicker
Samaritan B		Direct		Light		Sustained	Glider
Samaritan C	Strong				Flexible	Sustained	Wringer

<sup>1</sup>Laban, The Mastery of Movement for the Stage, p. 127.

In 1963, Viola Spolin wrote a book entitled Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques<sup>1</sup> which provides the young actor with an approach to the learning of acting. Her approach consists of problem-solving improvisations whereby the student creates the "where" and "who" and "what" of a given assignment. The uniqueness of Spolin's approach is that the acting exercises or improvisations are games. the actors are players, and the players are members of a team. She justifies this approach in the following statement:

Any game worth playing is highly social and has a problem that needs solving within it--an objective point in which each individual must become involved, whether it is to reach a goal or to flip a chip into a glass. There must be group agreement on the rules of the game and group interaction moving towards the objective of the game.<sup>2</sup>

Spolin's acting exercises or games are organized in such a manner that, through the solving of more and more increasingly difficult problems, the student-actor develops self-assurance and confidence while developing, at the same time, an agile and alert instrument of expression--the human body.

Spolin's progression of the acting exercises is predicated upon the fact that there first must be a problem to solve. Once the problem is agreed upon, the actor must then think through the procedure by which he can best solve

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<sup>1</sup>Viola Spolin, Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques (Evanston, Ill.: Northwestern University Press, 1963).

<sup>2</sup>Ibid., p. 5.



the problem. This is achieved by realizing his point of concentration or what Spolin stipulates as "the ball with which all play the game."<sup>1</sup> She states further that the point of concentration also serves as the guideline for the game, "[rules of the game] within which the player must work and within which constant crises must be met."<sup>2</sup> The actor must then evaluate his solution to the problem to determine how well he plays the game.

Spolin establishes that, in working with the young actor, it is logical to progress from the known to the unknown or from simple tasks to more difficult involvements. She maintains that each individual is familiar, from childhood experiences, with a game situation and, regardless of age, feels comfortable within its re-creation. She stresses further that this approach enables the actor to feel at ease from the beginning of the instruction and to develop confidence progressively as the acting exercises become more difficult and challenging.

Oxenford<sup>3</sup> presents information that is intended for the actor or director, amateur or professional, who is interested in various kinds of stage movement but who is not desirous of developing his movement skills to equal those of

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<sup>1</sup>Ibid., p. 22.

<sup>2</sup>Ibid., p. 23.

<sup>3</sup>Lyn Oxenford, Designs for Movement: A Textbook on Stage Movement (London: J. Garnet Miller Ltd., Second Ed., 1964).

a dancer. She focuses upon the teaching of gestures, mannerisms, positions, and groupings which are found often in realistic plays, in stylized plays, and in pageants.

Oxenford describes movement patterns natural to all living persons which involve the elements of time, space, rhythm, and force. To achieve the best success in working with an actor, she suggests that he first analyze and understand his own natural movement pattern. She then suggests that he observe individuals and become aware of the fact that persons with specific body structures move in similar patterns. Oxenford maintains that curving movements are observed most often in the "bully-type" person, that diagonal lines characterize the indecisive person, and that straight lines are illustrative of an individual who is confident in his actions. Oxenford also presents movement studies designed for the development of specific characters utilizing designated amounts of space, specific amounts of time, and definite rhythms or precise amounts of force. The more complicated studies described by Oxenford are combinations of two or more of the foregoing elements.

According to Oxenford, two specific actions essential to all types of characters are those of walking and sitting. Other factors to be considered include occupation, vocal characteristics, and clothing or costume.

The last section of Oxenford's book is concerned with movement studies designed for large groups, crowd scenes,

religious dramas, and pageants. She also presents movements which can be executed in dances which might be incorporated into a play or drama.

White and Battye's book, entitled Acting and Stage Movement,<sup>1</sup> is divided into two sections. The purpose of the second section, entitled "Stage Movement," is to enhance the amateur actor's understanding of the basic movements involved in walking, sitting, and standing. This information is discussed in terms of the age of the character which the authors establish as (1) youth, up to fourteen years of age; (2) middle age, fourteen through forty; and (3) old age, anyone older than forty. The positioning of the hands, the feet, the knees, the elbows, and the general posture of an individual classified within each of the three age groups are discussed in detail.

The authors also developed an Emotional Rating Scale to record the relative amount of one's physical tension: one degree being extreme relaxation and ten degrees being extreme tension. According to the authors, the degree of tension or relaxation which a character projects is as important when speaking as during dramatic pauses.

In a short span of seventy-eight pages, the authors present precise statements related to the actions of individuals at varying ages. In the opinion of the investigator, this information would not only aid the inexperienced actor,

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<sup>1</sup>White and Battye, Acting and Stage Movement.

but might serve also as a guide for basic stage movement for the beginning director.

### Sources of Data

Documentary sources of data employed in the development of this dissertation included theses, dissertations, reports of other related research studies, books, periodicals, and newspaper articles pertinent to all phases of its development. The human sources of data were comprised of faculty members in the College of Health, Physical Education, and Recreation and in the Speech Department of the Texas Woman's University, selected authorities in the fields of dance and drama, and fourteen women students who participated as subjects in the study.

### Summary

The investigator has presented an introduction to the present study in the form of a historical survey establishing the highlights in the history of acting and in the training of actors.

Authorities are in disagreement with respect to the origin of the modern theatre, but all agree that the ancient Greek theatre exerted a major influence upon the theatre practices of the western hemisphere. Many authorities state again and again that the western theatre had its beginning with the ancient Greeks, a theory which is reinforced each time an actor is referred to as a Thespian. Thespis, a

playwright who acted in his own plays, is proclaimed as the first actor.

The outstanding personality associated with the Roman theatre is Roscuis, a slave who performed with such artistry that he was given his freedom from slavery. Following the Roman period in history and for some one thousand years amateur actors, whose names were not recorded, performed in one of the three types of medieval dramas--mystery, miracle and morality plays.

During the Renaissance, the development of the Commedia dell' Arte enabled the actor to use improvisation as his means of projecting the playwright's intent. The Commedia dell' Arte produced many fine actors, but, more important, it served as a great influence in the development of one of the world's best known playwrights, Molière.

During the Elizabethan period, there were two prominent English troupes; which were the Lord Chamberlain's Men, whose leading actor was Richard Burbage and the Lord Admiral's Men, whose leading actor was Edward Alleyn. Although the leading actors of each of these companies exercised a strong impact upon the general public of their day, the dominant personality associated with the Lord Chamberlain's Men was the playwright William Shakespeare whereas the outstanding individual associated with the Lord Admiral's Men was the playwright Christopher Marlowe.

In Shakespeare's day, an actor learned his craft in the theatre as a company apprentice. In England, women were not allowed to perform on the stage and most troupes maintained three or more boys, sometimes as young as ten years of age, to play the female roles essential to the productions. When the apprentice became twenty-one, he was given the option of either joining the company to which he had been apprenticed or of attempting to affiliate with another troupe.

It was not until the middle 1600's that women actually replaced the boy-actors of the Elizabethan theatre although a few women were reported to have been acting during the early 1600's.

Some of the early actresses of England were Anne Bracegirdle, Elizabeth Barry and Nell Gwynne. The outstanding actors of England between 1600-1800 were James Quin, Charles Macklin, Thomas Betterton, and David Garrick. At one time each of these men was acclaimed as England's greatest actor, but the most outstanding of these was David Garrick. It was through his superb acting and sound management of the Drury Lane Theatre that the English theatre was elevated to a position of international esteem. A half century later, Edmund Kean stood supreme on the English stage, followed by Sir Henry Irving. In 1895, Irving was the first actor to be knighted.

France, like England, produced many remarkable performers during the 1600's and 1700's. Molière, more than

any other Frenchman in the seventeenth century, was responsible for raising the standards of the French classical comedy to equal those of the French tragedy. Outstanding French performers were Michel Baron, Adrienne Lecouvreur, Francois Joseph Talma, Joseph Isadore Samson, Elisa Felix Rachel, Sarah Bernhardt, and Benoit Constant Coquelin.

The Italian performers worthy of mention in the development of acting are Eleonora Duse and Tommaso Salvini. During the nineteenth century, three Americans were internationally established as distinguished actors--Edwin Forrest, Edwin Booth, and Joseph Jefferson.

It was also during the early nineteenth century, and continuing until the present time, that specific methods for the training of actors were established. The value of movement training in the education of actors is not new.

Francois Delsarte, a Frenchman, was the first to develop a science of aesthetics applicable to the study of movement. His philosophy was based upon a combination of two principles: the Law of Correspondence, which consists of the function of the body and its relationship to spiritual acts; and the Law of Trinity, which consists of the doctrine of eternal truth.

At the close of the nineteenth century, Constantin Stanislavski, Russian actor, producer, and teacher, developed a method of acting which has greatly influenced stage acting both in Europe and in the United States of America.

In 1950, the Hungarian, Rudolf von Laban, wrote specifically for actors. His book, entitled The Mastery of Movement on the Stage, describes movement exercises designed to assist the reader in understanding principles of weight, space, and time as they relate to acting.

Through a study of past history and practices, it is recognized that the skill of the playwright and that of the actor are both important. The success of a play is in part dependent upon its author's ability to communicate ideas, experiments, emotions, or moods to an audience. The conveyance of information also depends upon the degree of skill, both verbal and nonverbal, of the conveyor--the actor. The player or actor expresses his nonverbal interpretation through the use of his entire body. Thus the importance of developing the actor's body as an instrument of expression has been given specific emphasis for over one hundred years.

By the twentieth century actors had developed one of two approaches to their acting skills and instruction; (1) the technical or mechanical school or (2) the psychological or creative school. Today, students of acting generally learn a combination of the two in public schools, colleges and universities, and in private training schools for actors. Stage movement may or may not be a part of the teaching of acting.

The present study was developed because of a strong desire on the part of the investigator to increase the acting



student's knowledge of how he can best learn to use his body as an instrument of expression. It was undertaken in an attempt to compare and to evaluate the relative effectiveness of two different approaches or methods to the teaching of movement for the beginning actor. One approach was devoted primarily to instruction in mime and in improvisations which permitted the use of the spoken word. The other approach was devoted to instruction in selected movement techniques and in improvisations which were primarily nonverbal in nature. The study entailed the use of fourteen undergraduate students who had registered for a course in Beginning Acting at the Texas Woman's University, in Denton, Texas, during the spring semester of the academic year of 1968-1969. The students were divided randomly into two groups, each comprised of seven subjects, who were exposed to both of the teaching approaches for a period of six weeks each upon a rotational basis.

The experimental period for this investigation was conducted from 1:00 P.M. until 1:50 P.M. for a total of twelve weeks and eighteen periods. The acting performance of the subjects was evaluated at the mid-point and at the conclusion of each period of six weeks--a total of four evaluations. A panel of six judges rated the subjects during each of the four evaluation periods. The data were treated statistically, and, upon the basis of the findings, the investigator drew conclusions concerning the relative

effectiveness of the two approaches followed in the teaching of movement for the beginning actor.

The purpose of the study was to test the following null hypotheses: (1) there is no significant difference in the two teaching approaches at the conclusion of the first instructional period of six weeks; (2) there is no significant difference in the first and second evaluation periods--three weeks versus six weeks; (3) there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the first instructional period of six weeks; (4) there is no significant difference in the two teaching approaches at the conclusion of the second instructional period of six weeks; (5) there is no significant difference in the third and fourth evaluation periods--nine weeks versus twelve weeks; (6) there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the second instructional period of six weeks; and (7) there is no significant difference in the comparison by two of the group means being considered.

The investigator established the following limitations in conjunction with the development of the present study: (1) fourteen undergraduate students enrolled in a beginning acting class at the Texas Woman's University during the second semester of the academic year of 1968-1969; (2) an instructional unit in mime and in improvisation which permitted the use of the spoken word designed for a period

of six weeks comprising eighteen class periods of fifty minutes each, and which was developed by the investigator and an instructor of beginning acting at the Texas Woman's University; (3) an instructional unit in selected movement techniques and in improvisation which were primarily non-verbal in nature designed for a period of six weeks comprising eighteen class periods of fifty minutes each, and which was developed and taught by the investigator; (4) the fallibility of the six judges who evaluated the fourteen subjects; and (5) the fallibility of the testing instrument--the evaluation forms designed by the investigator.

The investigator found no previous studies which duplicated the present one. Selected studies that were closely related to the present investigation were reviewed and similarities and differences between each of the studies and the present investigation were noted.

Documentary sources of data employed in the development of this dissertation included theses, dissertations, reports of other related research studies, books, periodicals, and newspaper articles pertinent to all phases of its development. The human sources of data were comprised of faculty members in the College of Health, Physical Education, and Recreation and in the Speech Department of the Texas Woman's University, selected authorities in the fields of dance and drama, and fourteen women students who participated as subjects in the study.

The procedures followed in the development of the study are presented in Chapter II.

## CHAPTER II

### PROCEDURES FOLLOWED IN THE DEVELOPMENT OF THE STUDY

#### Introduction

The present study was undertaken as a result of the investigator's development of a Pilot Study in the Teaching of Movement Techniques and in Studies in Improvisation for Students Enrolled in Beginning Acting at the Texas Woman's University, in Denton, Texas.<sup>1</sup>

The Pilot Study was undertaken because the investigator found from her own experience that instructors of acting who are interested in teaching or analyzing movement often seek assistance from teachers of modern dance. Such assistance has entailed a wide variety of tasks on the part of the dance teacher ranging from instruction in bowing effectively to choreographing entire dances and planning movement sequences to be incorporated within the production of a play.

This concern with movement training for the actor was also evidenced by the Stage Movement Committee of the

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<sup>1</sup>Thelma Ray Faulkner, "A Pilot Study in the Teaching of Movement Techniques and in the Development of Studies in Improvisation for Students Enrolled in Beginning Acting at the Texas Woman's University" (unpublished Master's thesis, Texas Woman's University, Denton, Texas, 1965).

National Dance Guild<sup>1</sup> when, in 1967, it sent a questionnaire to members of both the National Dance Guild and of the American Educational Theatre Association as a means of determining the following information: (1) the existing approaches used in the teaching of stage movement; (2) the identity of the persons responsible for teaching stage movement; and (3) the feasibility of conducting a symposium concerned with the actor's needs in the area of stage movement. Additional research in the area of stage movement and the experience of using this approach for a period of three years in the teaching of a course entitled Movement for the Actor at Indiana University in Bloomington, Indiana, convinced the investigator of the value of undertaking a study in which the relative effectiveness of two different approaches to the teaching of movement for the actor might be examined and evaluated.

Furthermore, a study of the relative effectiveness of two different approaches to the teaching of movement for the actor was deemed appropriate at this time because of the expansion of curricular offerings in stage movement in colleges, in universities, and in professional studios for actors.

Dr. Anne Schley Duggan, Dean of the College of Health, Physical Education, and Recreation at the Texas Woman's

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<sup>1</sup>Letter from Robert Moulton, Chairman, National Dance Guild Committee on Stage Movement, Minneapolis, Minnesota, October 4, 1968.

University, Mr. Gregory Eaton, an instructor of beginning acting at the Texas Woman's University, and Dr. Frances Jellinek Myers, director of this dissertation, agreed that such a study would make a contribution to the existing literature concerned with movement for the actor.

### Preliminary Procedures

The investigator requested and received permission from the Chairman of the Department of Speech at the Texas Woman's University to work within that component of the University in order to conduct the experimental period of the present study.

After surveying, studying, and assimilating information pertinent to all phases of the investigation from both documentary and human sources, and after preparing a bibliography of all available documentary sources of data, the investigator prepared a Tentative Outline of the study which was presented in a Graduate Seminar in the College of Health, Physical Education, and Recreation at the Texas Woman's University on January 8, 1969. Following the presentation the Outline was revised in accordance with suggestions made by the Dissertation Committee and the participants in the Graduate Seminar. The revised and approved outline was filed in the form of a Prospectus in the office of the Dean of Graduate Studies at the Texas Woman's University in Denton, Texas.

Procedures Followed in the Development and  
Presentation of the Two  
Instructional Units

A documentary analysis of the available literature and of information obtained from interviews with selected colleagues concerned with movement for the actor led the investigator to classify the methods of teaching movement for the actor into two main approaches or units of instruction: ↪(1) instruction in mime and in improvisation which permit the use of the spoken word; and ↪(2) instruction in selected movement techniques and in improvisations which are primarily nonverbal in nature.

The criteria established by the investigator for the development of these approaches into actual units of instruction were: (1) to teach an actor's responsibility to himself, to a play, and to a production; (2) to stimulate and to teach the techniques of using imagination in action; (3) to teach the necessity of relaxation and concentration in acting and to help perfect the techniques inherent in achieving these goals; and (4) to develop knowledge of the body as an instrument of expressive movement.

General and specific objectives were then established for both units of instruction and the content for each lesson within each unit was developed.

Each instructional unit was designed for a period of six weeks comprising eighteen class periods of fifty minutes each. The unit concerned with mime and improvisations which



permitted the use of the spoken word was developed cooperatively by the investigator and the instructor of beginning acting at the Texas Woman's University, and taught by the instructor of beginning acting. The unit concerned with selected movement techniques and improvisations which were primarily nonverbal in nature was developed and taught by the investigator.

The general and specific objectives used in developing the two instructional units and the content of each lesson within both units are presented in Chapter III of the dissertation.

The experiment was conducted for a period of twelve weeks. One group of subjects was exposed for six weeks to one approach to movement for the actor while at the same time the other group of subjects was exposed to the second approach. The groups were then transferred and exposed for an additional six weeks to the other approach of movement for the actor.

#### Procedures Followed in the Selection and Orientation of Subjects

Fourteen students who enrolled in a beginning acting course at the Texas Woman's University served as subjects for the study. The subjects were randomly divided into two groups of seven subjects each. The subjects participated in the experimental period from 1:00 P.M. until 1:50 P.M. each Monday, Wednesday, and Friday afternoon for a total of

twelve weeks during the second semester of the academic year of 1968-1969.

The students participating as subjects in the investigation were oriented to all aspects of the present study on the first scheduled class period of their beginning acting course. The subjects were told what they would need with respect to costume in order to participate in the study. It was established that they would wear a leotard which would enable them to move with as much ease and comfort as possible. It was suggested that dance tights be worn but this was not required.

#### Procedures Followed in the Development of the Evaluation Forms

A thorough examination of the literature revealed that there was no existing evaluative instrument which would meet the specific needs of this study. In an attempt to develop the best possible method of evaluating the students' progress during the experimental period of the study, the investigator constructed evaluation forms based upon the content of the instructional units. These forms were used by the six selected judges at the mid-point and at the conclusion of each six week instructional period, to measure the acting performance of the subjects.

The criteria established for the development of the evaluation forms were that they would serve as a means of measuring the acting skills of the subjects and that they

would be scored easily by the judges within a fifty-minute time period.

The investigator worked closely with the instructor of beginning acting and with the director of this Dissertation Committee in determining the content of these teacher-made evaluation forms. The investigator and the instructor of beginning acting were in complete agreement regarding the content of each form and with the fact that each covered the content of the respective lessons to be evaluated.

Because each evaluation form was developed in accordance with the instruction that preceded each evaluation period, no two are the same. In order to equate the scores of each subject for each of the four evaluation periods, the investigator averaged each subject's score in accordance with the number of questions stipulated for each problem, the number of problems to be solved, and the number of judges involved in each evaluation.

Copies of the four evaluation forms are located in the Appendix of the dissertation.

#### Procedures Followed in the Selection and Orientation of the Judges

The method of evaluating each instructional unit was that of having all subjects participate in the solving of problems concerned with movement. This method necessitated the selection of judges who evaluated the performance of each student.

The judges were selected from among the faculty members of the Texas Woman's University. Three judges were specialists in the area of dance, two in the area of theatre, and one in the area of movement education. The criteria established for the selection of these judges, who evaluated all of the subjects at each of the four evaluation periods were: (1) knowledge of movement as it is associated with beginning acting; (2) previous experience in judging movement skills; (3) willingness to give the necessary time essential to the evaluation periods; and (4) interest in serving in an advisory capacity.

The judges were oriented by the investigator as to the purpose of the study, the purpose of the evaluations, and the method of scoring to be used on the evaluation forms.

Procedures Followed After the  
Completion of the Experimental  
Period of the Study

The investigator selected statistical techniques designed to test the significance of the relationship between the data collected during the experimental period. The statistical treatment was used to examine the following null-hypotheses: (1) there is no significant difference in the two teaching approaches at the conclusion of the first instructional period of six weeks; (2) there is no significant difference in the first and second evaluation periods--three weeks versus six weeks; (3) there is no significant

interaction between the evaluations and the teaching approaches at the conclusion of the first instructional period of six weeks; (4) there is no significant difference in the two teaching approaches at the conclusion of the second instructional period of six weeks; (5) there is no significant difference in the third and fourth evaluation periods--nine weeks versus twelve weeks; (6) there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the second instructional period of six weeks; and (7) there is no significant difference in the comparison by two of the group means being considered.

Following a thorough study of the various ways in which the statistical data obtained might be reported best, in the most valid, reliable and objective manner possible, the investigator selected the Two Factor Mixed Design: Repeated Measures on One Factor,<sup>1</sup> an analysis of variance technique, as the most appropriate means of testing the first six null-hypotheses. Bruning and Kintz state that

. . . not only does this design permit examination of the effects of two factors in combination with each other, but it also permits examination of performance variations shown by the subjects during the experimental session.<sup>2</sup>

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<sup>1</sup>James L. Bruning and B. L. Kintz, Computational Handbook of Statistics (Glenview, Ill.: Scott, Foresman, and Company, 1968), pp. 19-20.

<sup>2</sup>Ibid., p. 61.

The investigator then selected Duncan's Multiple-Range Test<sup>1</sup> and the t test<sup>2</sup> for the testing of the seventh null-hypothesis. Duncan's Multiple-Range Test was used to compare the four evaluations. Concerning this particular test as a means of making multiple comparisons, Bruning and Kintz state that "while the t test is often used for making multiple comparisons after the F has been found to be significant, a more stringent test procedure is Duncan's Multiple-Range Test."<sup>3</sup> The t test was administered to establish the differences in the two groups' mean scores at each of the four evaluation periods. According to Scott:

The final step in completing the analysis after homogeneity of variance has been demonstrated, is to apply the t test for the purpose of locating the means between which real differences exist.<sup>4</sup>

The statistical formulae as well as the mean scores of the subject are included in the Appendix of the dissertation. Statistical findings are presented in descriptive terms as well as illustrated in graphs and tables.

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<sup>1</sup>Ibid., p. 115.

<sup>2</sup>M. Gladys Scott, ed., Research Methods in Health, Physical Education, and Recreation (Washington, D. C.: American Association for Health, Physical Education, and Recreation, 1959), p. 202.

<sup>3</sup>Bruning and Kintz, p. 115.

<sup>4</sup>Scott, p. 202.

Procedures Followed in the Preparation  
of the Final Report of the  
Study as a Whole

Following the completion of the experimental period, a written report, chapter by chapter, was submitted to members of the Dissertation Committee for corrections, suggestions, and approval. The revised report--including conclusions, recommendations for further studies, a classified bibliography, and the appendixes, was resubmitted to the members of the Dissertation Committee for their approval.

Summary

The present study was undertaken as a result of the investigator's development of "A Pilot Study in the Teaching of Selected Movement Techniques and in Studies in Improvisation for Students Enrolled in Beginning Acting at the Texas Woman's University, in Denton, Texas."

This concern with movement training for the actor was also evidenced by the Stage Movement Committee of the National Dance Guild when, in 1967, it sent a questionnaire to members of both the National Dance Guild and to the American Educational Theatre Association as a means of determining the following information: (1) the existing approaches used in the teaching of stage movement; (2) the identity of the persons responsible for teaching stage movement; and (3) the feasibility of conducting a symposium

concerned with the actor's needs in the area of stage movement. Additional research in the area of stage movement and the experience of using this approach for a period of three years in the teaching of a course entitled Movement for the Actor at Indiana University, in Bloomington, Indiana, convinced the investigator of the value of undertaking a study in which the relative effectiveness of two different approaches to the teaching of movement for the actor might be examined and evaluated. Furthermore, a study of the relative effectiveness of two different approaches to the teaching of movement for the actor was deemed appropriate at this time because of the expansion of the curricular offerings in stage movement in colleges, in universities, and in professional studios for actors.

The procedures followed in the development of this dissertation included: (1) preliminary procedures; (2) procedures followed in the development and presentation of the two instructional units; (3) procedures followed in the selection and orientation of subjects; (4) procedures followed in the development of the evaluation forms; (5) procedures followed in the selection and orientation of the judges; (6) procedures followed after the completion of the experimental period of the study; and (7) procedures followed in the preparation of the final report of the study as a whole.

Preliminary procedures were comprised of: (1) securing permission from the Chairman of the Department of Speech



at the Texas Woman's University to work within that component of the University in order to conduct the experimental period of the present study; (2) surveying, studying, and assimilating information pertinent to all phases of the investigation from both documentary and human sources of data; (3) preparing a bibliography of all available documentary sources of data; (4) preparing a Tentative Outline of the study which was presented in a Graduate Seminar in the College of Health, Physical Education, and Recreation at the Texas Woman's University on January 8, 1969; (5) revising the outline in accordance with suggestions made by the Dissertation Committee and the participants in the Graduate Seminar; and (6) filing the revised and approved outline in the form of a Prospectus in the office of the Dean of Graduate Studies at the Texas Woman's University in Denton, Texas.

Procedures followed in the development and presentation of the two instructional units included: (1) making a documentary analysis of the available literature and of information obtained from interviews with selected colleagues concerned with movement for the actor; (2) classifying the methods of teaching movement for the actor into two main approaches or instructional units including instruction in mime and in improvisations which permitted the use of the spoken word, and instruction in movement techniques and in improvisations which were primarily nonverbal in nature; (3) establishing criteria for the development of these

approaches into actual units of instruction; (4) establishing general and specific objectives for both instructional units; and (5) formulating the content for each lesson within each instructional unit.

The procedures followed in the selection and orientation of the subjects included: (1) soliciting the cooperation of the fourteen students who enrolled in a beginning acting course at the Texas Woman's University who served as subjects for the study; (2) dividing the subjects randomly into two groups of seven subjects each; and (3) orienting the students to all aspects of the present study on the first scheduled class period of their beginning acting course.

A thorough examination of the literature revealed that there was no existing evaluative instrument which would meet the specific needs of this study. In an attempt to develop the best possible method of evaluating the students' progress during the experimental period of the study, the investigator constructed evaluation forms based upon the content of the instructional units. These evaluation forms were used by the six selected judges at the mid-point and at the conclusion of each six-week instructional period, to measure the acting performance of the subjects.

The procedures followed in the development of the evaluation forms were: (1) establishing criteria for the construction of the evaluation forms; and (2) constructing the evaluation forms.

The procedures followed in the selection and orientation of the judges were: (1) establishing criteria for the selection of judges; (2) selecting the judges according to the established criteria; and (3) orienting the judges to the purposes of the study, of the evaluations, and the method to be used in scoring the evaluation forms.

The investigator then selected statistical techniques designed to test the significance of the relationship between the data collected during the experimental period. The statistical treatment was used to examine the following null-hypotheses: (1) there is no significant difference in the two teaching approaches at the conclusion of the first instructional period of six weeks; (2) there is no significant difference in the first and second evaluation periods--three weeks versus six weeks; (3) there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the first instructional period of six weeks; (4) there is no significant difference in the two teaching approaches at the conclusion of the second instructional period of six weeks; (5) there is no significant difference in the third and fourth evaluation periods--nine weeks versus twelve weeks; (6) there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the second instructional period of six weeks; and (7) there is no significant difference in the comparisons by two of the group means being considered.

Following a thorough study of the various ways in which the statistical data obtained might be reported in the most valid, reliable and objective manner possible, the investigator selected the Two Factor Mixed Design: Repeated Measures on One Factor, an analysis of variance technique, as the most appropriate means of testing the first six null-hypotheses. The investigator then selected Duncan's Multiple-Range Test and the t test of significance for the testing of the seventh null-hypothesis.

Upon completion of the presentation, analysis, and interpretation of the data collected, the investigator adhered to the following procedures in writing the final report of the study: (1) developing and submitting each chapter to members of the Dissertation Committee for corrections, suggestions, and approval; and (2) presenting the revised report, including conclusions, recommendations for further studies, a classified bibliography, and the appendixes to the Dissertation Committee for their final approval.

Chapter III contains the general and specific objectives and the teaching progressions for each of the two instructional units.

### CHAPTER III

## OBJECTIVES AND CONTENT OF EACH OF THE TWO APPROACHES TO THE TEACHING OF MOVEMENT FOR THE ACTOR

### Introduction

The statements of belief of the two instructors concerning movement training for the actor, the general objectives of movement for the actor; the specific objectives for each instructional unit (one unit in mime and improvisations which permitted the use of the spoken word and the other unit in selected movement techniques and improvisations which were primarily nonverbal in nature) are presented in this chapter for purposes of clarifying the differences and similarities in the two teaching approaches used in conducting the instructional part of the present study.

### Statement of Belief Concerning the Teaching of Movement for the Actor: An Instructional Unit Devoted to Mime and Improvisations Which Permitted the Use of the Spoken Word

My basic philosophy of acting is tied to Aristotle's use of mimesis and his Poetics.<sup>1</sup> Scholars who work

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<sup>1</sup>John Gassner and Ralph G. Allen, Theatre and Drama in the Making (Boston: Houghton Mifflin Co., 1964), pp. 3-5.

professionally with the classical Greek language interpret mimesis as "representation" although many drama and literary critics have misinterpreted the word as meaning "imitation." The noun mime is defined as "dramatic representation," and actors who perform mime are presenting selected actions representing specific aspects of life. In mime, for example, an actor may represent the image of pulling a cork from a bottle. He needs neither the cork nor the bottle--he represents rather than imitates.

When an actor has reached an advanced degree of proficiency, he should be able to represent, with voice and body, those conditions set forth by the playwright and director. In order to do this, the actor must become aware of himself with respect to his potentialities in speech and in movement. He must also become aware of how he influences and is influenced by other performers as well as by the audience. "Know-thyself" applies to the actor just as it does to anyone else. The actor, however, must do this if he is to fully realize himself and express the characters that he represents to his audiences.

Upon these bases I use mime and improvisational techniques to make him aware of his natural movements, as natural rather than artificial movement is important on stage. This does not mean that movement need not be selective, but the selected movement must represent a natural response.

Statement of Belief Concerning the Teaching of  
Movement for the Actor: An Instructional  
Unit in Selected Movement Techniques and  
Improvisations Which Were Primarily  
Nonverbal in Nature

The ability to understand and to appreciate physical movement and its communicative and creative potentialities is as important for the student of acting as it is for the student of dance. Both kinds of students must learn to communicate and to relate to an audience as well as to others on stage. It is the basic philosophy of this writer that the best method of accomplishing these purposes is through knowledge and practice of the physical potential of the body, knowledge and practice of the elements of movement per se, and applying these knowledges through the use of situational improvisations. All movement, regardless of purpose, consists of elements sometimes designated as dimension, dynamics, direction, contour, focus, level and tempo.

The better the acting student understands his body, whether it is the use of an arm, the flick of an eyebrow, the kicking of a leg, or the falling of the body to the floor, the better equipped he is to convey in words and movement the character which he desires to portray. The acting student needs training in diction and projection of voice, but if the body movement does not correspond with the tone or meaning of the words, his performance potentiality becomes limited.

The study of movement techniques, elements of movement and the participation in situational improvisations based upon these elements enables the actor to become critically aware of how and why his body moves and how he can best use it as a means of expression and communication.

By increasing his individual ability to stretch, to bend, to roll, to fall, et cetera, his body becomes better equipped to serve as an expressive instrument. By increasing his individual ability to understand the elements of movement, he becomes aware of movement in all of its aspects.

### Objectives

Prior to the instructional period of the present study, general objectives were developed for a course in movement for the actor. The specific objectives were developed for each of the two instructional units taught during the twelve week experimental period.

According to Williams, objectives may be immediate or remote.<sup>1</sup> Some objectives may be achieved in a very short period of time whereas other objectives are reached at some future time. For purposes of clarity the following objectives are classified as: (1) knowledges to be acquired; (2) skills to be mastered; (3) attitudes and appreciations

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<sup>1</sup>Jesse Feiring Williams, The Principles of Physical Education (Eighth ed.; Philadelphia: W. B. Saunders Co., 1964), p. 330.



to be developed; and (4) habits and practices to be established.<sup>1</sup>

### General Objectives

The following objectives were established for the two instructional units in movement for the actor.

#### Knowledges to be Acquired

1. To know the principles involved in body alignment.
2. To know the principles involved in basic fundamental movements.
3. To understand the movement aspects of acting.
4. To understand the value of movement techniques, improvisations, and mimes.
5. To understand the value of executing movements with accuracy and with concentration while performing.

#### Skills to be Mastered

1. To master those basic movement skills specific to good body alignment.
2. To excel in those basic movement skills specific to the needs of the actor.
3. To master those basic movement skills associated with relaxation techniques.
4. To excel in those basic skills associated with concentration techniques.

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<sup>1</sup>Jesse Feiring Williams, The Principles of Physical Education (1st ed.; Philadelphia: W. B. Saunders Co., 1928), pp. 294-98.

5. To demonstrate confidence and poise in movement.
6. To create and execute acceptable studies in improvisation and in mime.
7. To acquire the ability to observe with keen perception the actions of others.
8. To acquire the ability to evaluate the movement patterns of others.

#### Attitudes and Appreciations to be Developed

1. To appreciate acting as a creative art form.
2. To appreciate the interrelationships between acting and other related art forms.
3. To appreciate the body as an instrument of expression and of communication.
4. To enjoy participating in the class activities.
5. To develop an appreciation of the role of constructive criticism.
6. To enjoy participating in as well as observing performances utilizing movement.

#### Habits and Practices to be Established

1. To establish the habit of awareness and alertness of mind and body.
2. To establish the habit of keeping the body in good alignment at all times.
3. To conform to the practice of concentrating while executing movement techniques, improvisations, and mimes.

4. To establish the practice of observing the movements of others with keen perception..
5. To conform to the habit of being a cooperative group member.

Specific Objectives for the Instructional  
Unit in Mime and in Improvisations Which  
Permitted the Use of the Spoken Word

The following objectives were established for the one instructional unit.

Knowledges to be Acquired

1. To know the value of executing physical movement for communicative purposes.
2. To know the value of executing selected mimes accurately.
3. To know the value of improvisations.
4. To know the value of always working toward the fulfillment of interpreting the character to be portrayed.
5. To know the value of sensual perceptions: smelling, hearing, tasting, feeling, and seeing.
6. To realize the differences in imaginary atmospheric and climatic conditions as they are related to the development of a character.
7. To know the value of accuracy in movement.
8. To realize the importance of accuracy in entering and exiting through imaginary doors.
9. To know the value of having an awareness of others.

### Skills to be Mastered

1. To demonstrate exercises that put the body in a "ready" state for communicative purposes.
2. To master those skills necessary to the interpretation of specific roles to be portrayed.
3. To demonstrate the ability to execute required movement with accuracy.
4. To demonstrate through movement an awareness of sensual perceptions: smelling, hearing, tasting, feeling, and seeing.
5. To master those skills specific to realistically entering and exiting through various types of non-realistic doors.
6. To demonstrate an ability to react to the actions of other people.
7. To demonstrate the ability to improvise utilizing sensual perception.

### Attitudes and Appreciations to be Developed

1. To appreciate involvements in movement as a part of a class experience.
2. To develop an appreciation of movement executed by other members of the class.
3. To develop an appreciation of what can occur through mime and improvisations.

### Habits and Practices to be Established

1. To establish the habit of awareness and alertness of mind and body while participating in class endeavors.

2. To establish the habit of utilizing all of the senses in observing and reacting to people and to situations.
3. To establish the habit of being a cooperative group member while participating in class activities.

Specific Objectives for the Instructional  
Unit in Selected Movement Techniques and  
Improvisations Which Were Primarily  
Nonverbal in Nature

The following objectives were established for the one instructional unit.

Knowledges to be Acquired

1. To know the value of executing non-locomotor movements, for communication purposes.
2. To know the value of executing locomotor movements, for communicative purposes.
3. To know the elements of rhythm.
4. To know the elements of space.
5. To understand the abstract and expressive qualities of movement.
6. To know the value of improvisation.

Skills to be Mastered

1. To demonstrate basic non-locomotor skills.
2. To master those skills specific to good body alignment.
3. To demonstrate the basic locomotor skill of walking.
4. To demonstrate through movement, elements of rhythm (tempo, meter, note value, primary and secondary rhythmic patterns, and accent).

5. To demonstrate, through movement, elements of space (direction, dimension, dynamics, level, focus, and contour).
6. To demonstrate abstract qualities of movement (percussive, sustained, suspended, and vibratory).
7. To demonstrate expressive qualities of movement (dramatic, grotesque, humorous, and lyrical).
8. To demonstrate the ability to improvise utilizing elements of space, elements of rhythm, and expressive and abstract qualities of movement.

#### Attitudes and Appreciations to be Developed

1. To appreciate involvements in movement as a part of a class experience.
2. To develop an appreciation of movement executed by other members of the class.
3. To develop an appreciation of what can occur through improvisation.

#### Habits and Practices to be Established

1. To establish the habit of awareness and alertness of mind and body while participating in class endeavors.
2. To establish the habit of observing other members of the class with keen perception.
3. To practice keeping the body in good alignment while participating in class involvements.
4. To establish the habit of being a cooperative group member while participating in class activities.

### Teaching Progressions

The following teaching progressions were used in the two instructional units.

#### An Instructional Unit in Mime and Improvisations Which Permitted the Use of the Spoken Word

##### First Class Period

###### New Material:

Discuss the purpose of the study.

Explain the two instructional units to be taught during the experimental period of twelve weeks.

Discuss the suggested costume to be worn during the class period.

Establish the location and duration of each class period.

Answer any questions that the students might have concerning the study as a whole.

##### Second Class Period

###### New Material:

Discuss the purpose of this unit: Under all circumstances the performer must retain a constant objective: to work always toward the fulfillment of the purpose for which his character has been created.

Discuss "mimed" reactions to imagined situations and conditions emphasizing the need for flexible physical movement.<sup>1</sup>

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<sup>1</sup>Some of the exercises used in this instructional unit have their source in Viola Spoin's Improvisations for the Theatre (Evanston: Northwestern University Press, 1963).

Have the students participate in improvisations<sup>1</sup> involving reactions to real versus imagined situations and conditions: problems involving seeing, hearing, and feeling.

### Third Class Period

Review:

None

New Material:

"Jean Erdman" exercises.<sup>2</sup>

Have the students participate in improvisations involving reactions to texture and weight--feeling such as soap and nylon.

Have the students participate in improvisations involving reactions to sand and mud.

Have the students discuss interplay between group members. (Vocal: This is done only when students vocalize on their own. With both groups, this semester, students vocalized in the third class period.)

### Fourth Class Period

Review:

Erdman exercises.

<sup>1</sup>Each improvisation or problem presented in this instructional unit adhered to the following method: the students worked in groups so that one group always observed while the other group participated--they then reversed the situation. Upon the completion of the improvisation, the groups discussed their reactions to and observations of the "performing" group.

<sup>2</sup>Jean Erdman, dancer, choreographer, and teacher of movement at New York University's professional theatre training program: Exercises were presented at the American Educational Theatre Association Convention in August, 1968, in Los Angeles, California, where the instructor for this instructional unit observed them.



### New Material:

Have the students participate in improvisations involving feeling, smelling, hearing, and seeing.

Have the students choose an imaginary situation for the improvisations and then react.

Have the students work in pairs and improvise mirroring and then following movements.

### Fifth Class Period

#### Review:

Erdman exercises.

#### New Material:

Have the students participate in mirroring movements concerned with putting on and taking off a girdle.

Have the students participate in an improvisation involving their reaction to extreme heat.

Have the students participate in an improvisation involving their reaction to extreme cold.

### Sixth Class Period

#### Review:

Erdman exercises.

#### New Material:

Have the students participate in improvisations involving extreme heat and extreme cold which are different from the studies developed during the previous class period.

Have the students participate in mirroring movements while working in pairs.

### Seventh Class Period

#### Review:

None.

**New Material:**

Have the students participate in improvisations involving imaginary objects that open and close.

Have the students work on new mirroring movements.

Have the students participate in improvisations involving their reaction to weather and atmosphere.

Have students participate in improvisations involving handling weight: handling, unpacking, handling, repacking, handling trunks and suitcases, and fruit baskets.

**Eighth Class Period****Review:**

Erdman exercises.

**New Material:**

Have the students participate in improvisations involving moving weight such as a stalled car, a piece of furniture, or a piece of kitchen equipment.

Have the students participate in improvisations involving smelling, touching, feeling and handling. Students enter one by one, each one taking her cue from the students who are already participating.

**Ninth Class Period****FIRST EVALUATION****Tenth Class Period****Review:**

Brief discussion of the first Evaluation period.

**New Material:**

Have the students participate in improvisations involving a common objective and a character

relationship. The first participant enters the room and indicates where it is with physical movement. Second participant enters and establishes relationship with first participant. Others follow and set up a situation one by one. Vocalization permitted and probably necessary.<sup>1</sup>

### Eleventh Class Period

Review:

None.

New Material:

Have each student select an imaginary physical object and show the audience through mime what it is and then complete some task with it.

Have each student walk through an imaginary door.

ASSIGNMENT: Students should walk through three different types of doors before the next class and observe themselves working with them. Show the class the doors in mime during the next class period.

Have the students participate in improvisations involving working with the same machine. A student begins with a machine and, one by one, the others work with the machine.

### Twelfth Class Period

Review:

Have each student walk through three doors (imaginary reproductions of the assignment).

New Material:

Rework the study concerned with walking through three doors.

---

<sup>1</sup>Here and in later similar exercises, students were cautioned not to use such relationship words as "Mom" until the relationship had been established.

Have two students on stage--one student facing the audience and the other with her back to the audience. Have students show the class how many different ways the front and back can communicate without vocalization. When the demonstrating students have exhausted their imaginations, members of the audience suggested ideas to be communicated and methods in which to do so.

### Thirteenth Class Period

Review:

None.

New Material:

Have the students participate in improvisations involving activity in a specific location and involving interaction with other members of the group. An example would be re-arranging an office. Have one student start the activity. The second student becomes involved in the activity with the first girl followed by the other members of the group.

### Fourteenth Class Period

Review:

None.

New Material:

Have the students participate in improvisations involving prejudice feelings.

Have the students participate in improvisations concerned with a hidden conflict. Examples would be as follows:

A co-operative apartment unit has rules about the religion, national origin, profession, et cetera of those who live in it. A newly-wed girl is being checked out by a woman who lives in the unit. The newly wed must keep some things secret, the potential neighbor must get as much information as possible.

A radical, "swinging" girl in college has come home on vacation and meets her old high school chums, who are very conservative, have not gone to college. Some of them are married. They want to find out if "it is true what 'they' say about colleges today." The student still considers her visitors as friends.

### Fifteenth Class Period

Review:

None.

New Material:

Have the students participate in an improvisation involving counterconflict. (The class was divided into two or three groups depending on the number of girls in class that day.)

Give each girl in the group privately an objective to reach in a certain location. That objective will conflict with the interests of the other girls. An example would be as follows:

Two girls arrive at their college room first and wish to set it up a certain way (though they have minor conflicts). Their other two roommates arrive later and wish to set it up a different way.

### Sixteenth Class Period

Review:

None.

New Material:

Have the students participate in improvisations concerned with counterconflict more sharply defined. An example would be as follows:

Each girl in the group is given privately an objective to reach in a certain location. The differences are major. Three girls are career girls living in a city apartment.

It is just after work. One girl's birthday is that day; she thinks her roommates have forgotten her birthday, and she has bought a bundle of groceries to fix herself a special meal. Another roommate knows it is the one girl's birthday and pretends to try to get her to go with her on a blind date in order to hide giving her a special night on the town. A third roommate has forgotten the birthday and plans to give a nice meal for two, herself and a new and very special boyfriend.

### Seventeenth Class Period

#### GENERAL REVIEW

### Eighteenth Class Period

#### FINAL EVALUATION

An Instructional Unit in Selected Movement  
Techniques and Improvisations Which Were  
Primarily Nonverbal in Nature

### First Class Period

#### New Material:

Discuss the purpose of the study.

Explain the two instructional units to be taught  
during the experimental period of twelve weeks.

Discuss the suggested costume to be worn during  
the class period.

Establish the location and duration of each class  
period.

Answer any questions that the students might have  
concerning the study as a whole.

## Second Class Period

### New Material:<sup>1</sup>

Discuss and demonstrate good body alignment.

Have the students practice good body alignment.

Have the students execute exercises designed to stretch and strengthen the body.

Have the students practice walking with good body alignment.

## Third Class Period

### Review:

Body alignment.

Exercises.

### New Material:

Discuss the four possible directions a person can travel through space (forward, backward, side-ward, and turning).

Discuss two specific elements of space (tempo and level) as they are related to movement.

Have the students walk forward, backward, sideward, and turning making changes in their tempo and in their level.

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<sup>1</sup>Recommended texts which describe the elements of movement and techniques as outlined in each lesson are:  
 Elizabeth R. Hayes, An Introduction to the Teaching of Dance (New York: The Ronald Press Company, 1964).  
 Aileen Lockhart, Modern Dance: Building and Teaching Lessons (Dubuque, Iowa: William C. Brown Company, 1957).

Dorothy E. Koch Norris and Reva P. Shiner, Key-notes to Modern Dance (Minneapolis, Minn.: Burgess Publishing Company, 1964).

#### Fourth Class Period

##### Review:

Body alignment.

Exercises.

Have the students walk in the four established directions with a change in their tempo and in their level.

##### New Material:

Discuss four additional elements of space (dynamics, dimension, focus and contour) as they are related to movement.

Have the students walk in the four established directions showing a change in dynamics, dimension, focus, and contour.

Have the students practice walking in groups of two or three while executing movements which denote a change in dimension, dynamics, focus, contour, direction, tempo, and level.

#### Fifth Class Period

##### Review:

Body alignment.

Exercises.

Have the students practice walking in groups of two or three while executing movements which denote a change in tempo, level, dimension, focus, contour, and dynamics.

##### New Material:

Discuss abstract qualities of movement (percussive, sustained, suspended, and vibratory).

Discuss the relationship of abstract qualities of movement to expressive qualities of movement (dramatic, grotesque, humorous, and lyrical).



Have the students walk demonstrating an established quality of movement while having them relate this abstract quality to an expressive quality.

Have the students walk demonstrating an established quality of movement while relating this expressive quality to a particular characterization.

### Sixth Class Period

#### Review:

Body alignment.

Exercises.

Have the students walk demonstrating the use of abstract qualities of movement.

Have the students walk demonstrating the use of expressive qualities of movement.

#### New Material:

Discuss the importance of awareness of one person to another.

Discuss the procedures to be followed in working in a group situation whereby each student is to be aware of the precise movements of another student.<sup>1</sup>

Have the students participate in the process of mirroring the actions of one other person.

Have the students participate in the process of reacting to the actions of one other person.

Have the students participate in an improvisation involving all members of the class reacting to each other's movements.

---

<sup>1</sup>Each improvisation or problem presented in this instructional unit adhered to the following method: the students worked in groups so that one group always observed while the other group participated--they then reversed the situation. Upon the completion of the improvisation, the groups discussed their reactions to and observations of the "performing" group.

Seventh Class Period

## Review:

Body alignment.

Exercises.

Have the students walk demonstrating an awareness of and the difference between the established abstract and expressive qualities of movement.

## New Material:

Have the students work in groups of two or three people each and develop improvisational studies involving the established elements of space; the established abstract and expressive qualities of movement; and the awareness of other people.

Eighth Class Period

## GENERAL REVIEW

Ninth Class Period

## FIRST EVALUATION

Tenth Class Period

## Review:

Body alignment.

Exercises.

## New Material:

Have the students work in groups of two or three people each and develop improvisational studies involving the students' interpretation of how people of various ages move utilizing the established abstract and expressive qualities of movement.

Eleventh Class Period

## Review:

Body alignment.

Exercises.

## New Material:

Have the students work in groups of two or three people each and develop improvisational studies involving the students' interpretation of how people of various ages move utilizing the established elements of space.

Twelfth Class Period

## Review:

Body alignment.

Exercises.

## New Material:

Discuss the specific elements of rhythm (meter, and note values).

Discuss the time value given to a whole note, a half note, a quarter note and an eighth note in a 4/4 meter.

Have the students work as one group and develop an improvisational study illustrative of a crowd scene on a busy street utilizing their knowledge of note values.

Thirteenth Class Period

## Review:

Body alignment.

Exercises.

Have the students walk in time to note values.

**New Material:**

Discuss additional elements of rhythm (tempo, primary and secondary rhythmic patterns, and accent).

Have the student move through space demonstrating the ability to express the elements of rhythm through movement.

**Fourteenth Class Period****Review:**

Body alignment.

Exercises.

**New Material:**

Discuss the interrelationships of the elements of space; the elements of rhythm; and the abstract and expressive qualities of movement as they are related to the student's interpretation of how people of various ages move.

Have the students work in groups of two or three people each and develop improvisational studies which illustrate the age of an individual utilizing elements of space, elements of rhythm and abstract and expressive qualities of movement.

**Fifteenth Class Period****Review:**

Body alignment.

Exercises.

Have the students discuss the strengths and weaknesses of the improvisational studies presented in the preceding class period.

**New Material:**

Have the students rework the studies from the previous class period.

Sixteenth Class Period

## Review:

Body alignment.

Exercises.

## New Material:

Have the students work in groups of two or three people each and develop improvisational studies which illustrate a different age than that of the previous study utilizing elements of space, elements of rhythm, and abstract and expressive qualities of movement.

Seventeenth Class Period

## GENERAL REVIEW

Eighteenth Class Period

## FINAL EVALUATION

Summary

The statement of belief concerning the teaching of movement for the actor made by the teacher of the instructional unit devoted to mime and improvisations which permitted the use of the spoken word is a philosophy which is tied to Aristotle's use of mimesis and his Poetics. Scholars who work professionally with the classical Greek language interpret mimesis as "representation" although many drama and literary critics have misinterpreted the word as meaning meaning "imitation." The noun mime is defined as "dramatic representation," and actors who perform mime are presenting selected actions representing specific aspects of life.

When an actor has reached an advanced degree of proficiency, he should be able to represent, with voice and body, those conditions set forth by the playwright and director. In order to do this, the actor must become aware of himself with respect to his potentialities in speech and in movement. He must also become aware of how he influences and is influenced by other performers as well as by the audience. "Know-thyself" applies to the actor just as it does to anyone else. The actor, however, must do this if he is to fully realize himself and express the characters that he represents to his audiences.

Upon these bases I use mime and improvisational techniques to make him aware of his natural movements, as natural rather than artificial movement is important on stage. This does not mean that movement need not be selective, but the selected movement must represent a natural response.

The ability to understand and to appreciate physical movement and its communicative and creative potentialities is as important for the student of acting as it is for the student of dance. Both kinds of students must learn to communicate and to relate to an audience as well as to others on stage. It is the basic philosophy of this writer that the best method of accomplishing these purposes is through knowledge and practice of the physical potential of the body, knowledge and practice of the elements of movement per se, and applying these knowledges through the use of situational

improvisations. All movement, regardless of purpose, consists of elements sometimes designated as dimension, dynamics, direction, contour, focus, level and tempo.

The better the acting student understands his body, whether it is the use of an arm, the flick of an eyebrow, the kicking of a leg, or the falling of the body to the floor, the better equipped he is to convey in words and movement the character which he desires to portray. The acting student needs training in diction and projection of voice, but if the body movement does not correspond with the tone or meaning of the words, his performance potentiality becomes limited.

The study of movement techniques, elements of movement and the participation in situational improvisations based upon these elements enables the actor to become critically aware of how and why his body moves and how he can best use it as a means of expression and communication.

By increasing his individual ability to stretch, to bend, to roll, to fall, et cetera, his body becomes better equipped to serve as an expressive instrument. By increasing his individual ability to understand the elements of movement, he becomes aware of movement in all of its aspects.

Prior to the instructional period of the present study, general objectives were developed for a course in movement for the actor. The specific objectives were developed for each of the two instructional units taught

during the twelve week experimental period. Objectives may be immediate or remote. Some objectives may be achieved in a very short period of time whereas other objectives are reached at some future time. For purposes of clarity both the general and specific objectives were classified as:

- (1) knowledges to be acquired; (2) skills to be mastered;
- (3) attitudes and appreciations to be developed; and (4) habits and practices to be established.

The teaching progressions for the instructional unit devoted to mime and improvisations which permitted the use of the spoken word consisted of mimes and improvisations involving: (1) reactions to texture and weight; (2) reactions to feeling, smelling, hearing, and seeing; (3) reactions to mirroring the actions of another person; (4) reactions to extreme heat and cold; (5) reactions to imaginary objects that open and close; (6) reactions to weather and atmosphere; (7) reactions to a common objective and a character relationship; (8) reactions to walking through imaginary doors; (9) reactions to interaction with other members of the group; (10) reactions to hidden conflicts; and (11) reactions to counterconflicts. Exercises designed to aid the actor's movement were also a part of the instruction.

The teaching progressions for the instructional unit devoted to selected movement techniques and improvisations which were primarily nonverbal in nature consisted of developing competency in body alignment and executing



exercises designed to stretch and strengthen the body as an expressive instrument of movement. The improvisations presented in this instructional unit were concerned with:

- (1) the elements of space; (2) the elements of rhythm;
- (3) the abstract and expressive qualities of movement;
- (4) age differences in relation to the elements of space and time and the abstract and expressive qualities of movement.

Chapter IV contains the analysis of the data collected and the investigator's interpretation of the data during the present experiment.

## CHAPTER IV

### ANALYSIS AND INTERPRETATION OF THE DATA

#### Introduction

Presented in this chapter are: the application of the Two-Factor Mixed Design: Repeated Measures on One Factor; the application of Duncan's Multiple-Range Test; the application of the t Test of Significance of the Difference Between the Means; and the comparison of the individual subject data. The investigator will submit an analysis of the data collected and interpret the findings.

The formulas used in the computations and the mean scores of each subject for each evaluation period are listed in the Appendix of this dissertation. All statistical computations were completed by hand.

The data presented in tabular and descriptive form in this chapter are limited to those scores yielded by the subjects who were present at each of the four evaluation periods. Preceding the first instructional period the subjects were randomly allocated to one of two groups. Each subject was then exposed to instruction in one of the two approaches for a period of six weeks. Following the first six weeks period, each group was given instruction in the other approach.

Application of the Two-Factor Mixed Design:  
Repeated Measures on One Factor

The Two-Factor Mixed Design: Repeated Measures on One Factor,<sup>1</sup> an analysis of variance technique, was applied to the data supplied by the judges at each of the four evaluation periods. The resulting computations are reported in Tables 1 and 2 of the study.

Table 1 reveals that no significant difference existed when comparing the effectiveness of the two teaching approaches at the completion of the first instructional period of six weeks; therefore, the investigator failed to reject the first null-hypothesis: there is no significant difference in the two teaching approaches at the conclusion of the first instructional period of six weeks.

TABLE 1

"TWO-FACTOR MIXED DESIGN: REPEATED MEASURES ON  
ONE FACTOR" APPLIED TO THE SCORES OF THE  
SUBJECTS WHO PARTICIPATED IN THE FIRST  
INSTRUCTIONAL PERIOD OF SIX WEEKS

Source	SS	df	ms	F	p
Total	3.325	21			
Between subjects	2.556	10			
Approaches	.281	1	.281	1.115	ns
Error <sub>b</sub>	2.275	9	.253		
Within-subjects	.769	11			
Evaluations	.416	1	.416	112.162	<.001
Evaluations x Approaches	.387	1	.387	104.595	<.001
Error <sub>w</sub>	.034	9	.004		

<sup>1</sup>Bruning and Kintz, pp. 54-61.

Table 1 also reveals that a significant difference at the .001 level existed when comparing the first and second evaluations--three weeks versus six weeks--and when comparing the interaction between evaluations and teaching approaches--six weeks. The investigator, therefore, rejected both null-hypotheses that state: there is no significant difference in the first and second evaluation period--three weeks versus six weeks, and there is no significant interaction between the two evaluations and the teaching approaches at the conclusion of the first instructional period of six weeks.

As can be seen from Table 2, there was no significant difference between the two teaching approaches during the second instructional period of six weeks; therefore, the investigator failed to reject the fourth null-hypothesis: there is no significant difference in the two teaching approaches at the conclusion of the second instructional period of six weeks.

Table 2 also reveals that a significant difference at the .05 level existed when comparing the achievement of one group to another at the mid-point and conclusion of the second instructional period. A significant difference at the .05 level also existed when comparing the interaction between the teaching approaches and the evaluations at the completion of the second instructional period of six weeks.

TABLE 2

"TWO-FACTOR MIXED DESIGN: REPEATED MEASURES ON ONE FACTOR" APPLIED TO THE SCORES OF THE SUBJECTS WHO PARTICIPATED IN THE SECOND INSTRUCTIONAL PERIOD

Source	SS	df	ms	F	p
Total	3.446	21			
Between subjects	3.998	10			
Approaches	.920	1	.920	2.691	ns
Error <sub>b</sub>	3.078	9	.342		
Within-subjects	2.448	11	.222		
Evaluations	2.096	1	2.096	10.683	<.05
Evaluations x Approaches	2.098	1	2.098	10.693	<.05
Error <sub>w</sub>	1.746	9	.196		

The investigator, therefore, rejected the null-hypotheses that state: there is no significant difference in the third and fourth evaluation periods--nine weeks versus twelve weeks, and there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the second instructional period of six weeks.

Table 3 is presented as a visual summary of Table 1 and Table 2 of the study. The reader can readily see that at the completion of the two instructional periods of six weeks each, the two teaching approaches were not different significantly.

As can be seen from Table 3, the magnitude of the significant difference between the evaluations that existed

TABLE 3

SUMMARY OF THE SIGNIFICANT DIFFERENCES OF THE SCORES SUBJECTED TO A  
TWO-FACTOR MIXED DESIGN: REPEATED MEASURES ON ONE FACTOR AT  
THE COMPLETION OF THE FIRST INSTRUCTIONAL PERIOD OF SIX  
WEEKS AND AT THE COMPLETION OF THE SECOND INSTRUCTIONAL  
PERIOD OF SIX WEEKS

Evaluations	Teaching Method		Between Evaluations		Interaction Between Teaching Methods and Evaluations	
	F	p	F	p	F	p
First Instructional Period of Six Weeks	1.115	n.s.	112.162	.001	104.595	< .001
Second Instructional Period of Six Weeks	2.691	n.s.	10.683	.05	10.683	< .05

Note: There were 1 and 9 degrees of freedom for all F-ratio comparisons.

during the six-weeks period ( $p < .001$ ) was drastically reduced ( $p < .05$ ) during the second instruction period of six weeks.

An additional observation of Table 3 indicates that in the comparison of the interaction between the two teaching approaches and the evaluations, there was a marked difference in the levels of significance. At the completion of the first instructional period of six weeks, the difference reached the .001 level of significance whereas at the completion of the second instructional period of six weeks the difference was only significant at the .05 level.

#### Application of Duncan's Multiple-Range Test

Duncan's Multiple-Range Test<sup>1</sup> was applied to the group mean scores for each of the four evaluations in order to make all possible comparisons between each evaluation period.

Table 4 reveals that a significant difference at the .001 level existed, in two instances, when comparing each evaluation period to every other evaluation period: the fourth evaluation period versus the third evaluation period; and the first evaluation period versus the third evaluation period. Table 4 reveals that the greatest significant difference in the mean scores of the groups prevailed at the completion of the third evaluation period.

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<sup>1</sup>F. J. McGuigan, Experimental Psychology: A Methodological Approach (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), pp. 173-78.

TABLE 4

DUNCAN'S MULTIPLE-RANGE TEST USED TO DETERMINE THE  
SIGNIFICANT DIFFERENCE BETWEEN THE FOUR  
EVALUATION PERIODS

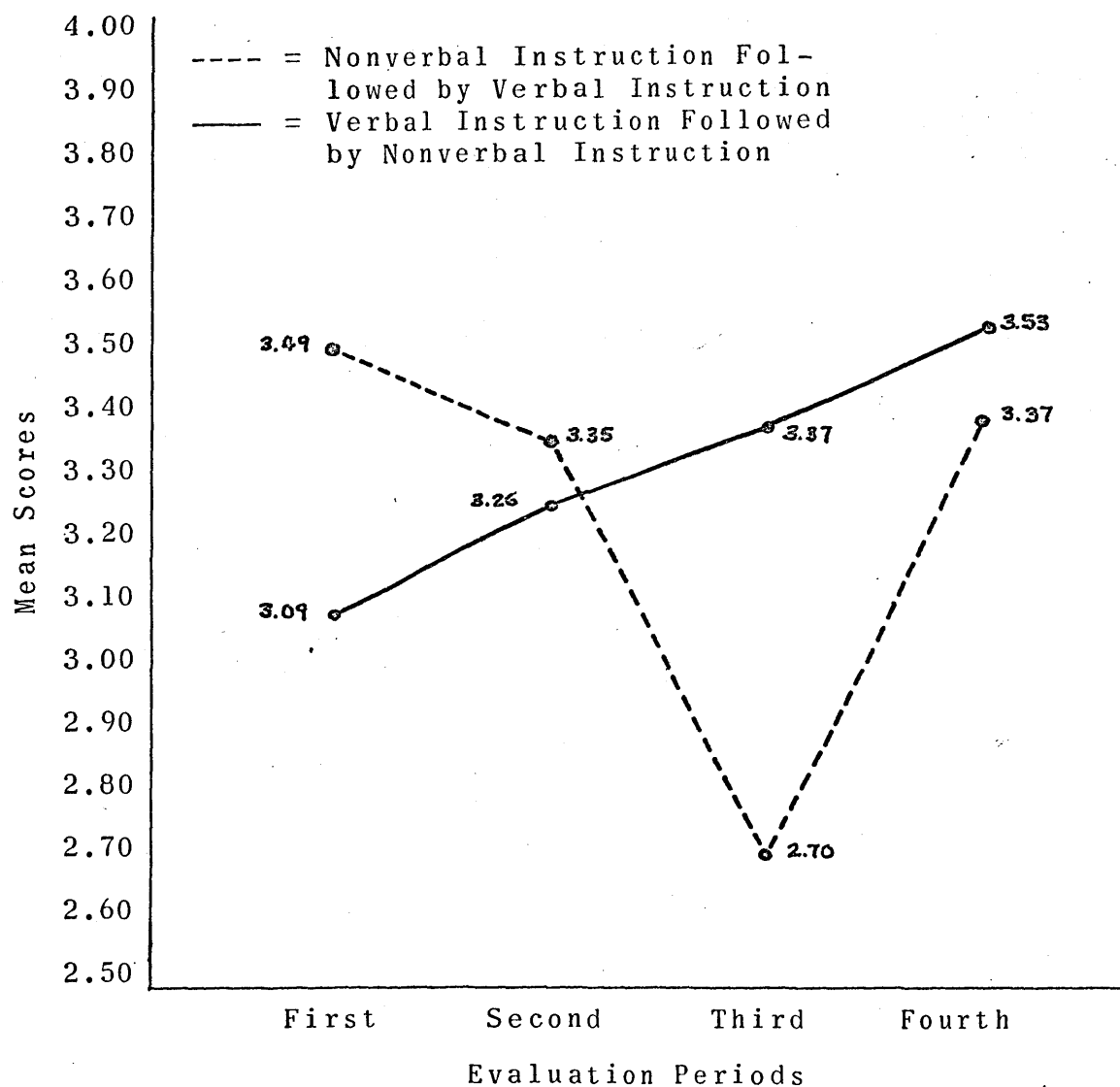
Evaluation Periods	$M_d^{a*}$	$R_p$	Significant Difference
IV versus III	0.40	0.320	Is Significant
IV versus I	0.15	0.313	n.s.
IV versus II	0.13	0.092	n.s.
II versus III	0.27	0.313	n.s.
II versus I	0.02	0.092	n.s.
I versus III	0.25	0.092	Is Significant

\*The represented values do not differ at the .001 level of significance.

Table 4 also reveals that there was no significant difference at the .001 level between the fourth and first evaluation periods; between the fourth and second evaluation periods; between the second and third evaluation periods; between the second and first evaluation periods.

Graph 1 is presented in order for the reader to further envision and to compare the mean scores of the two groups at the completion of each of the four evaluation periods. In other words, the broken line indicates the mean scores of the group who were first exposed to the instructional unit in movement techniques and improvisations which were primarily nonverbal in nature followed by an exposure to the





GRAPH 1

A COMPARISON OF THE TWO GROUP'S MEAN SCORES AT THE COMPLETION OF EACH OF THE FOUR EVALUATION PERIODS

instructional unit in mime and improvisations which permitted the use of the spoken word. The unbroken line indicates the mean scores of the group who were first exposed to the instructional unit in mime and improvisations which permitted the use of the spoken word followed by an exposure to the instruction unit in movement techniques and improvisations which were primarily nonverbal in nature.

An examination of Graph 1 reveals that at the completion of the first evaluation period the mean score of the Group who was exposed to the instructional unit in movement techniques and improvisations which were primarily nonverbal in nature was considerably higher than the mean score of the group who was exposed to the instructional unit in mime and improvisations which permitted the use of the spoken word; and that at the completion of the second evaluation period the mean score of each of the two groups were reasonably close. A further study of Graph 1 discloses that at the completion of the third evaluation period the greatest difference in mean scores prevailed. At the completion of the fourth evaluation period, the group who was first exposed to the instructional unit in mime and improvisations which permitted the use of the spoken word reached their highest mean score, whereas the group who was first exposed to the instructional unit in movement techniques and improvisations which were primarily nonverbal in nature only reached their second highest mean score, which was very close to their

mean score at the completion of the second evaluation period.

Following the transfer of the two groups, at the completion of the third evaluation period, the mean score of the group who were first exposed to the instructional unit in movement techniques and improvisations which were primarily nonverbal in nature dropped considerably whereas the mean score of the group who were first exposed to the instructional unit in mime and improvisations which permitted the use of the spoken word were higher than those mean scores recorded at the first and second evaluation periods.

Application of the  $t$  Test of Significance  
of the Difference Between the Means

The mean scores of each group at each of the four evaluation periods were subjected to the  $t$  test of significance<sup>1</sup> for purposes of disclosing the difference between the two groups at each of the four evaluation periods. The results yielded by this statistical treatment are presented in Tables 5, 6, 7, 8, and 9.

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<sup>1</sup>J. P. Guilford, Fundamental Statistics in Psychology and Education (New York: McGraw-Hill Book Company, 1956), pp. 183-84.

TABLE 5

THE SIGNIFICANCE OF THE DIFFERENCE BETWEEN THE MEAN  
SCORES OF THE TWO GROUPS AT THE COMPLETION OF THE  
FIRST EVALUATION PERIOD OF THREE WEEKS

Groups	Initial Mean Scores	S.D.	Difference Between Means	df	<u>t</u> ratio***
Nonverbal Group*	3.49	.243	0.40	9	1.545
Verbal Group**	3.09	.472			

\*Nonverbal Group refers to the group who were first exposed to the instructional unit in movement techniques and improvisations which were primarily nonverbal in nature.

\*\*Verbal Group refers to the group who were first exposed to the instructional unit in mime and improvisations which permitted the use of the spoken word.

\*\*\*Note: the t ratio required for significance at the .01 level was 3.335 and 2.305 at the .05 level.

Table 5 depicts that there was no significant difference between the mean scores of the two groups at the completion of the first instructional period of six weeks.

Table 6 reveals that there was no significant difference between the mean scores of the two groups at the completion of the second evaluation period.

TABLE 6

THE SIGNIFICANCE OF THE DIFFERENCE BETWEEN THE MEAN  
SCORES OF THE TWO GROUPS AT THE COMPLETION OF THE  
SECOND EVALUATION PERIOD OF SIX WEEKS

Groups	Initial Mean Scores	S.D.	Difference Between Means	df	<u>t</u> ratio***
Nonverbal Group*	3.35	0.206	0.09	9	0.389
Verbal Group**	3.26	0.555			

\*Nonverbal Group refers to the group who were first exposed to the instructional unit in movement techniques and improvisations which were primarily nonverbal in nature.

\*\*Verbal Group refers to the group who were first exposed to the instructional unit in mime and improvisations which permitted the use of the spoken word.

\*\*\*Note: the t ratio required for significance at the .01 level was 3.335 and 2.305 at the .05 level.

Table 7 establishes that the difference between the mean scores of the two groups at the completion of the third evaluation period was significant at the .01 level.

TABLE 7

THE SIGNIFICANCE OF THE DIFFERENCE BETWEEN THE MEAN  
SCORES OF THE TWO GROUPS AT THE COMPLETION OF THE  
THIRD EVALUATION PERIOD

Groups	Initial Mean Scores	S.D.	Difference Between Means	df	<u>t</u> ratio***
Nonverbal Group*	2.70	0.530	0.67	9	3.485
Verbal Group**	3.37	0.621			

\*Nonverbal Group refers to the group who were first exposed to the instructional unit in movement techniques and improvisations which were primarily nonverbal in nature.

\*\*Verbal Group refers to the group who were first exposed to the instructional unit in mime and improvisations which permitted the use of the spoken word.

\*\*\*Note: the t ratio required for significance at the .01 level was 3.335 and 3.305 at the .05 level.

Table 8 reveals there was no significant difference between the mean scores of the two groups at the completion of the fourth evaluation period.

TABLE 8

THE SIGNIFICANCE OF THE DIFFERENCE BETWEEN THE MEAN  
SCORES OF THE TWO GROUPS AT THE COMPLETION OF THE  
FOURTH EVALUATION PERIOD

Groups	Initial Mean Scores	S.D.	Difference Between Means	df	<u>t</u> ratio***
Nonverbal Group*	3.37	0.286	0.16	9	0.679
Verbal Group**	3.53	0.552			

\*Nonverbal Group refers to the group who were first exposed to the instructional unit in movement techniques and improvisations which were primarily nonverbal in nature.

\*\*Verbal Group refers to the group who were first exposed to the instructional unit in mime and improvisations which permitted the use of the spoken word.

\*\*\*Note: the t ratio required for significance at the .01 level was 3.335 and 3.305 at the .05 level.

Table 9 is presented as a summary of the t ratios recorded at each of the four evaluation periods which comprised the study as a whole.

TABLE 9

THE t RATIOS RECORDED AT THE COMPLETION OF EACH  
OF THE FOUR EVALUATION PERIODS WHICH COMPRISED  
THE STUDY AS A WHOLE

	Evaluation Periods			
	First	Second	Third	Fourth
<u>t</u> ratios	1.545	0.389	3.485*	0.679

\*Significant at the .01 level.

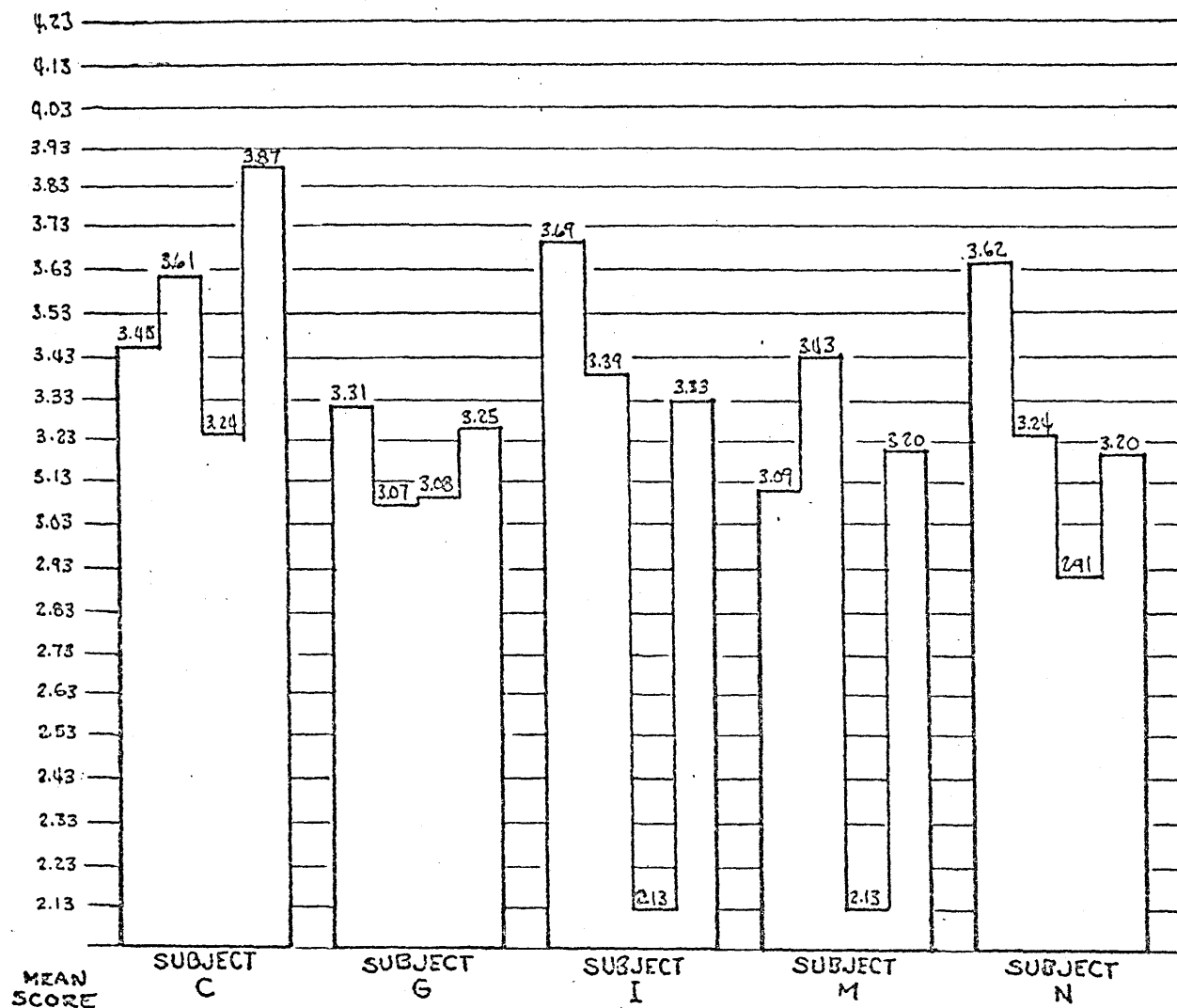
Table 9 indicates that the greatest difference in the  $\underline{t}$  ratio of the two groups was reached at the completion of the third evaluation period; that the second greatest difference in the  $\underline{t}$  ratio of the two groups was reached at the completion of the first evaluation period; and the smallest difference in the  $\underline{t}$  ratio was reached at the completion of the second evaluation period. The only difference that was significant was during the third evaluation period.

An examination of the data presented on Graph 1 and in Tables 5, 6, 7, 8, and 9 led the investigator to reject in part the seventh null-hypothesis that there is no significant difference in the comparison by two of the group means being considered. The application of Duncan's Multiple-Range Test to the mean scores of the evaluation periods discloses that there were significant differences in the comparison of the fourth and third evaluation periods and in the comparison of the first and third evaluation periods. The application of the  $\underline{t}$  test of significance to the mean scores of the groups during each evaluation period revealed that there was significant difference between the two groups only at the completion of the third evaluation period.

#### A Comparison of the Individual Subjects' Data

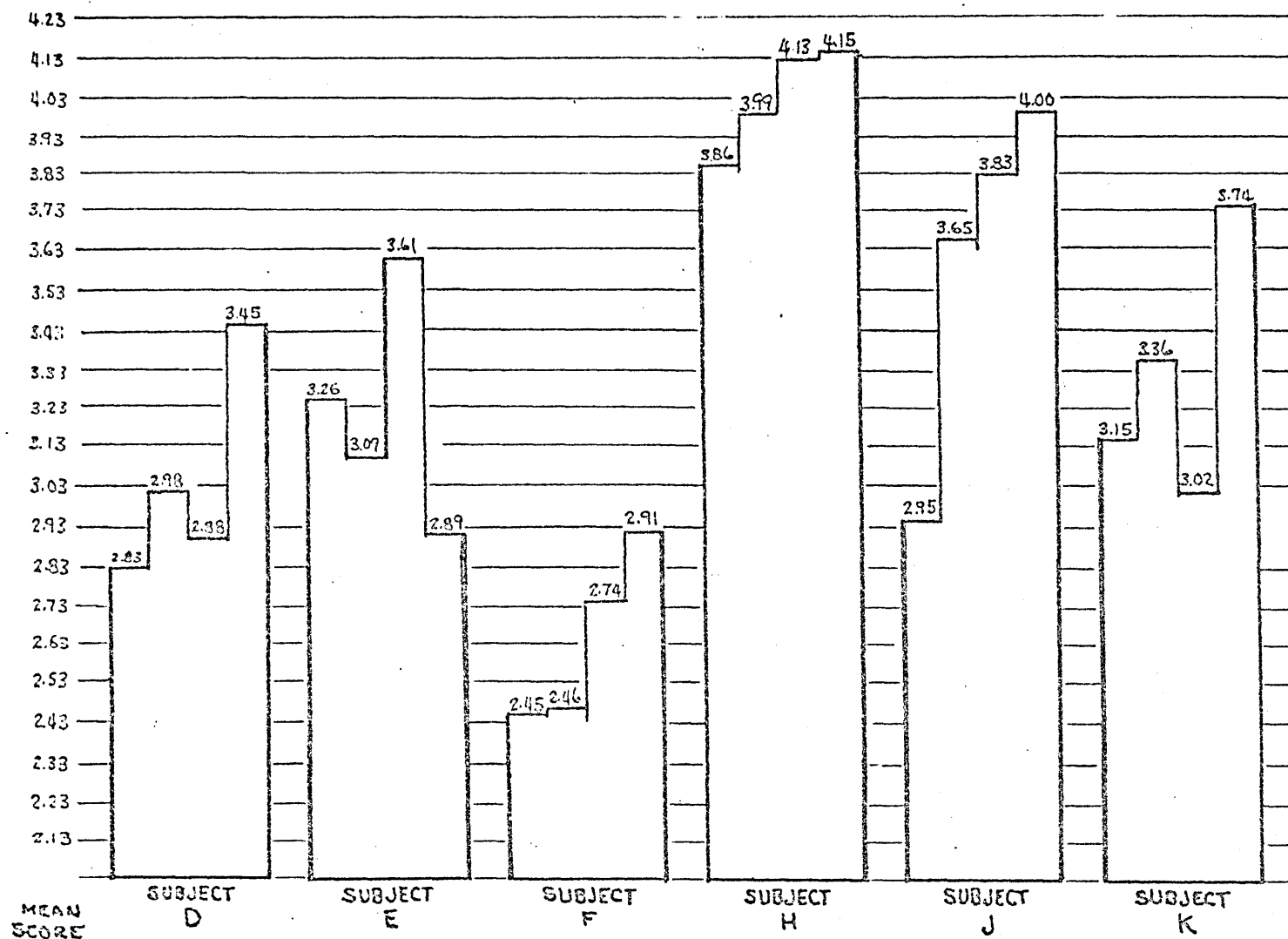
Graph 2 reveals the mean scores of each subject at each of the four evaluations. It provides the reader with a simple visualization of each subject's progress at each of the four evaluation periods.





GRAPH 2

AN ANALYSIS OF THE DATA FOR THE ELEVEN SUBJECTS' MEAN SCORES  
AT EACH OF THE FOUR EVALUATION PERIODS



GRAPH 2 (continued)

AN ANALYSIS OF THE DATA FOR THE ELEVEN SUBJECTS' MEAN SCORES  
AT EACH OF THE FOUR EVALUATION PERIODS

### Summary

Analysis and interpretation of the data was achieved by the application of the Two-Factor Mixed Design: Repeated Measures on One Factor; application of the Duncan's Multiple-Range Test; application of the t Test of Significance of the Difference Between Means; and a comparison of the individual subject data. The data presented in tabular and descriptive form are limited to those scores yielded by the subjects who were present at each of the four evaluation periods. Preceding the first instructional period the subjects were randomly allocated to one of two groups. Each subject was then exposed to instruction in one of two groups. The subjects were then exposed to instruction in one of the two approaches for a period of six weeks. Following the first six week period each group was given instruction in the other approach.

The Two-Factor Mixed Design: Repeated Measures on One Factor, an analysis of variance technique, was applied to the data supplied by the judges at each of the four evaluation periods for purposes of testing the first six null-hypotheses. The resulting computations are reported in Tables 1 and 2.

Table 1 reveals that no significant difference existed when comparing the effectiveness of the two teaching approaches at the completion of the first instructional period of six weeks; therefore, the investigator failed to reject the first

null-hypothesis that states: there is no significant difference in the two teaching approaches at the conclusion of the first instructional period of six weeks. Table 1 also reveals that a significant difference at the .001 level existed when comparing the first and second evaluations--three weeks versus six weeks--and when comparing the interaction between evaluations and teaching approaches--six weeks. The investigator, therefore, rejected both null-hypotheses that state: there is no significant difference in the first and second evaluation period--three weeks versus six weeks, and there is no significant interaction between the two evaluations and the teaching approaches at the conclusion of the first instructional period of six weeks.

Table 2 reveals that no significant difference existed when comparing the effectiveness of the two teaching approaches at the conclusion of the second instructional period of six weeks; therefore, the investigator failed to reject the fourth null-hypothesis that states: there is no significant difference in the two teaching approaches at the conclusion of the second instructional period of six weeks. Table 2 also reveals that a significant difference at the .05 level existed when comparing the achievement of one group to another at the mid-point of the second instructional period. A significant difference at the .05 level also existed when comparing the interaction between the teaching approaches and the evaluations at the completion of the

second instructional period of six weeks. The investigator, therefore, rejected the null-hypotheses that state: there is no significant difference in the third and fourth evaluation periods--nine weeks versus twelve weeks, and there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the second instructional period of six weeks.

Table 3 is presented as a visual summary of Table 1 and Table 2 of the study. The reader can readily see that at the conclusion of each of the two instructional periods of six weeks each the two teaching approaches were not different significantly.

In an evaluation of the difference between evaluations in the comparison of the first instructional period of six weeks and the second instructional period of six weeks, Table 3 reveals that the highest acceptable level of significance, .001, was achieved at the completion of the first instructional period of six weeks whereas once the groups were transferred the significance diminished to the .05 level.

An additional observation of Table 3 indicates that in the comparison of the interaction between the two teaching approaches and the evaluations, there was a marked difference in the levels of significance. At the completion of the first instructional period of six weeks, the difference reached the .001 level of significance whereas at the completion of the second instructional period of six weeks the difference was only significant at the .05 level.

The Duncan's Multiple-Range Test was applied to the group mean scores for each of the four evaluations in order to make all possible comparisons between each evaluation period.

Table 4 reveals that a significant difference at the .001 level of significance existed only in two instances when comparing each evaluation period to every other evaluation period: the fourth evaluation period versus the third evaluation period; and the first evaluation period versus the third evaluation period.

Table 4 discloses that the greatest significant difference in the mean scores of the groups prevailed at the completion of the third evaluation period. Table 4 also reveals that there were no significant differences at the .001 level between the fourth and first evaluation periods; between the fourth and second evaluation periods; between the second and third evaluation periods; between the second and first evaluation periods.

Graph 1 is presented in order for the reader to further envision and to compare the mean scores of the two groups at the completion of each of the four evaluations.

The mean scores of each group at each of the four evaluation periods were subjected to the t test of significance for purposes of disclosing the difference between the two groups at each of the four evaluation periods. The results yielded by this statistical treatment are presented in Tables 5, 6, 7, 8, and 9.

Table 5 depicts that there was no significant difference between the mean scores of the two groups at the completion of the first instructional period of six weeks. Table 6 reveals that there was no significant difference between the mean scores of the two groups at the completion of the second evaluation period. Table 7 establishes that the difference between the mean scores of the two groups at the completion of the third evaluation period was significant at the .01 level. Table 8 reveals that there was no significant difference between the mean scores of the two groups at the completion of the fourth evaluation. Table 9 is presented as a summary of the  $t$  ratios recorded at each of the four evaluation periods which comprised the study as a whole.

Table 9 indicated that the greatest difference in the  $t$  ratio of the two groups was reached at the completion of the third evaluation period; that the second greatest difference in  $t$  ratio of the two groups was reached at the completion of the first evaluation period; and the smallest difference in the  $t$  ratio was reached at the completion of the second evaluation period. The only difference that was significant was during the third evaluation period.

An examination of the data presented in Graph 1 and in Tables 5, 6, 7, 8, and 9 led the investigator to reject in part the seventh null-hypothesis that there are no significant differences in the comparisons by two of the group

means being considered. The application of the Duncan's Multiple-Range Test to the mean scores of evaluation periods discloses that there were significant differences in the comparison of the fourth and third evaluation periods and in the comparison of the first and third evaluation periods. The application of the t test of significance to the mean scores of the groups during each evaluation period reveals that there was a significant difference between the two groups only at the completion of the third evaluation period.

The final presentation of the analysis of data is presented in Graph 2. This line graph reveals the mean scores of each subject at each of the four evaluation periods. It provides the reader with a simple visualization of each subject's progress at each of the four evaluations.

In Chapter V, the investigator presents the summary, conclusions, and recommendations for further studies.



## CHAPTER V

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDIES

#### Summary

The investigator presented an introduction to the present study in the form of an historical survey establishing the highlights in the history of acting and in the training of actors.

Authorities are in disagreement with respect to the origin of the modern theatre, but all agree that the ancient Greek theatre exerted a major influence upon the theatre practices of the western hemisphere. Many authorities state again and again that the western theatre had its beginning with the ancient Greeks, a theory which is reinforced each time the actor is referred to as a Thespian. Thespis, a playwright who acted in his own plays, is proclaimed as the first actor.

The personality associated with the Roman theatre is Roscuis, a slave who performed with such artistry that he was given his freedom from slavery. Following the Roman period in history and for some one thousand years amateur actors, whose names were not recorded, performed in one of

three types of medieval dramas--mystery, miracle and morality plays.

During the Renaissance the development of the Commedia dell' Arte enabled the actor to use improvisation as his means of projecting the playwright's intent. The Commedia dell' Arte produced many fine actors, but, more important, it served as a great influence in the development of one of the world's best known playwrights, Molière.

During the Elizabethan period, there were two prominent English troupes; these were the Lord Chamberlain's Men, whose leading actor was Richard Burbage, and the Lord Admiral's Men, whose leading actor was Edward Alleyn. Although the leading actors of each of these companies exercised a strong impact upon the general public of their day, the dominant personality associated with the Lord Chamberlain's Men was the playwright William Shakespeare whereas the outstanding individual associated with the Lord Admiral's Men was the playwright Christopher Marlowe.

In Shakespeare's day, an actor learned his craft in the theatre as a company apprentice. In England, women were not allowed to perform on the stage, and most troupes maintained three or more boys, sometimes as young as ten years of age, to play the female roles essential to the production. When the apprentice became twenty-one, he was given the option of either joining the company to which he had been apprenticed or of attempting to affiliate with another troupe.

It was not until the middle 1600's that women actually replaced the boy-actors of the Elizabethan theatre although a few women were reported to have been acting in the early 1600's.

Some of the early actresses of England were Anne Bracegirdle, Elizabeth Barry and Nell Gwynne. The outstanding actors of England between 1600-1800 were James Quin, Charles Macklin, Thomas Betterton, and David Garrick. At one time each of these men was acclaimed as England's greatest actor, but the most outstanding of these was David Garrick. It was through his superb acting and sound management of the Drury Lane Theatre that the English theatre was elevated to a position of international esteem. A half century later Edmund Kean stood supreme on the English stage, followed by Sir Henry Irving. England's acknowledgment of Irving's accomplishments is indicated by the fact that he was the first British actor ever to be knighted. This occurred in 1895.

France, like England, produced many remarkable performers during the 1600's and 1700's. Molière, more than any other Frenchman in the seventeenth century, was responsible for raising the standards of the French classical comedy to equal those of the French tragedy. Outstanding French performers were Michel Baron, Adrienne Lecouvreur, Francois Joseph Talma, Joseph Isadore Samson, Elisa Felix Rachel, Sarah Bernhardt, and Benoit Constant Coquelin.

The Italian performers worthy of mention in the development of acting are Eleonore Duse and Tommaso Salvini. During the nineteenth century, three Americans were internationally established as distinguished actors--Edwin Forrest, Edwin Booth, and Joseph Jefferson.

It was also during the early nineteenth century and continuing until the present time, that specific methods for the training of actors were established. The value of movement training in the education of actors is not new.

Francois Delsarte, a Frenchman, was the first to develop a science of aesthetics applicable to the study of movement. His philosophy was based upon a combination of two principles: the Law of Correspondence, which consists of the function of the body and its relationship to spiritual acts; and the Law of Trinity, which consists of the doctrine of eternal truth.

At the close of the nineteenth century, Constantin Stanislavski, Russian actor, producer and teacher, developed a method of acting which has influenced greatly stage acting in both Europe and in the United States of America.

In 1950, the Hungarian, Rudolf von Laban, wrote specifically for actors. His book, entitled The Mastery of Movement on the Stage, describes movement exercises designed to assist the reader in understanding principles of weight, space, and time as they relate to acting.

Through a study of past history and practices, it is recognized that the skill of the playwright and that of the actor are both important. The success of a play is in part dependent upon its author's ability to communicate ideas, experiences, emotions, or moods to an audience. The conveyance of information also depends upon the degree of skill, both verbal and nonverbal, of the conveyor--the actor. The player or actor expresses his nonverbal interpretation through the use of the entire body. Thus the importance of developing the actor's body as an instrument of expression has been given specific emphasis for over one hundred years.

By the twentieth century actors had developed one of two approaches to their acting skills and instruction: (1) the technical or mechanical school or (2) the psychological or creative school. Today, students of acting generally learn a combination of the two in public schools, colleges and universities, and in private training schools for actors. Stage movement may or may not be a part of the teaching of acting.

The present study was developed because of a strong desire on the part of the investigator to increase the acting student's knowledge of how he can best learn to use his body as an instrument of expression.

It was undertaken in an attempt to compare and to evaluate the relative effectiveness of two different approaches or methods to the teaching of movement for the beginning actor.

One approach was devoted to instruction in mime and in improvisations which permitted the use of the spoken word. The other approach was devoted to instruction in movement techniques and in improvisations which were primarily non-verbal in nature. The study entailed the use of fourteen undergraduate students who had registered for a course in Beginning Acting at the Texas Woman's University, in Denton, Texas, in the spring semester of the academic year of 1968-1969. The students were divided randomly into two groups, each comprised of seven subjects, who were exposed to both of the teaching methods for a period of six weeks each upon a rotational basis. The experimental period for this investigation was conducted from 1:00 P.M. until 1:50 P.M. for a total of twelve weeks or eighteen class periods. The acting performance of the subjects was evaluated at the mid-point and at the conclusion of each period of six weeks--a total of four evaluations. A panel of six judges rated the subjects during each of the four evaluation periods. The data were treated statistically, and, upon the basis of the findings, the investigator drew conclusions concerning the relative effectiveness of the two approaches followed in the teaching of movement for the beginning actor.

The purpose of the study was to test the following null-hypotheses: (1) there is no significant difference in the two teaching approaches at the conclusion of the first instructional period of six weeks; (2) there is no significant

difference in the first and second evaluation periods--three weeks versus six weeks; (3) there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the first instructional period of six weeks; (4) there is no significant difference in the two teaching approaches at the conclusion of the second instructional period of six weeks; (5) there is no significant difference in the third and fourth evaluation periods--nine weeks versus twelve weeks; (6) there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the second instructional period of six weeks; and (7) there is no significant difference in the comparisons by two of the group means being considered.

The investigator established the following limitations in conjunction with the development of the present study: (1) fourteen undergraduate students enrolled in a beginning acting class at the Texas Woman's University during the second semester of the academic year of 1968-1969; (2) an instructional unit in mime and in improvisations which permitted the use of the spoken word designed for a period of six weeks comprising eighteen class periods of fifty minutes each, and which was developed by the investigator and an instructor of beginning acting at the Texas Woman's University; (3) an instructional unit in movement techniques and in improvisations which were primarily non-verbal in nature designed for a period of six weeks comprising

eighteen class periods of fifty minutes each, and which was developed and taught by the investigator; (4) the fallibility of the six judges who evaluated the fourteen subjects; and (5) the fallibility of the testing instrument--the evaluation forms designed by the investigator.

The investigator found no previous studies which duplicated the present one. Selected studies that were closely related to the present investigation were reviewed and similarities and differences between each of the studies and the present investigation were noted.

Documentary sources of data employed in the development of this dissertation included theses, dissertations, reports of other related research studies, books, periodicals, and newspaper articles pertinent to all phases of its development. The human sources of data were comprised of faculty members in the College of Health, Physical Education, and Recreation and in the Speech Department of the Texas Woman's University, selected authorities in the fields of dance and drama, and fourteen women students who participated as subjects in the study.

Another documentary source which prompted the development of the present study was "A Pilot Study in the Teaching of Selected Movement Techniques and in Studies in Improvisation for Students Enrolled in Beginning Acting at the Texas Woman's University," in Denton, Texas.



This concern with movement training for the actor was also evidenced by the Stage Movement Committee of the National Dance Guild when, in 1967, it sent a questionnaire to members of both the National Dance Guild and of the American Educational Theatre Association as a means of determining the following information: (1) the existing approaches used in the teaching of stage movement; (2) the identity of the persons responsible for teaching stage movement; and (3) the feasibility of conducting a symposium concerned with the actor's needs in the area of stage movement. Additional research in the area of stage movement and the experience of using this approach for a period of three years in the teaching of a course entitled Movement for the Actor at Indiana University in Bloomington, Indiana, convinced the investigator of the value of undertaking a study in which the relative effectiveness of two different approaches to the teaching of movement for the actor might be examined and evaluated. Furthermore, a study of the relative effectiveness of two different approaches to the teaching of movement for the actor was deemed appropriate at this time because of the expansion of curricular offerings in stage movement in colleges, in universities, and in professional studios for actors.

The procedures followed in the development of this dissertation included: (1) preliminary procedures; (2) procedures followed in the development and presentation

of the two instructional units; (3) procedures followed in the selection and orientation of the subjects; (4) procedures followed in the development of the evaluation forms; (5) procedures followed in the selection and orientation of the judges; (6) procedures followed after the completion of the experimental period of the study; and (7) procedures followed in the preparation of the final report of the study as a whole.

Preliminary procedures were comprised of: (1) securing permission from the Chairman of the Department of Speech at the Texas Woman's University to work within that component of the University in order to conduct the experimental period of the present study; (2) surveying, studying, and assimilating information pertinent to all phases of the investigation from both documentary and human sources of data; (3) preparing a bibliography of all available documentary sources of data; (4) preparing a Tentative Outline of the study which was presented in a Graduate Seminar in the College of Health, Physical Education, and Recreation at the Texas Woman's University on January 8, 1969; (5) revising the outline in accordance with suggestions made by the Dissertation Committee and the participants in the Graduate Seminar; and (6) filing the revised and approved outline in the form of a Prospectus in the office of the Dean of Graduate Studies at the Texas Woman's University in Denton, Texas.

Procedures followed in the development and presentation of the two instructional units included: (1) making a documentary analysis of the available literature and of information obtained from interviews with selected colleagues concerned with movement for the actor; (2) classifying the methods of teaching movement for the actor into two main approaches or instructional units including instruction in mime and in improvisations which permitted the use of the spoken word, and instruction in movement techniques and in improvisations which are primarily nonverbal in nature; (3) establishing criteria for the development of these approaches into actual units of instruction; (4) establishing general and specific objectives for both instructional units; and (5) formulating the content for each lesson within each instructional unit.

The procedures followed in the selection and orientation of the subjects included: (1) soliciting the cooperation of the fourteen students who enrolled in a beginning acting course at the Texas Woman's University who served as subjects for the study; (2) dividing the subjects randomly into two groups of seven subjects each; and (3) orienting the students to all aspects of the present study on the first scheduled class period of their beginning acting course.

A thorough examination of the literature revealed that there was no existing evaluative instrument which would meet the specific needs of this study. In an attempt to develop

the best possible method of evaluating the students' progress during the experimental period of the study, the investigator constructed evaluation forms based upon the content of the instructional units. These evaluation forms were used by the six selected judges at the mid-point and at the conclusion of each six-week instructional period, to measure the acting performance of the subjects.

The procedures followed in the development of the evaluation forms were: (1) establishing criteria for the construction of the evaluation forms; and (2) constructing the evaluation forms.

The procedures followed in the selection and orientation of the judges were: (1) establishing criteria for the selection of judges; (2) selecting the judges according to the established criteria; and (3) orienting the judges to the purposes of the study, of the evaluations, and the approach to be used in scoring the evaluation forms.

The investigator then selected statistical techniques designed to test the significance of the relationship between the data collected during the experimental period. The statistical treatment was used to examine the null-hypotheses established for the study.

Following a thorough study of the various ways in which the statistical data obtained might be reported in the most valid, reliable and objective manner possible, the investigator selected the Two-Factor Mixed Design: Repeated

Measures on One Factor, an analysis of variance technique, as the most appropriate means of testing the first six null-hypotheses. The investigator then selected Duncan's Multiple-Range Test and the t test of significance for the testing of the seventh null-hypothesis.

Upon completion of the presentation, analysis, and interpretation of the data collected, the investigator adhered to the following procedures in writing the final report of the study; (1) developing and submitting each chapter to members of the Dissertation Committee for corrections, suggestions, and approval; and (2) presenting the revised report, including a synopsis of the data, conclusions, recommendations for further studies, a classified bibliography, and the appendixes to the Dissertation Committee for their final approval.

The statement of belief concerning the teaching of movement for the actor made by the teacher of the instructional unit devoted to mime and improvisations which permitted the use of the spoken word is a philosophy which is tied to Aristotle's use of mimesis and his Poetics. Scholars who work professionally with the classical Greek language interpret mimesis as "representation" although many drama and literary critics have misinterpreted the work as meaning "imitation." The noun mime is defined as "dramatic representation," and actors who perform mime are presenting selected actions representing specific aspects of life.

When an actor has reached an advanced degree of proficiency, he should be able to represent, with voice and body, those conditions set forth by the playwright and director. In order to do this, the actor must become aware of himself with respect to his potentialities in speech and in movement. He must also become aware of how he influences and is influenced by other performers as well as by the audience. "Know-thyself" applies to the actor just as it does to anyone else. The actor, however, must do this if he is to fully realize himself and express the characters that he represents to his audiences.

Upon these bases I use mime and improvisational techniques to make him aware of his natural movements, as natural rather than artificial movement is important on stage. This does not mean that movement need not be selective, but the selected movement must represent a natural response.

The ability to understand and to appreciate physical movement and its communicative and creative potentialities is as important for the student of acting as it is for the student of dance. Both kinds of students must learn to communicate and to relate to an audience as well as to others on stage. It is the basic philosophy of this writer that the best method of accomplishing these purposes is through knowledge and practice of the physical potential of the body, knowledge and practice of the elements of

movement per se, and applying these knowledges through the use of situational improvisations. All movement, regardless of purpose, consists of elements sometimes designated as dimension, dynamics, direction, contour, focus, level and tempo.

The better the acting student understands his body, whether it is the use of an arm, the flick of an eyebrow, the kicking of a leg, or the falling of the body to the floor, the better equipped he is to convey in words and movement the character which he desires to portray. The acting student needs training in diction and projection of voice, but if the body movement does not correspond with the tone or meaning of the words, his performance potentiality becomes limited.

The study of movement techniques, elements of movement and the participation in situational improvisations based upon these elements enables the actor to become critically aware of how and why his body moves and how he can best use it as a means of expression and communication.

By increasing his individual ability to stretch, to bend, to roll, to fall, et cetera, his body becomes better equipped to serve as an expressive instrument. By increasing his individual ability to understand the elements of movement, he becomes aware of movement in all of its aspects.

Prior to the instructional period of the present study, general objectives were developed for a course in

movement for the actor. The specific objectives were developed for each of the two instructional units taught during the twelve week experimental period.

Objectives may be immediate or remote. Some objectives may be achieved in a very short period of time whereas other objectives are reached at some future time. For purposes of clarity both the general and specific objectives were classified as: (1) knowledges to be acquired; (2) skills to be mastered; (3) attitudes and appreciations to be developed; and (4) habits and practices to be established.

The teaching progressions for the instructional unit devoted to mime and improvisations consisted of: (1) reactions to texture and weight; (2) reactions to feeling, smelling, hearing, and seeing; (3) reactions to mirroring the actions of another person; (4) reactions to extreme heat and cold; (5) reactions to imaginary objects that open and close; (6) reactions to weather and atmosphere; (7) reactions to a common objective and a character relationship; (8) reactions to walking through imaginary doors; (9) reactions to interaction with other members of the group; (10) reactions to hidden conflicts; and (11) reactions to counterconflicts. Exercises designed to aid the actor's movement were also a part of the instruction.

The teaching progressions for the instructional unit devoted to selected movement techniques and improvisations



which were primarily nonverbal in nature consisted of developing competency in body alignment and executing exercises designed to stretch and strengthen the body as an expressive instrument of movement. The improvisations presented in this instructional unit were concerned with:

- (1) the elements of space;
- (2) the elements of rhythm;
- (3) the abstract and expressive qualities of movement;
- (4) age differences in relation to the elements of space and time and the abstract and expressive qualities of movement.

The analysis and interpretation of the data was achieved by the application of the Two-Factor Mixed Design: Repeated Measures on One Factor; the application of the Duncan's Multiple-Range Test; the application of the t Test of Significance of the Difference Between Means; and a comparison of individual subject data. The data presented in tabular and descriptive form are limited to those scores yielded by the subjects who were present at each of the four evaluation periods. Preceding the first instructional period the subjects were randomly allocated to one of two groups. Each subject was then exposed to instruction in one of the two approaches for a period of six weeks, transferred, and were exposed to instruction in the other approach for the same duration of time.

The Two-Factor Mixed Design: Repeated Measures on One Factor, an analysis of variance technique, was applied

to the data supplied by the judges at each of the four evaluation periods for purposes of testing the first six null-hypotheses. The resulting computations are reported in Tables 1 and 2 of Chapter IV.

Table 1 reveals that no significant difference existed when comparing the effectiveness of the two teaching approaches at the completion of the first instructional period of six weeks; therefore, the investigator failed to reject the first null-hypothesis that states: there is no significant difference in the two teaching approaches at the conclusion of the first instructional period of six weeks.

Table 1 also reveals that a significant difference at the .001 level existed when comparing the first and second evaluations--three weeks versus six weeks--and when comparing the interaction between evaluations and teaching approaches--six weeks. The investigator, therefore, rejected both null-hypotheses that state: there is no significant difference in the first and second evaluation period--three weeks versus six weeks, and there is no significant interaction between the two evaluations and the teaching approaches at the conclusion of the first instructional period of six weeks.

Table 2 reveals that no significant difference existed when comparing the effectiveness of the two teaching approaches at the conclusion of the second instructional period of six weeks; therefore, the investigator failed to

reject the fourth null-hypothesis that states: there is no significant difference on the two teaching approaches at the conclusion of the second instructional period of six weeks.

Table 2 also reveals that a significant difference at the .05 level existed when comparing the achievement of one group to another at the mid-point of the second instructional period. A significant difference at the .05 level also existed when comparing the interaction between the teaching approaches and the evaluations at the completion of the second instructional period of six weeks. The investigator, therefore, rejected the null-hypotheses that state: there is no significant difference in the third and fourth evaluation periods--nine weeks versus twelve weeks and there is no significant interaction between the evaluations and the teaching approaches at the conclusion of the second instructional period of six weeks.

Table 3 in Chapter IV was presented as a visual summary of Table 1 and Table 2 of the study. The reader can readily see that at the conclusion of each of the two instructional periods of six weeks each, the two teaching methods were not different significantly.

In an evaluation of the difference between evaluations in the comparison of the first instructional period of six weeks and the second instructional period of six weeks, Table 3 reveals that the highest acceptable level of

significance, .001, was achieved at the completion of the first instructional period of six weeks whereas once the groups were transferred the significance diminished to the .05 level.

An additional observation of Table 3 indicates that in the comparison of the interaction between the two approaches and the evaluations, there was a marked difference in the levels of significance. At the completion of the first instructional period of six weeks, the difference reached the .001 level of significance whereas at the completion of the second instructional period of six weeks the difference was only significant at the .05 level.

The Duncan's Multiple-Range Test was applied to the group mean scores of each of the four evaluations in order to make all possible comparisons between each evaluation period.

Table 4 in Chapter IV reveals that a significant difference at the .001 level of significance existed only in two instances when comparing each evaluation period to every other evaluation period: the fourth evaluation period versus the third evaluation period; and the first evaluation period versus the third evaluation period.

Table 4 reveals that the greatest significant difference in the mean scores of the groups prevailed at the completion of the third evaluation period.

Table 4 also reveals that there were no significant differences at the .001 level between the fourth and first evaluation periods; between the fourth and second evaluation periods; between the second and third evaluation periods; between the second and first evaluation periods.

Graph 1 in Chapter IV is presented in order for the reader to further envision and to compare the mean scores of the two groups at the completion of each of the four evaluations.

The mean scores of each group at each of the four evaluation periods were subjected to the t test of significance for purposes of disclosing the difference between the two groups at each of the four evaluation periods. The results yielded by this statistical treatment are presented in Tables 5, 6, 7, 8, and 9, in Chapter IV.

Table 5 depicts that there was no significant difference between the mean scores of the two groups at the completion of the first instructional period of six weeks. Table 6 reveals that there was no significant difference between the mean scores of the two groups at the completion of the second evaluation period. Table 7 establishes that the difference between the mean scores of the two groups at the completion of the third evaluation period was significant at the .01 level. Table 8 reveals that there was no significant difference between the mean scores of the two groups at the completion of the fourth evaluation. Table 9 is

presented as a summary of the  $t$  ratios recorded at each of the four evaluation periods which comprised the study as a whole.

Table 9 indicated that the greatest difference in the  $t$  ratio of the two groups was reached at the completion of the third evaluation period; that the second to the greatest difference in the  $t$  ratio of the two groups was reached at the completion of the first evaluation period; and the smallest difference in the  $t$  ratio was reached at the completion of the second evaluation period. The only difference that was significant was during the third evaluation period.

An examination of the data presented in Graph 1 and in Tables 5, 6, 7, 8, and 9 led the investigator to reject in part the seventh null-hypothesis that there was no significant difference in the comparisons by two of the means being considered. The application of the Duncan's Multiple-Range Test to the mean scores of evaluation periods discloses that there were significant differences in the comparison of the fourth and third evaluation periods and in the comparison of the first and third evaluation periods. The application of the  $t$  test of significance to the mean scores of the groups during each evaluation period revealed that there was a significant difference between the two groups only at the completion of the third evaluation period.

The final presentation of the analysis of data is presented in Graph 2 of Chapter IV. Graph 2 reveals the mean scores of each subject at each of the four evaluations. It provides the reader with a simple visualization of each subject's progress at each of the four evaluations.

### Conclusions

The general results of this inquiry may be summarized in the following statements.

1. Both groups, regardless of the teaching approach--an instructional unit devoted to mime and improvisations which permitted the use of the spoken word and an instructional unit devoted to selected movement techniques and improvisations which were primarily nonverbal in nature--showed improvement at the conclusion of the first instructional period of six weeks.

2. There were no significant differences in the mean scores of the subjects in either of the two groups at the mid-point and at the conclusion of the first instructional period of six weeks.

3. Although not different significantly, the mean scores of the subjects exposed to the instructional unit devoted to movement techniques and improvisations which were primarily nonverbal in nature were slightly higher at both the mid-point and at the conclusion of the first instructional period than the mean scores of those subjects exposed

to the instructional unit devoted to mime and improvisations which permitted the use of the spoken word.

4. A significant difference between the mean scores of the two groups existed at the mid-point of the second instructional period: those subjects exposed to the instructional unit devoted to selected movement techniques and improvisations which were primarily nonverbal in nature showed an increase in their mean scores while those subjects exposed to the instructional unit devoted to mime and improvisations which permitted the use of the spoken word showed a marked decrease in their mean scores. The group of subjects exposed to the instructional unit of selected movement techniques and improvisations which were primarily nonverbal in nature had just completed the instructional unit in mime and improvisations which permitted the use of the spoken word.

5. The significant difference in the mean scores of the two groups at the completion of the third evaluation period indicates that the transfer of learning occurring from instruction in mime and improvisations which permitted the use of the spoken word followed by instruction in selected movement techniques and improvisations which were primarily nonverbal in nature was more desirable than instruction in selected movement techniques and improvisations which were primarily nonverbal in nature followed by



instruction in mime and improvisations which permitted the use of the spoken word.

6. There was no significant difference in the mean scores of either of the two groups at the completion of the second instructional period of six weeks. The mean scores, however, of the group instructed in selected movement techniques and improvisations which were primarily nonverbal in nature were higher than the mean scores of the group exposed to the instructional unit devoted to mime and improvisations which permitted the use of the spoken word.

An analysis of the weaknesses of the present study led the investigator to make the following observations with respect to the development of research designs of future studies which attempt to compare and to evaluate the relative effectiveness of two different approaches or methods to the teaching of movement for the beginning actor.

1. Significant differences may be evidenced in a course designed over a longer period of time, without group rotation, than the period utilized in the present investigation; i.e., one should probably follow the course of performance of a group of subjects over a longer time period.

2. Evaluation techniques such as the teacher made evaluation forms may not provide a suitable means for ascertaining acting performances.

3. A larger sampling may have yielded results indicating that one teaching method is better than another.

4. The number of and the background of the judges may not provide for the best means of evaluation.

5. An initial performance level should be ascertained for all subjects.

#### Recommendations for Further Studies

During the process of the development of the present study, the investigator became aware of the need for expanding the number of research studies currently available which are concerned with movement for the actor. The investigator recommends that the following studies be undertaken:

1. A study designed to develop valid and reliable techniques for evaluating acting performances--video taping, filming, and written evaluation forms.

2. A study designed to develop a valid and reliable paper and pencil test which would adequately evaluate the student's comprehension of movement principles associated with movement for the actor.

3. A study similar to the present investigation designed for a longer experimental period of time.

4. A study similar to the present investigation using a larger sampling.

5. A study similar to the present investigation omitting the device of group rotation.

6. A study similar in design to the present inquiry using advanced actors as subjects.

7. A study similar to the present inquiry using a control group of subjects who would not receive instruction in either of the two teaching methods.

8. A study similar in design to the present investigation using the teaching of beginning modern dance techniques as one approach and instruction in improvisations as the other approach.

## APPENDIXES

## APPENDIX A

THE EVALUATION FORMS USED AT EACH OF THE  
FOUR EVALUATION PERIODS

THE EVALUATION FORM USED AT THE MID-POINT OF THE  
FIRST INSTRUCTIONAL PERIOD--THREE WEEKS

Scale for Grading:

Excellent -- 5  
Good ----- 4  
Fair ----- 3  
Poor ----- 2  
Very Poor -- 1

Name of Judge \_\_\_\_\_

Date \_\_\_\_\_

PROBLEM I: A search for a contact lens

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L
1. Was she intent on searching?												
2. Was she convincing in her search?												
3. Was her statement made with her whole body?												
4. Was her statement made with only part of her body?												
5. Was she uncomfortably aware of the audience (judges)?												
6. To what degree was she successful in achieving her objective?												

THE EVALUATION FORM USED AT THE MID-POINT OF THE  
FIRST INSTRUCTIONAL PERIOD--THREE WEEKS

Scale for Grading:

Name of Judge \_\_\_\_\_

Date \_\_\_\_\_

Excellent -- 5  
Good ----- 4  
Fair ----- 3  
Poor ----- 2  
Very Poor -- 1

PROBLEM II: Watching a parade pass by

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L
1. Was she intent on what she was doing?												
2. Was she convincing in what she was doing?												
3. Was her statement made with her whole body?												
4. Was her statement made with only part of her body?												
5. Was she uncomfortably aware of the audience (judges)?												
6. To what degree was she successful in achieving her objective?												

THE EVALUATION FORM USED AT THE MID-POINT OF THE  
FIRST INSTRUCTIONAL PERIOD--THREE WEEKS

Scale for Grading:

Name of Judge \_\_\_\_\_

Date \_\_\_\_\_

Excellent -- 5  
Good ----- 4  
Fair ----- 3  
Poor ----- 2  
Very Poor -- 1

PROBLEM III: Moving a box 2'X3'X6' in size and weighing  
approximately 75 pounds

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L
1. Was she intent on moving the box?												
2. Was she convincing in what she was doing?												
3. Was her statement made with her whole body?												
4. Was her statement made with only part of her body?												
5. Was she uncomfortably aware of the audience (judges)?												
6. Were you aware of the weight of the box?												
7. Were you aware of the size of the box?												
8. Were you aware of a rhythmical action that strengthened the problem?												
9. To what degree was she successful in achieving her objective?												



THE EVALUATION FORM USED AT THE COMPLETION OF THE  
FIRST INSTRUCTIONAL PERIOD--SIX WEEKS

Scale for Grading:

Name of Judge \_\_\_\_\_

Date \_\_\_\_\_

Excellent -- 5  
Good ----- 4  
Fair ----- 3  
Poor ----- 2  
Very Poor -- 1

PROBLEM I: The rearranging of objects in a room  
(The subjects have been told to establish a character and  
while in character rearrange the furniture in an office.)

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1. Interaction with others														
2. Convincing in her movement														
3. Convincing in moving objects														
4. Maintenance of character														

THE EVALUATION FORM USED AT THE COMPLETION OF THE  
FIRST INSTRUCTIONAL PERIOD--SIX WEEKS

Scale for Grading:

Name of Judge \_\_\_\_\_  
Date \_\_\_\_\_

Excellent -- 5  
Good ----- 4  
Fair ----- 3  
Poor ----- 2  
Very Poor -- 1

PROBLEM II: The projection of emotion  
(Three subjects in each group have been told that they  
have strong feelings about the other three subjects.  
The other three do not know of this instruction.)

Hopefully in the overall picture, you will see one emotion that is outstanding.  
Circle the term that best describes this emotion.

Group One	Fear	Hate	Anger	Love	Joy	Disgust	Frustration	None	Other
Group Two	Fear	Hate	Anger	Love	Joy	Disgust	Frustration	None	Other

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1. General reaction to the situation														
2. Use of her whole body while reacting														
3. Use of facial expression														

THE EVALUATION FORM USED AT THE MID-POINT OF THE  
SECOND INSTRUCTIONAL PERIOD--NINE WEEKS

Scale for Grading:

Name of Judge \_\_\_\_\_

Date \_\_\_\_\_

Excellent -- 5  
Good ----- 4  
Fair ----- 3  
Poor ----- 2  
Very Poor--- 1

PROBLEM I: Moving sand in a wheelbarrow

(The subjects have been told to fill a wheelbarrow with sand  
and roll it to one side of the stage, returning with it empty.)

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1. Convincing in what she is doing														
2. Convincing in showing change of weight														
3. Use of her whole body while moving														

THE EVALUATION FORM USED AT THE MID-POINT OF THE  
SECOND INSTRUCTIONAL PERIOD--NINE WEEKS

Scale for Grading:

Name of Judge \_\_\_\_\_

Date \_\_\_\_\_

Excellent -- 5  
Good ----- 4  
Fair ----- 3  
Poor ----- 2  
Very Poor -- 1

PROBLEM II: Being a machine

(Subject A has been told to be a part of a machine.

Each subject [B,C,D, etc.] will enter, one at a time,  
and become a part of the machine.

Ex. A starts, B joins A and hopefully adds to A's machine,  
C joins A and B doing likewise, etc.)

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1. Convincing in her movements as a machine part														
2. Intent in her movement														
3. Interaction with others														

THE EVALUATION FORM USED AT THE COMPLETION OF THE  
SECOND INSTRUCTIONAL PERIOD--TWELVE WEEKS

Scale for Grading:

Name of Judge \_\_\_\_\_

Date \_\_\_\_\_

Excellent -- 5  
Good ----- 4  
Fair ----- 3  
Poor ----- 2  
Very Poor -- 1

PROBLEM I: Each subject has been told that she has broken a school rule which she feels has been unfairly imposed upon her. When the problem begins the students are entering the President's office in order to challenge the rule only to learn that he can not see them for a few minutes. They are told to go out in the hall and wait until the President is ready to see them. While they are waiting they realize that regardless of how they feel about the school regulation, a rule is a rule and they must accept the penalty for breaking the rule.

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1. Convincing in what she is doing														
2. Convincing in showing a change in attitude														

THE EVALUATION FORM USED AT THE COMPLETION OF THE  
SECOND INSTRUCTIONAL PERIOD--TWELVE WEEKS

Scale for Grading:

Name of Judge \_\_\_\_\_

Date \_\_\_\_\_

Excellent -- 5

Good ----- 4

Fair ----- 3

Poor ----- 2

Very Poor -- 1

PROBLEM II: All the subjects have been told that they are to arrange the chairs in a meeting hall. Half the subjects have been told that the chairs should be arranged for a vocal recital. Because of the location of the piano, down stage right, the chairs must be placed facing down stage. The other half of the subjects have been told the chairs should be arranged for a public speaker. Because the only outlet for a microphone is located stage left, the chairs must be arranged facing stage left. When the problem begins the subjects think they are all a part of the same group sponsoring a cultural event. It is through mime and movement that they learn that the meeting hall has been booked for two conflicting events.

SUBJECTS	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1. Convincing in what she is doing														
2. Interacting with others														

## APPENDIX B

### STATISTICAL FORMULAS USED IN THE STUDY

## STATISTICAL PROCEDURES

The mean scores of the subjects at each of the evaluation periods were achieved using the following formulas.

X = Raw scores of each subject at each evaluation period

p = Problems

q = Questions within the problems

j = Judge

$$\bar{X} = \frac{\sum X}{pqj}$$

The procedures followed in using the Two-Factor Mixed Design: Repeated Measures on One Factor are present in fifteen steps.<sup>1</sup>

- Step 1. After the experiment has been conducted, table the data.
- Step 2. Add the scores in each group for each evaluation period.
- Step 3. Obtain the sum of each group by adding the sums of the individual evaluations.
- Step 4. Add the scores for each subject in each group.
- Step 5. Square each score in the entire table (Step 1), and add these squared values to get a grand sum of the squared values.

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<sup>1</sup>James L. Bruning and B. L. Kintz, Computational Handbook of Statistics (Glenview, Ill.: Scott, Foresman, and Co., 1968), pp. 54-61.



- Step 6. Add the group totals (Step 3) to get the grand sum of the entire table.
- Step 7. Square the grand sum (Step 6), and divide it by the total number of measures in the entire table--i.e., the number of subjects times the number of measures per subject.
- Step 8. Computation of the total sum of squares ( $SS_t$ ); simply subtract the correction term (Step 7) from the sum of the squared scores (Step 5).

Between Subjects effects (Steps 9-11)

- Step 9. Computation of the between-subject sum of squares ( $SS_b$ ): First, square the sum of each subject's score (Step 4), and add these squared values. Then, divide this value by the number of evaluations given each subject. Then, subtract the correction term from the above value.
- Step 10. Computation of the effects of the teaching methods on overall performance ( $SS_m$ ): First, square the sum of each experimental group (Step 3), and divide these values by the number of measures in each experimental group. Then, add these quotients. Then, subtract the correction term from the above value.
- Step 11. Computation of the between-subjects error term ( $error_b$ ): Simply subtract the  $SS_m$  (Step 10) from  $SS_b$  (Step 9).

With-in Subjects Effects (Steps 12-15)

- Step 12. Computation of the within-subjects sum of squares ( $SS_w$ ): Simply subtract the  $SS_b$  (Step 9) from the  $SS_t$  (Step 8).
- Step 13. Computation of the sum of squares for evaluations ( $SS_e$ ): First, add the sums of Evaluation 1 (Step 2) for all experimental groups.  
Do the same for Evaluation 2  
Then, square each of these sums, and divide the products by the number of measures on which each sum was based.  
Then, subtract the correction term from the above value.

- Step 14. Computation of the sum of squares for the evaluations-by-methods interaction ( $SS_{\text{exm}}$ ): First, square the sums of each evaluation in each of the experimental groups (Step 2), divide by the number of measures on which each sum was based, and add these quotients. Then, from this value, subtract the correction term (Step 7),  $SS_m$  (Step 10), and  $SS_e$  (Step 13).
- Step 15. Computation of the with-in subject error term ( $\text{error}_w$ ): Simply subtract  $SS_e$  (Step 13) and  $SS_{\text{exm}}$  (Step 14) from the  $SS_w$  (Step 12).
- Step 16. All computations based directly on the data have been completed:
- $SS_t$  (Step 8)
  - $SS_b$  (Step 9)
  - $SS_m$  (Step 10)
  - $SS_{\text{error } b}$  (Step 11)
  - $SS_w$  (Step 12)
  - $SS_e$  (Step 13)
  - $SS_{\text{exm}}$  (Step 14)
  - $SS_{\text{error } w}$  (Step 15)

However, since the tests of significance (F-tests) are ratios of mean squares, we must compute these values. To do this, the degrees of freedom (df) for each of the components must be determined, as follows.

- df for  $SS_t$  = the total number of measures recorded minus 1.
- df for  $SS_b$  = the total number of subjects minus 1.
- df for  $SS_m$  = the total number of experimental groups minus 1
- df for  $\text{error}_b$  = the df for  $SS_b$  minus the df for  $SS_m$ .
- df for  $SS_w$  = the df of  $SS_t$  minus the df of  $SS_b$ .
- df for  $SS_e$  = the number of trials given each subject minus 1.
- df for  $SS_{\text{exm}}$  = the df for  $SS_e$  times the df for  $SS_m$ .
- df for  $SS_{\text{error } w}$  = the df for  $SS_w$  minus the df for  $SS_e$  minus the df for  $SS_{\text{exm}}$ .

Step 17. The mean squares are then computed as  $SS/df$ .

$ms_t$  (This value is not needed.)

$ms_b$  (This value is not needed.)

$$ms_m = \frac{SS_m}{df \text{ for } SS_m}$$

$$ms_{error_b} = \frac{SS_{error_b}}{df \text{ for } SS_{error_b}}$$

$$ms_w = \frac{SS_w}{df \text{ for } SS_w}$$

$$ms_e = \frac{SS_e}{df \text{ for } SS_e}$$

$$ms_{exm} = \frac{SS_{exm}}{df \text{ for } SS_{exm}}$$

$$ms_{error_w} = \frac{SS_{error_w}}{df \text{ for } SS_{error_w}}$$

Step 18. Table the final analysis as follows. The tests of significance (F-tests) are equal to

$$\frac{ms_e}{ms_{error_b}}$$

$$\frac{ms_e}{ms_{error_w}}$$

$$\frac{ms_{exm}}{ms_{error_w}}$$

Source	SS	df	ms	F	p
Total					
Between					
Methods					
Error <sub>b</sub>					
Within-subjects					
Evaluations					
Evaluations X					
Methods					
Error <sub>w</sub>					

The t test of a difference between means was achieved using the following formula.<sup>1</sup>

$$t = \frac{M_1 - M_2}{\sqrt{\left( \frac{\sum X_1^2 + \sum X_2^2}{N_1 + N_2 - 2} \right) \left( \frac{N_1 + N_2}{N_1 N_2} \right)}}$$

Duncan's Multiple-Range Test<sup>2</sup> for the statistical analysis for unequal numbers was achieved using the following formula.<sup>3</sup> The test was used in the present study to reach a comparison by two of the four evaluations.

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<sup>1</sup>J. P. Guilford, Fundamental Statistics in Psychology and Education (New York: McGraw-Hill Book Company, 1956), pp. 183-84.

<sup>2</sup>F. J. McGuigan, Experimental Psychology: A Methodological Approach (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964), pp. 173-78.

<sup>3</sup>The investigator has adjusted McGuigan's formula, designed for three groups to fit the design of the present study which had a total of two groups.

Sum of Squares

$$SS = \sum X^2 - (\sum X)^2 / n$$

$$S_e = \sqrt{\frac{SS_A + SS_B}{2(n-1)}}$$

$$df = N-1$$

$$R_p = S_{erp} \sqrt{1/n}$$

APPENDIX C

MEAN SCORES OF EACH SUBJECT AT EACH OF THE  
FOUR EVALUATION PERIODS

MEAN SCORES OF EACH SUBJECT AT EACH OF THE  
FOUR EVALUATION PERIODS

Subjects	Evaluation Period			
	First	Second	Third	Fourth
C	3.4999	3.6180	2.8888	3.4583
D	2.8333	2.9860	3.2499	3.8749
E	3.2666	3.0902	3.0777	3.2500
F	2.4785	2.4652	2.1388	3.3333
G	3.3184	3.0763	3.6110	2.8750
H	3.8666	3.9999	2.1388	3.2083
I	3.6999	3.3958	2.7499	2.9166
J	2.9518	3.6527	2.9166	3.2083
K	3.1555	3.3610	3.0277	3.7499
M	3.0999	3.4374	4.1388	4.1566
N	3.6222	3.2430	3.8333	4.0000

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