THE HISTORY AND DEVELOPMENT OF THE TEACHING OF
DRAMATICS AT INDIANA STATE TEACHERS COLLEGE FROM
1891 TO 1939

A Thesis
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the faculty of the Graduate School
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CHAPTER I

THE PROBLEM

Statement of the problem. It is the purpose of this study to show the gradual development in the teaching of dramatics at Indiana State Teachers College. The history of progress is studied through the research on programs on file, photographs, the Normal Advance, the Indiana Statesman, the Sycamore, production books in the Sycamore Players' office, and personal interviews, as well as catalogs and departmental reports. Emphasis will be placed on the history of the department through the development of physical plants, the teaching staff, and courses offered.

Importance of the study. Since there is no complete record of the growth of the teaching of speech at Indiana State Teachers College, the investigator felt (1) that a need for a compilation of its development existed; (2) that through this study further research may result.

Although this study covers a period ending in 1939, there are some references to the situation at the present. This is done because the present activity is a result, in many ways, of the developments which began in the period under discussion. Three factors that were most important in the progress of the department of speech are:
1. Physical plants. The facilities are traced from the rostrum in Chapel Hall to the Student Union Building completed in 1939. The advantages of modern staging in providing expansion in all phases of speech and drama are shown.

2. Faculty. The growth of the teaching personnel is disclosed from 1891, when a "reading" course was first offered under one member of the English Department, to the year 1939, when the Department of Speech consisted of five professionally-trained faculty members.

3. Administrative officers. The encouragement and cooperation of the administrative officers throughout the years is shown as a factor contributing to the development.

The advancement of speech and drama at Indiana State Teachers College has been spasmodic. It is important to note that during the first years of the college, speech and drama were extra curricular activities; with the growth of the college, however, they became a vital and independent department in the educational program.

This thesis discloses the importance of a carefully chosen faculty to insure the success of the department and emphasizes the results that such selection has produced.

Only about thirteen students were interested in drama in 1891. By 1939 the student body was intensely interested and approximately one hundred and fifty students were par-
The number of productions had increased from one show a year to three three-act plays, ten to fifteen one-act plays, and three major productions for Children's Theatre annually.

The progress from one speech course offered by the English Department is pointed out in contrast to the nine specialized theatre courses in the Speech Department of 1939.

The sharing of knowledge and talent between the college and the community are factors which add to the story. Through the drama and speech curriculum at the college, students are capably trained to teach or to participate actively in the many professions in theatre.

The investigator feels there is an increasing need for a complete record of the Speech Department's development. In the very short time since its inception, the department has become an integral part of the college and one of the strongest links with the community. Its proficiency in teaching and production has brought it national recognition, and as interest in drama continues to rise in the United States, the department will play an ever-increasing role in American theatre.
CHAPTER II

THE BIRTH OF TRAINING IN DRAMATICS AT INDIANA STATE NORMAL

The birth of training in dramas at Indiana State Normal was a quiet but auspicious event. When Indiana State Normal was founded in 1870, the purpose was training students to become teachers. No record appears of speech or dramatic activities until 1891. Miss Mary Moran, a Professor of English who first came to the college in 1895, states that there were a limited number of Shakespearean productions directed and produced by the English Department before 1891.1 In the annual catalog of that year, an explanation is given of the first course offered in the department of English pertaining to speech.

Reading, Rhetoric and Literature

The purpose of this course is viewed from two standpoints: one as an organized means of communication; the other as organized in a process of communication. This department is restricted to discourse interpretation. Special application of laws of method in discourse to advanced reading. This includes the mental process of interpreting all classes of discourse; prose, poetry, and oratory. Application of laws of style to oral expression.2

Only one speech course was offered according to this catalog. The only two members of the English faculty were

1 Personal interview with Miss Moran.

2 Indiana State Normal Catalog 1891-1892, p. 62.
William Wood Parsons, who taught English grammar and composition, and Arnold Tompkins, who taught reading, rhetoric, and literature.  

From 1892 until 1893 there were no changes in either faculty members or courses offered. However, in 1894 the Indiana State Normal Catalog shows an increase in faculty in the English Department. Miss Mary Anderson, Charles M. Curry, and Miss Alice Beckman were added. The latter two joined Mr. Tompkins in teaching reading, rhetoric, and literature.

Under the guidance of Charles Curry, who became a professor in 1895, dramatics cut its first tooth at Indiana State Normal. Under the co-directorship of Miss Mary Moran and Professor Curry the college students studied and read aloud excerpts from plays of Shakespeare.

In 1896 Mr. Curry and Miss Moran directed the class-day exercises, which included The Ten Culture Epochs of the World's History, and was open to the public. "Nearly all the senior class members of '96 took part." Mr. Curry and Miss Moran became the sponsors for this annual college

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3 Loc. cit.
4 Indiana State Normal Catalog 1894-1895, p. 75.
5 Indiana State Normal Catalog 1895-1896, p. 76.
activity. The Normal Advance made the following report:

... if class day exercises are any indication, the seniors of 1897 propose to keep in step with the age of progress. The exercises will include the services of Mrs. M. A. Aydelotte, a noted elocution teacher of the city. She has been busy drilling the characters and preparing the costumes. In all there will be seventy-five magnificent costumes. 7

It is therefore noted that not only were class day activities continuing, but the collaboration of an outside, trained person was secured. This is also the first note of the use of costumes.

In 1898 the students organized debating and literary clubs, indicating a prime interest in the field of forensics. The debates and oratory were held in Normal Hall, located in the Administration Building. During commencement week, drama seemed to come alive. In 1903 on June 20, in College Hall, the Music and English Departments joined in presenting two scenes from Hansel and Gretel. 8 Although Normal Hall was not conducive to dramatic productions (there were no wings, no dressing rooms, the stage was very shallow and the exits and entrances were at the rear), the Normal Advance stated that "... the stage was covered with roses and ferns and many colored lights." 9 This is the

7 Ibid., June, 1897.
8 Ibid., June, 1903.
9 Loc. cit.
first mention of any stage dressing or lighting effects.

Although the Shakespeare course added in 1903 was primarily to introduce the students to Shakespeare's writings, the classes also read aloud from the plays and studied the great play-producing activities of the sixteenth century.10

There were a few changes in the faculty in 1904. Miss Moran and Mr. Curry were still with the college and Rose Marian Cox and Alfred M. Henry were added to the English department.11

The first actual course in speech, Public Speaking, was offered in 1905. This course was probably prompted by the debating and oratory societies on the campus. The course was designed to include the writing and development of addresses. The delivery of the addresses during class periods was to enable the students to become aware of audiences. The course aided the students with pronunciation, articulation, and gestures, and encouraged them not to be self-conscious and embarrassed before an audience.12

Summary. The first speech course, Reading, Rhetoric,

10 Indiana State Normal Catalog 1903-1904, p. 49.
11 Indiana State Normal Catalog 1904-1905.
12 Indiana State Normal Catalog 1905-1906, p. 20.
and Literature, was first offered in 1891; the course in Shakespeare in 1895. These were followed by the class day exercises which began in 1896, the production of *Hansel and Gretel* in 1903, and culminated in 1905 by the addition of Public Speaking to the English curriculum. The English department faculty had grown from two members in 1891 to eight in 1905.
CHAPTER III

THE PERIOD OF ADOLESCENCE OF DRAMA AT INDIANA STATE NORMAL

The infancy of drama at Indiana State Normal was ended without mishap, and then began the impressionable period of adolescence. The year 1906 brought about changes for the English department because a new branch was originated, the Reading and Public Speaking Department. James L. Lardner was appointed Head of the Department with Miss Moran as assistant. In 1907 the curriculum consisted of four courses: (1) Interpretive Reading and Story Telling, (2) Public Speaking, (3) Oratory and Debate, (4) Parliamentary Laws and Extemporaneous Speaking.¹

There were periods during the early college years when the dramatic and speech activities did not function. One of the longest of these periods was from 1907 to 1911. However, in 1911 a course in Bodily Expression was added to the Reading and Public Speaking Department, which was a branch of the English Department. This course, according to the summary in the catalog, corresponds to the present acting course at Indiana State Teachers College. Gestures were studied and practiced. The differentiations of character through varying expressions and the study of the

¹ Indiana State Normal Catalog 1907-1908, p. 47.
principles of dramatic structure were taught.

The debating and literary societies were still holding a prominent place in the campus activities. In 1913 the Philomathians, the girls debating society, was interested not only in debating but in drama as well, and decided to produce a play. In 1914 they achieved their desire and gave the play, *Three Girls From School*. The play was produced in the Normal Training School Auditorium, in the building now known as Stalker Hall. The production was directed by Miss Marjorie Cuppy, who was an instructor in the Literature Department and was the adviser of the Philomathians. The organization voted that such a production become an annual affair.²

Although the college did not have an organized dramatic group, the group was alert, and witnessed productions of traveling companies. One of these companies that had international reputation was the Ben Greet Woodland Players, known for its presentations of Shakespeare. On June 7, 1916, the Ben Greet Players presented *Hamlet* in College Hall. *Hamlet* was played by a woman, Miss Elsie Herndon Kearn.³

Other departments of the college offered courses per-

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³ Ibid., June 13, 1916.
aining to drama. The Physical Education Department offered a course in Pageantry, and each student wrote an original pageant, of which one was produced each semester.\(^4\) Also in 1916 the History Department presented an historical drama written by one of its members, W. O. Lynch. The drama was produced December 9, 1916, in College Hall. The actors were selected from the student body and the faculty members of the college. Since 1916 was the centennial of Indiana the drama was made up of scenes of the state's development from 1816 to 1865.\(^5\) The Normal Advance made the following comment about the production:

\[\ldots\text{ Various departments of the college took part in the production. The stage furnishings were provided by the manual training department, the costumes were provided by the domestic science department.}^{6}\]

The physical plant of the college at this time offered poor facilities for dramatic productions. The Normal Advance mentions this fact when the Philomathians produced their annual play in 1917.

\[\ldots\text{ How much a Student Building would have helped the society when producing this play. There was quite a little difficulty in obtaining the Normal Training}\]

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\(^4\) Indiana State Normal Catalog 1916-1917, p. 50.


\(^6\) Normal (Terre Haute, Indiana) Advance, December 9, 1916.
School stage owing to the fact that another play was being given by the children of the school. 7

The college did not sponsor a dramatic club, and there were not adequate facilities to provide accommodations for all groups producing dramatic work. The productions had to be held in either the training school auditorium which seated only three hundred, or in Normal Hall in the Administration Building which seated a thousand but was not conducive to producing plays, as previously explained.

In 1919 the Reading and Literature Department was changed to the Oral English and Public Speaking Department. 8

The junior faculty in 1920 became interested in dramatics and produced a play for the student body on Thursday afternoon, February 26, 1920, in College Hall. The cast included Miss Eva Davis, Mr. N. O. Braden, Mr. Birch Bayh, Miss Lillian Sanger, Mr. Charles Roll, and Mr. Walter Shriner. The latter two are still members of the faculty. 9

A course entitled Dramatics was added to the curriculum in 1920 with Mr. Bacon as instructor. 10 Although Miss Mary Moran stated that there were class plays given before-

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7 Ibid., February 27, 1917.
8 Indiana State Normal Catalog 1919-1920, p. 50.
10 Indiana State Normal Catalog 1920-1921, p. 89.
1921, no evidence was found concerning them until that time. It was announced that the senior class of 1921 would produce the play *Nothing But the Truth*. The audience was by invitation and the play was directed by a student and produced in College Hall.¹¹

The Shakespeare Playhouse Company, a New York traveling group, was a guest of the college on December 7, 1921, and produced Eugene O'Neill's play *Beyond the Horizon*. The *Normal Advance* made the following comments:

... The company is from New York with Frank McEnter as the director. Many of the audience displayed a tendency to laugh at tragic moments that was indicative of the inability to appreciate serious drama.¹²

**Summary.** In 1906 a branch of the English Department was established entitled the Reading and Public Speaking Department. To Public Speaking were added three new courses: Interpretive Reading and Story Telling, Oratory and Debate, and Parliamentary Laws and Extemporaneous Speaking. Bodily Expression was added in 1911, and in the same year the Philomathians, a girls' literary club, produced their first play. The first outside drama was brought to the campus in 1916 by a traveling company.

In 1916, too, other departments of the college began

¹¹ *Normal* (Terre Haute, Indiana) *Advance*, May 4, 1921.
to take an interest in dramatics. The Physical Education, Department instituted a course in Pageantry and the History Department presented an historical drama in commemoration of Indiana's centennial.

In 1919 the Reading and Literature Department became the Oral English and Public Speaking Department. The junior faculty showed interest in dramatics by producing their own play. In 1920 the senior class presented *Nothing but the Truth*. In 1921 a traveling company brought Eugene O'Neill's *Beyond the Horizon*; a fifteen year period of adolescence had come to an end.
CHAPTER IV

THE PERIOD OF YOUTH IN DRAMA AT INDIANA STATE NORMAL

The dramatic activity at Indiana State Normal had increased by 1922, but the development had been irregular. When Miss Ethel Daum accepted the position as Assistant Professor of the Public Speaking and Reading Department in 1922, the college little realized what great advancement in the field of speech and drama she would help bring about. Miss Daum, before her position with the college, was head of the English Department in the Linton High School.¹

Immediately upon her arrival she began teaching the Dramatics class. Under her direction the class began rehearsals of one-act plays to be presented at the end of the spring term.

... The dramatics class will present their first play in Normal Hall March 17. The class has been divided into two groups. Half of the class will be actors and the other half will aid in the staging. The show will begin at 8:00 and admission will be 10 cents.²

Miss Daum was interested not only in teaching her students good drama but also in having them see drama. She arranged for her students to see plays and movies that came.

¹ Normal (Terre Haute, Indiana) Advance, January 3, 1922.
² Ibid., March 7, 1922.
to Terre Haute. On March 28, 1922, she took them to see, John Barrymore in *The Great Lover.* But her interests went beyond her own classes in the college. She became interested in the dramatic productions of the Indiana Normal Training School, and in the spring of 1922 she directed plays for them.

It was through the efforts of Miss Daum that the college agreed to give one credit to the students participating in the class-day play. It is therefore recorded that in 1922 extra curricular dramatics became an actual part of the educational system of Indiana State Normal. It was also through her inspiration that a Student Night was originated. This was to include skits given by each of the fraternities and sororities on the campus. Thus in March, 1923, under the auspices of the Y. W. C. A. and Miss Daum, the Gamma Gamma Sorority won first place at the initial Student Night. It was the hope of Miss Daum, the Y. W. C. A., and the college that this would become an annual affair. During the summer of 1923 Miss Daum received a leave of absence for further study at Columbia University.

The year 1924 was a great year for the drama students

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4 *Normal* (Terre Haute, Indiana) *Advance*, June 6, 1922.
6 *Indiana State Normal Catalog 1923-1924*, p. 143.
of Indiana State Normal. With the return of Miss Daum and with the backing of the English Department, a dramatics club was organized.

At last State Normal has a real alive Dramatic Club. This is a result of the vigorous organization which has appeared upon the surface of school affairs within the last few weeks. Mrs. Hazel Crawford is President, Mr. Van Buren and Miss Hartman have had previous dramatic experiences, and they were charter members. Vice President is Pauline Witty, Secretary is Miss Thompson, and Treasurer is Rudolph Moor. A constitution and by-law committee was chosen. Membership for a while will be only the dramatics class. This club will make one public performance a year.7

The organization decided to have weekly meetings at which time there would be a program for the entertainment of the members.8

With the founding of the Sycamore Players, the name the group selected, dramatic activities began to flourish on the campus.9 The Dramatics class with Miss Daum continued its plays at the end of each term.

The first year of the Sycamore Players was a busy one. The group gave a benefit show and sold tickets so that they might pay for a page in the Sycamore, the college yearbook.10 The members of the Sycamore Players also wrote

7 Normal (Terre Haute, Indiana) Advance, February 27, 1924.
8 Ibid., March 6, 1924.
9 Loc. cit.
10 Ibid., May 29, 1924.
original monologues and read them between the acts when Miss Daum's Dramatics class gave their term plays on June 5, 1924.11

The first major production planned by the Sycamore Players was Goldsmith's *She Stoops to Conquer*. All of the members of the organization participated either in the cast or on the executive staff. The directors were Professor Rose Marian Cox and Mr. V. R. Mullins, faculty from the English department. The production was to be presented on April 17, 1925.12

At the same time that rehearsals were being scheduled for the major production, Miss Daum was rehearsing her Dramatics class on four one-act plays, and the Training School was presenting original plays on the prevention of tuberculosis for a high-school contest sponsored by the Tuberculosis Association of America.13

The four one-acts were produced on April 10 and the original plays were produced on April 2.14 However, the Sycamore Players production of *She Stoops to Conquer* did not go on the boards. An announcement in the *Advance* explained

the situation:

The Sycamore Players definitely decided to give up the production. It was necessary to make changes in the cast the last few weeks; in fact so many changes were necessary that the play had to be given up. However the club is planning to stage a big "come back" early next fall.  

The organization still held meetings and on May 27, 1925, five new members were added to the club. It was proposed and voted that the organization disband during the summer of 1925.

The Sycamore Players engaged in little activity until March 1926. Then the Players gave three one-acts in College Hall and charged an admission fee of 25 cents. The money was used to buy a new Chapel Hall curtain.

In 1927 the Sycamore Players produced George P. Baker's You and I before a large audience in College Hall. The Normal orchestra played for the performance.

The Players were now beginning to enlarge their activity both professionally and socially. Delegates were sent to participate in the Northwestern Little Theatre Tour-

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15 Ibid., April 16, 1925.
16 Ibid., May 29, 1925.
17 Ibid., June 25, 1925.
18 Ibid., March 18, 1926.
19 Ibid., February 24, 1927.
nament in Chicago. Plans were made for a banquet to be held on May 21, 1927, at the Woman's Department Club. The alumni were invited and guests were asked to wear costumes of stage characters.

The completion of the new gymnasium in 1928 was an event the Players looked forward to with a great deal of pleasure. The gymnasium had a large stage, and at last they had a place of the proper size for their productions. April 7, 1928, was the day of dedication. Will Rogers, the famous humorist, was chosen as the speaker of the day.

The senior class of 1928 was the first to have a production on the new stage. There was no set, but the play, *She Stoops to Conquer*, was a great success. The director, Professor R. V. Mullins, was voted to be the director of class plays each year from then on.

During the summer of that year there was an original one-act play contest. A cup was given to the winner. The entrants were Sycamore Players, Alpha sorority, Gamma Gamma sorority, and the Forum fraternity. The date set for the performance was August 21, 1928. The cup was won by the

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Alpha sorority.  

The fifty-ninth anniversary of the college was celebrated in 1928, and Kenneth Gantz's *Eternal Dawn* was presented. The production was sponsored by the Sycamore Players and the cast was chosen from the entire school. The Art, Physical Education, and the Industrial Arts Departments helped with the production.

Two courses were added to the school educational program in 1929. One of the courses was in the English Department and the other was in the Art Department. The course in the English Department was called Play Production.

The purpose of this course is to prepare high school teachers of English for meeting practical problems in the field of amateur dramatics. It considers such subjects as supply and choice of materials, conduct of rehearsals, designing and constructing of scenery, and stage lighting.

The other course was in the Art Department. It was called Theatre Design.

A study of design and color applied to stage scenery, costumes, and furnishings, and stage lighting. Decorating and lighting a miniature stage. Some attention will be given to the history of stage design and theatre arts; also pageantry.

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26 *Indiana State Normal Catalog 1928-1929*, p. 166.

On March 14, 1929, the college officially changed its name from Indiana State Normal to Indiana State Teachers College.28 In April of the same year Oren W. Ellingsworth wrote and directed a play entitled Marlita. Rehearsals were held in College Hall, but the production was given at the Hippodrome Theatre on April 12, 1929.29 Also in the same year an independent dramatics organization of the city presented Ibsen's A Doll's House in the college gymnasium.30 On Founder's Day the faculty gave the play Icebound, directed by Miss Daum, who also played the leading female role of Jane. Mr. Mullins also took part.31

A great addition to the Sycamore Players was Rolla Farmer, who wrote and produced several interesting plays while at the college. Mr. Farmer was active in all phases of theatre. He was a graduate of North Shore Theatre Guild School in Evanston, Illinois. He acted in many productions and wrote several plays and Sycamore Revue skits, and took part also in the weekly half-hour dramas the Players presented, beginning in November, 1930, over radio station

28 Indiana State Normal Catalog 1929, p. 2.
29 Normal (Terre Haute, Indiana) Advance, March 21, 1929.
30 Loc. cit.
31 Ibid., December 18, 1929.
In March of 1930 he directed the Sycamore Players, production of *The Passing of the Third Floor Back*. Admission was 35 cents. Later, in 1934, Mr. Farmer designed the curtains in the Sycamore Playhouse.

Activities of the organization were rather limited during the later part of 1930 till the winter term of 1933. The Student Council and the Sycamore Players originated the Sycamore Revue that year. The Players began working on a one-act play that would be entered in the Revue and also started rehearsals on a three-act play. The Revue was scheduled for June 13, 1930, and the money taken in was to be applied to the fund for buying a new organ. The Players also presented Ibsen's *Hedda Gabler* in the gymnasium June 8, 1930. Miss Muriel Mattox directed.

The Stratford Players under the direction of Frieda Bedwell started summer productions at the college in 1933. The Stratford Players were a group of students on the campus who were interested in dramatics. The first presentation was *Twelfth Night* on June 27 and *Hamlet* the latter part of July. Miss Ruth Butts, who is at the present time on the

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35 *Loc. cit.*
faculty, played the lead in both plays.36

The Sycamore Players not only gave productions during the college year but also gave social events that are worth mention. In November of 1933, under the presidency of Blanche Sherfey, the organization held a social meeting, and the members came in costumes of characters from novels and plays. The Sycamore Players decided at this meeting that the club should provide work for those members who were interested in makeup, sound, directing, and constructing scenery.37

The first Campus Revue was held in 1933, sponsored by the Sycamore Players. All campus organizations were to enter an original act and a trophy was given to the winner. There were three judges, one representative from Community Theatre of Terre Haute and the other two from the college faculty. The first trophy was the gift of Mrs. Hazel Tesh Pfennig. Each act lasted fifteen minutes. The trophy, if won by the same organization for three consecutive years, became the property of that group. In 1933 the Alpha sorority won first and the Gamma Gamma sorority won second. The production was held in the gymnasium.38

36 Ibid., June 21, 1933.
37 Ibid., November 1, 1933.
38 Ibid., December 6, 1933.
Summary. In 1933 there were varied dramatic activities on the campus. There were the Sycamore Players productions, the Sycamore Revue, and the newly-organized Campus Revue. The eighteen years since the arrival of Miss Ethel Daum in 1922 had brought about many changes in speech and drama at the college. Miss Daum's progressiveness and all-inclusive interests in theatre were first evidenced in the creation of Student Night in 1923.

The organization of the Sycamore Players in 1924 marked a great step forward. In 1925, the Dramatics class began its series of monthly plays. In 1927 the Players were represented at the Northwestern Little Theatre Tournament.

In 1928 the new gymnasium was completed and the next year the senior class presented *She Stoops to Conquer*. In 1929 the Art Department added Theatre Design to its curriculum, and the English Department instituted a course in Play Production.

Rolla Farmer, who came to the college at the end of the decade, made many valuable contributions to the Sycamore Players. In the fall of 1930 the Players took on the responsibility of weekly half-hour dramas over station WBOY, and in 1933 organized the first annual Campus Revue. In the same year the Players, with the Student Council, originated the Sycamore Revue, and also produced *Hedda Gabler*. The Players were an integral part of dramatic development during this period and lead theatre activities on the campus.
CHAPTER V

PROGRESS

The period of adolescence was a long and arduous span in the growth of drama at Indiana State Teachers College. It was not until the fall of 1934 that the Sycamore Players became a really live organization. There had been productions, to be sure, but there had never been anyone who was professionally qualified to direct the organization's activities. The early instructors were trained to teach the academic English courses but none of them had training in dramatics or theatre. It was true that the English Department and the college wanted a dramatics group, but a teacher trained in the work of the theatre was not to be found on the faculty.

President Ralph N. Tirey, before accepting his position at the college, had been superintendent of the schools at Bloomington, Indiana, the home of Indiana University. It was there that he came to know the work of Robert William Masters and Mrs. Lillian Decker Masters, both Indiana University students of theatre. Mr. Tirey, always alert to progressive ideas and to educational achievement, had watched Robert Masters through his college career and his subsequent graduate work with the University Theatre and the Bloomington schools. When Mr. Tirey came to Indiana State
Teachers College he saw the need for Mr. and Mrs. Masters.
The college had a dramatics organization, but needed the
inspiration, guidance, and vision which he felt Mr. and Mrs.
Masters had, and would be willing to share with the Sycamore
Players and Indiana State Teachers College. In the inaugural
address of Mr. Tirey he states the importance of the fine
arts and the necessity for them in the college curriculum.

... This curriculum must embody those experiences
which have to do with the expression and appreciation of
thought, feeling and beauty. These experiences will
lead the prospective teachers into the fields of music,
art, language, drama, literature, and physical educa-
tion. These are the fields that lift us out of the
drabness and stern realities of the physical world and
make living a joy and a thing of beauty. The teacher
training institution of the future must give a larger
place in the curriculum to the materials in the field of
aesthetics and language.1

Mr. Masters had received his Bachelor of Arts and
Master of Arts degree from Indiana University, and Mrs.
Masters had received her Bachelor of Arts degree from the
same institution. They were planning a summer abroad to
continue their studies of theatre, but Mr. Masters first
accepted the opportunity of coming to Indiana State Teachers
College.

When Mr. Masters came to Indiana State Teachers
College, he was placed in the English Department as an in-
structor in Dramatics, Speech, and Journalism. Mr. Masters

1 Ralph N. Tirey Inaugural Address, January, 1934.
began immediate activity, and at the first tryouts on September 13, 1934, the organization decided to adopt a new policy and invite musicians and dancers to join the Players. There was a 25 cent tryout fee for each applicant and a 10 cent charge for spectators. The tryouts were a first important step in discovering talent and real theatrical ability on the campus.

Plans were formulated for both the Sycamore Revue and Campus Revue, all-student activities, which Mr. Masters directed. Awards based both on audience and judges' decisions were made for the Campus Revue. Interest was stimulated. Competition raised the standards of production and the growing interest drew more and more of the student body to creative and practical work in theatre.

Mr. and Mrs. Masters were not only interested in producing plays but also in building the drama, journalism, and speech departments at the college and originating activities for the students which would give them extra-curricular activity in many phases. Mr. Masters immediately drew up a plan for a well-rounded speech department for the college which would separate the work from the overburdened English department. Filled with many ideas for the work of the

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college, the Masters concentrated on new and interesting activities for the students.

Students were encouraged to attend theatre performances and conferences in other towns. Interest was aroused in original play writing, and experimental productions were encouraged. Mr. Masters designed and arranged for the remodeling and decoration of the ancient basement room, once the old college bookstore, into a class-room theatre. This practical little theatre has become a scene of experimental and creative work in theatre at the college. The wall contains autographs of celebrities who have visited the college.

Mr. Masters brought recognition to the college by writing and directing a radio program presented annually over WSM at Nashville, Tennessee. In one short year, the theatre activities at Indiana State began to attract more than state-wide notice.

Mr. Masters realized that organization was one of the most important factors of any group. He knew that the Sycamore Players must set up a business staff before the organization could become a self-supporting group, and he firmly believed that a dramatic organization in a college could do three things: (1) provide wholesome and educational entertainment for students, faculty, and townspeople, (2) develop and train students in all the arts of play produc-
tion and theatre work, and (3) manage to be self-supporting and make theatre activities a business-like as well as an educational training medium. So it was in November, 1934, that a business manager was chosen and season tickets were sold.

The Players decided to present three shows a year. They announced tryouts for The Patsy, which was to be the first play directed by Mr. Masters at Indiana State Teachers College. They planned to present it November 21 and 22, Ghosts, January 17 and 18, She Stoops to Conquer, February 28 and March 1, and Always Count Ten, the latter part of the year. This was the first year that such advanced plans had been made and the first time also that season tickets were offered for sale to the public. All performances were to take place in the gymnasium at 8:00 P. M.

The gymnasium stage was very small, and there were no dressing rooms other than the regular athletic locker rooms in the basement. The lighting equipment was very limited. There were no spots other than temporary ones hung from the rafters for the performances. The acoustics were not good and the seating consisted of uncomfortable wooden bleachers and folding chairs. The stage was situated at the north end

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4 Ibid., October 4, 1934.
5 Ibid., November 7, 1934.
of the basketball court, while the audience sat on folding chairs on the gymnasium floor and wooden bleachers on the east and west side of the gymnasium. Although the gymnasium was not entirely adequate for the productions, the standards of good theatre were kept alive.

The Patsy was as nearly a professional production as possible in the circumstances. The Statesman printed the following item:

New scenery has been purchased by the Sycamore Players and will be used for the first time tonight. The scenery arrived Monday A. M. and technicians worked until late in the afternoon so the stage would be ready. The new sets will enhance the appearance of the stage. For the first time the Players will use professional scenery. The equipment includes a complete interior, exterior set and front curtain. The cardboard sets were purchased to decrease the cost of production. The Patsy will be complete with the college orchestra playing selections under the direction of Dr. Lawrence Eberly.

Immediately after the success of the first play, tryouts were held and rehearsals begun for the second production of the year, Ibsen's Ghosts. It is important to note that Mr. Masters inaugurated immediately the idea of presenting some classic plays, in contrast to the simple, sometimes trite plays which amateur groups often feel is the only kind they dare attempt. Rehearsals were held in the Sycamore Playhouse, the transformed room which has been described. Amazing things were done in the way of home-built

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6 Ibid., November 21, 1934.
stage equipment in this little playhouse, and unusual and professional effects were attained.\(^7\)

Mr. Masters and the Players engaged the aid of the Art Department and of Miss June Rynerson for their second production, and the Scene Design class painted and decorated the set. Special lighting effects were obtained from the Indianapolis Stage Equipment Company, and authentic costumes were rented from the New York Costume Company in Chicago. Special programs were printed for the production and again Dr. Eberly and the orchestra furnished music for the performance.\(^8\)

The tryouts for the final Sycamore Players season play, Goldsmith's *She Stoops to Conquer*, were held in the middle of January, 1935. Again the Scene Design class aided by determining the proper settings and by painting furnishings for the stage.\(^9\) A special matinee for the city high schools was given.\(^10\) This was a new idea and met with such approval from college and city school administrators that the Sycamore Players, in the latter part of 1935, decided to plan one production per season designed for

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7 Personal interview with Dr. Masters.


school audiences.

The fall semester of 1934 was definitely a prosperous time for the drama students at Indiana State Teachers College. Not only were three Sycamore Players productions scheduled for the year but in February 1935 the Old Globe Players brought four Shakespearean plays to the college. 11

In 1935 the College Bulletin contained a paragraph concerning dramatic activities at the college.

The classes in dramatics offer instruction in the field of dramatic art. In addition to the plays presented by these classes in the Little Theatre, which has been fitted for its work, the Sycamore Players present at least three plays during the year. During the past year The Patsy, Ghosts, and She Stoops to Conquer were presented by the organization. Always Count Ten was also given later in the year. Any student is eligible for tryouts in these productions. 12

Mr. Masters had filed a petition for a chapter of Theta Alpha Phi, national honorary dramatic fraternity, to be located on the campus. On Wednesday, May 14, 1935, word was received from A. C. Cloetingh, the national secretary, that the charter for the establishment of a chapter had been granted to the college. 13 Only highly accredited colleges and universities doing outstanding work in the field of drama are allowed such chapters.

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11 Loc. cit.
12 Indiana State Teachers College Bulletin 1935.
Therefore on June 4, 1935, Dr. Lee Norvelle from Indiana University initiated thirteen charter members of Theta Alpha Phi at Indiana State Teachers College. The charter members were Virginia Adams, Virginia L. Adams, Barbara Crawford, Frank Fessenden, Melvin Riggs, Ancil Smith, Joe Wagner, Lazelle Woodruff, James Hawker, Paul Bartholome, Helen Lackey, Professor June Rynerson, and Professor Virginia Scobee.14

The initiation was held in the Playhouse in the basement of the Administration Building. There were, at that time, four chapters in the state of Indiana; (1) Indiana University, (2) Purdue University, (3) Franklin College, and (4) Indiana State Teachers College.

The national fraternity, since 1912, has sponsored a fraternal magazine called The Cue. Each fraternity sends in news and pictures of activities of their chapter, and articles are published by famous and experienced theatre people.15

Mr. Masters became interested in the dramatic work of the Laboratory School, which had shown little interest and limited activity before 1935. Through Mr. Masters' efforts the Laboratory School students came to have theatre

14 Loc. Cit.
15 Personal interview with Dr. Masters.
productions of their own, and some students returned to work with the college and the Sycamore Players after their graduation.

The college tryouts for membership in the Players were held in the first part of September, with the customary twenty-five cent fee, and thirteen pledges were accepted. The group was then planning the annual Campus Revue.

In November, 1935, tryouts took place for the Sycamore Players final major production, O'Neill's *Beyond the Horizon*. The performance date was set for January 29 and 30, 1936, in the gymnasium. Publicity was released for the production and pictures of Kenneth Payne and Robert Perkins, who were acting in the play, appeared in the *Statesman*. Arthur Hill and the Laboratory School orchestra provided the music for the production.

The O'Neill play occasioned some hesitation on the part of the college audience. The student body was not accustomed to heavy drama and their first reaction was ridicule. This same situation prevailed in 1921, as shown on page thirteen of this thesis. The Players had to impress rigorously on them the sincerity of the acting and staging, and the significance and value of good drama. After a hectic first-night performance the student audience settled down to an interested appreciation.

On April 22 and 23 the Sycamore Revue was staged
under the supervision of the Players.

The Cue, the Theta Alpha Phi magazine, carried an account of the Sycamore Players' activities and pictures were included of their production of *Ghosts*.

A course in Playacting, under Mr. Masters, was added to the curriculum in the winter of 1936. The catalog stated that participation in plays was a prerequisite.\(^{16}\)

An interesting and educational experiment was in store for the next year. It was decided that for the second production of the year, the Sycamore Players would produce three one-act plays in the place of one three-act. The plays were originals written by Rolla Farmer and Kenneth Payne. The attendance was by invitation. The plays were scheduled for two days, May 4 and 5, and both matinee and evening performances were given. Matinee admission was twenty-five cents and evening performances forty-five cents.\(^{17}\) The cordial reception of the plays encouraged further playwriting at the college and showed an increasing audience appreciation.

It was an opportunity and an honor when Mr. Masters announced that on July 8 and 9, 1936, the college and Sycamore Players would be hosts to Barrett Clark, author and

\(^{16}\) *Indiana State Teachers College Bulletin*, 1936, p. 108.

\(^{17}\) *Indiana (Terre Haute) Statesman*, February 21, 1936.
Executive Director of Dramatists' Play Service. Mr. Clark addressed the college on the subject, "Our Theatres Wake Up."¹⁸

Although there were no major productions during the summer months, Mr. Masters' classes presented one-act plays in the Playhouse. Mr. Masters' leave of absence was announced at the end of the summer term. He was granted the leave to begin work on his doctorate at Northwestern University.¹⁹ The college was indeed sorry to see Mr. Masters leave but felt extremely fortunate that Mrs. Lillian Decker Masters agreed to assume her husband's responsibilities during his absence.

With the opening of another college year in September, 1936, Mrs. Masters and the Sycamore Players planned an active year. The first play selected was Behold This Dreamer, an excellent comedy, and the second production to be Kind Lady, a challenging modern drama. Mrs. Masters also planned monthly programs in the Playhouse with one-act play demonstrations and talks by members of the faculty.²⁰

The playing dates for Behold This Dreamer were December 2 and 3. Miss Rynerson of the Art Department and her

¹⁸ Ibid., July 26, 1936.
¹⁹ Ibid., August 21, 1936.
²⁰ Ibid., October 16, 1936.
Scene Design class designed and helped to build the set for the show. The production was to be in the men's gymnasium.\textsuperscript{21} Despite the rehearsals and performances, the Players found time for their meetings. Dr. Pfennig was guest speaker at one meeting and told the group about the National Theatre.\textsuperscript{22}

The second production of the Players, \textit{Kind Lady}, was scheduled for February 10 and 11.\textsuperscript{23} The Players also continued with the performances of one-acts.

On March 24 and 25 the Players sponsored three original one-act plays by John Voigt, Jack Warner, and Glen Van Horn. This was a continuation of Mr. Masters' program to encourage original playwriting. Also the Sycamore Revue was planned by the Players. This was a student-written, student-produced Revue, which after its presentation on campus, was taken to Clinton, Indiana, and performed there in the high school.

In the spring Mr. Masters and members of Theta Alpha Phi went to Indiana University to the fraternity's national convention.

In the April 1937 \textit{Indiana State Bulletin} there was a complete section devoted to dramatics, with pictures of

\begin{itemize}
\item \textsuperscript{21} \textit{Ibid.}, October 28, 1936.
\item \textsuperscript{22} \textit{Ibid.}, January 6, 1937.
\item \textsuperscript{23} \textit{Ibid.}, February 8, 1937.
\end{itemize}
productions, showing costumes and fully-dressed sets. The script on these pages was as follows:

Students interested in playacting and dramatics of all kinds will take delight in the program at Indiana State Teachers College. The Sycamore Players have a long tradition of successful play productions. A number of plays are given each year, along with the annual Sycamore Revue and Campus Revue. The new stage in the Laboratory School will provide the very latest in equipment while four other stages on campus can be used. The Terre Haute Community Players and the downtown theatres bring leading stage attractions to the city which the drama students profitably enjoy.24

Students enrolled in theatre courses were given not only classroom lectures but also actual and practical experience in all phases of theatre. Those enrolled in the Play Production classes were given theory in class besides building the sets for the productions. The students in Play-acting classes were cast in plays and studied theory through performance. The more advanced students were chosen as student directors and received valuable experience in serving as assistant directors.

In the summer of 1937 the Sycamore Players did a repeat performance of their production of *Kind Lady.*25 Also during the summer months one-act plays were produced in the Playhouse.26

26 Ibid., July 30, 1937.
In the fall of 1937 Mr. Masters returned to resume his position at the college. The usual hum of activity increased even further as the Players planned the year's activities. The three plays chosen were Eggleston's *The Hoosier School Master*, Shakespeare's *Hamlet*, and *The Petrified Forest* by Robert Sherwood. All productions were to take place in the new Laboratory School Theatre, the Sycamore Theatre. Frank Briggs was chosen as Business Manager, and it was decided that season tickets for all three shows would be sold for $1.50. Individual admission was set at fifty cents.

With the completion of the new theatre, which was second to none in the state in comfort, acoustics, and stage, great things were expected from the group. The Sycamore Players at last had a home of their own, and Dr. Masters and the students worked extremely hard to make *The Hoosier School Master* a great success as their first production in the Sycamore Theatre.

The first production was set for November 3 and 4, and plans were made for a gala opening. Dr. Lee Norvelle, Head of the Speech Department at Indiana University, who had made the dramatic adaptation of Eggleston's famous book, was present. Dr. Tirey gave the opening address. Townspeople

sent telegrams and flowers, and co-operated not only by attending the play but also by buying advertisements and lending properties for the production. The first show was a success and the Sycamore Players were justly proud.

The opening of the theatre aroused new interest in dramatics at the Laboratory School, and Dr. Masters was instrumental in obtaining for them a chapter of Thespians, a national high-school dramatics organization. The Thespians received their charter in October, 1939. The charter members were James Durham, Ross Ford, Elizabeth Laham, Barbara Hankey, Tommy Kelley, Mary E. Hains, Edwin Melvin, Julia Mitchell, Richard Oglesby, and Libbyann Wilson.

Several of these charter members came to Indiana State Teachers College after graduation from the Laboratory School. The most prominent charter member was Ross Ford, who is now with the motion picture industry in Hollywood.

Summary. The period of progress was the most exciting period during the growth of drama at Indiana State Teachers College. Mr. Masters' acceptance of the position of Director of Dramatics at the College and his organizing ability were most beneficial. The construction and opening of a modern-equipped theatre and the small workshop theatre

28 Personal interview with Mrs. R. W. Masters.
all added to the development. The administration provided for additional courses in the curriculum of the English Department that enabled students to be educated further in the field of speech and drama.

It was during this period that Dr. Masters and the Sycamore Players became a recognized and respected group on the campus of Indiana State Teachers College as well as throughout the state and in national theatrical circles. The almost incredible advancement made in the short time from 1934 to 1937 proved to the Players and the college the value and need for Dr. and Mrs. Masters.
CHAPTER VI

EXPANSION

The progress of dramatics at the college had been very great but theatre activities had not reached their peak. In the seasons to come the accomplishments of the Players were to bring distinction to the college and to those working in the field of theatre here.

It was in 1937 that Dr. and Mrs. Masters suggested to the Administration that Indiana State Teachers College extend its drama interests to the Children’s Theatre of Terre Haute, Incorporated, which had been organized the year before and had enjoyed a successful year. Both the Children’s Theatre and the college felt that the venture would be a profitable one, and so the two organizations merged, the former retaining the privilege of conducting its own business affairs.¹

The opening play of the Children’s Theatre in the 1937-1938 season was Snow White and the Seven Dwarfs. Mrs. Masters was chosen to direct the production, and she sought the aid of college students in business, acting, and technical work, providing further useful experience for

them. 2 *Snow White and the Seven Dwarfs* was followed by *The Emperor's New Clothes* and *Seven Little Rebels.* 3 Mrs. Masters directed all three productions, and college students participated in each show along with the children chosen from the city, county, and parochial schools. The set-up was ideal in practicality and educational value. Children's Theatre came to provide theatre experience and training for college students and school children, and at the same time fostered good will and public relations with the school systems and the townspeople.

The collaboration indeed proved advantageous. In 1939 the Children's Theatre, with the college and Mrs. Masters, received a great honor when the American Educational Theatre Association invited the group to bring the play *Six Who Pass While the Lentels Boil* to Washington, D. C., to the Association's national convention. The play, written by Stuart Walker, was one in which Dr. Masters had performed as a child when he was a member of the Stuart Walker Repertory Company in Indianapolis. The performance was given in the Mayflower Hotel, complete with scenery which the group had brought with them from Terre Haute. The young

players were "shown" Washington, a highlight being a visit to the White House where they met Mrs. Franklin D. Roosevelt. By the trip the Children's Theatre and the college received national publicity and recognition.

Late in October, 1937, the Sycamore Players started redecorating the Workshop Theatre. The basement room with its exposed heat pipes and drab walls became a charming little playhouse, colorfully painted, and equipped with a small, workable stage.

Dr. Masters was interested at all times in having his students see good drama; the Players visited neighboring colleges to see dramatic productions as well as attending all professional performances possible.4

In late winter four original one-acts, directed by students, were produced in the Sycamore Theatre: Death Is Sudden by Ed Stahl, Beggar's Shadows by Kenneth Payne, The Eternal Quadrangle by Lucille Vaughn, and Drugged by John Voit. The plays were presented under the title "Evening of Experimental One-Acts," and were given two evenings, February 16 and 17, 1938.5

It was during this period that expansion truly began. Recognition of the college's drama activities was more than

5 Ibid., February 16, 1938.
mere local pride, as has been reported; the Administration now helped to provide complete education in theatrics. It was the purpose of the college to train teachers, but it was the college's duty also to help each student find the right career, even if it were other than teaching. The Masters realized and were fully cognizant of this obligation and encouraged students to specialize not only in careers for teaching theatre, but also in acting, directing, and designing for the professional theatre. A long list of students who have succeeded in the professional theatre is evidence of the training received at the college. Students were urged to continue their literary efforts and submit manuscripts to publishers. Being writers themselves, the Masters were well acquainted with the publishing world, a circumstance that enabled them to advise and launch novice writers.

There were many activities during 1938. April 20 and 21 were set for the dates of the Sycamore Players' production of *The Petrified Forest*. The Players assisted the Historical Drama Club of the college in their production of several one-act plays based on incidents in history, in March, 1938. In April Dr. Masters was appointed to the

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7 Ibid., March 2, 1938.
chairmanship of the Teachers College Section of the American Educational Theatre Association, which brought national recognition to the Sycamore Players and Indiana State Teachers College. 8

Theta Alpha Phi originated an annual banquet in 1938 which is still a highlight in the yearly dramatic activities at the college. The first banquet was held in Parsons Hall, the Men's Dormitory, on May 26, 1938. The program included humorous "take-offs" on the major plays produced during the year, as well as serious mention for all creditable work done during the year. A plaque was made, and inscribed on a brass plate each year was the name of the outstanding member of the fraternity. The first name engraved on the plaque was James Hawker. Each year since then, some member of Theta Alpha Phi has been awarded the honor. 9 During the year the plaque is hung in the Sycamore Players office.

In the fall of 1938 the Costume Ball was held on October 15. 10 The Ball originated in 1937 and was given by Theta Alpha Phi for the whole student body.

In January, 1938, the Indiana State Teachers College Bulletin printed for the first time a special section

8 Ibid., April 8, 1938.
9 Ibid., May 18, 1938.
10 Loc. cit.
describing the Sycamore Players.

The Sycamore Players is an organization made up of approximately one hundred students interested in acting, stagecraft or any phase of dramatics and work of the theatre. Membership is obtained by participation in a Sycamore Players production or by tryouts which are held at the first of each school year. Under the direction of R. W. Masters, Director of Dramatics in the College, six major performances are produced each year. Each quarter the Sycamore Players give a three-act play. In the fall quarter Campus Revue and Sycamore Revue are produced. In the winter quarter there are experimental one-act plays.11

The year 1939 opened with the Beaux Arts Costume Ball. Prizes were given for the best costumes at the Ball, which was sponsored by Theta Alpha Phi.12

With the opening of the new Student Union Building in 1939, another completely equipped stage became available for the Sycamore Players. A new course was offered, Introduction to the Theatre, which comprised a basic wealth of information on theatre, past and present, through appreciation of stage and screen productions. This course was planned to give the student a good background—a foundation for future work.13 This course is now the prerequisite for all theatre courses.

In July, 1939, the Indiana State Teachers College

11 Indiana State Teachers College Bulletin, January, 1938, p. 75.
12 Sycamore Year Book, 1939.
13 Indiana State Teachers College Bulletin, 1939, p. 10.
Board voted that a separate Speech Department should be organized. The division was made in July but did not go into effect until the following September.\textsuperscript{14} The following divisions were included in the Speech Department: (1) Special Education, (2) Radio, (3) Forensics, (4) Theatre.\textsuperscript{15}

Many honors came to the Players in 1939. The local Community Theatre continued to feel that Sycamore Players were definitely an asset to the city and also to their own organization. They borrowed many of the Players to aid them on the production staff, as well as actors. The college was pleased with this link, and Mrs. Masters was asked by Community Theatre to direct productions for them.

It was again through Dr. and Mrs. Masters that Indiana State Teachers College and Sycamore Players received national recognition. The National Theatre Conference recognized the Sycamore Players as an advancing and educational theatre group and offered membership to Dr. Masters in the Conference.

Sycamore Players gained wide and substantial recognition as a group, but some of the Sycamore Players have been individually recognized. Ross Ford, a loyal and

\textsuperscript{14} Personal interview with Miss Mayme Morgan of Indiana State Teachers College Business Office.

\textsuperscript{15} \textit{Indiana State Teachers College Bulletin}, September, 1939.
distinguished Sycamore Player is now in Hollywood with the motion picture industry, and has had a long list of triumphs. Glen Van Horne went into radio television and is managing a station at Bloomington, Indiana.

Indiana State and Sycamore Players are proud of their alumni who are working in the field of speech in colleges and universities, including Indiana University; Western Reserve University; University of Miami in Ohio; University of Miami, Florida; Henderson State Teachers College, Arkansas. There are countless numbers in the high school dramatic field.

The constant calls for programs to be given for civic and social groups in both Terre Haute and surrounding cities are evidence of recognition throughout the Wabash Valley.16

Another new and educational feature of the work in dramatics was the personal appearances of famous theatre people. Such celebrities as David Itkin, Director of Goodman Theatre, Chicago; Barclay Leatham, Director of Speech, Western Reserve University; Mildred Harter Wirt, Director of Auditorium in Gary Schools; Barret Clark, Editor of Dramatist Play Service; Dina Reece Evans, Director of Cain Park Theatre, Cleveland; Theodore Fuchs, the Northwestern University lighting expert; and Louis Lytton, professional actor,

16 Personal interview with Mrs. R. W. Masters.
have appeared at the college.

The period of expansion brought Sycamore Players into the category of the outstanding college theatres in the country.\textsuperscript{17} It was significant that the theatre work at the college by this time was ranked as comparable to that of much larger institutions.

**Summary.** Sycamore Players had arrived at a position of importance in the non-professional theatre through such activities as: the presentation of the best in theatre from Shakespeare and Ibsen to the modern premiere of Saroyan, the extensive training and preparation given students for careers in all fields of theatre as teachers and workers, the maintenance of an active and educational Children's Theatre for college and community, the cooperation of the group in supplying the best of entertainment programs for civic organizations, activity and membership in national circles of theatre, the cultural opportunity provided for students by participation in attendance at professional productions and contact with professional people in the field, inauguration of extra-curricular activities such as Theta Alpha Phi, and experimental play writing and production, and the originating of a separate and complete department to include all phases of speech, radio, and theatre.

\textsuperscript{17} Loc. cit.
The growth of drama and theatre at Indiana State Teachers College might be summed up most appropriately in the terms of its own terms. In the beginning there was elocution. Then there was dramatics. Dramatics eventually evolved into the now obsolete "play practice." At last came real theatre and the professional vocabulary which changed "play practice" to "rehearsal," and brought about a like change in attitude. Activities of the theatre on the college campus were of non-professional, not amateur, calibre.

Foresight on the part of those guiding the teaching and the activities of the drama was the keyword for its success from the time of Miss Ethel Daum, who pioneered to make drama a part of the college, to the present when theatre is definitely a part of the college.

This thesis has attempted to show the history of the teaching of drama through the years. From the early beginnings with no academic courses, no practical equipment, no qualified or trained instructors, and few interested students, progress has been made to a maturity of excellent theatre with skilled directors, well-equipped theatre buildings, academic courses, and hundreds of students interested not only in participating but in specializing in the drama.
The summary of the history of the teaching of drama at Indiana State is shown clearly and concisely by the following appendices which list the achievements of the Sycamore Players and those engaged in theatre work.

Appendix A. shows the organizations with which Sycamore Players are affiliated. Membership in these organizations proves the larger than state-wide interests of the college Players. The improvement of the physical plant of the college is shown in Appendix B. The numerous and varied activities of the Sycamore Players are mentioned in Appendix D. Appendix E. discloses the slow but steady addition of courses to the curriculum from 1891 to 1929 and then the final theatre courses in 1939. The productions of the Children's Theatre are shown in Appendix F. Appendix G. lists the plays produced by the Sycamore Players from 1896 to 1939.

The following appendices are helpful in showing the history and the development of the teaching of drama at Indiana State Teachers College.
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APPENDIXES
APPENDIX A.

ORGANIZATIONS WITH WHICH SYCAMORE PLAYERS WERE AFFILIATED IN 1939

American Educational Theatre Association
Indiana State Teachers of Speech
National Thespians
Central States Speech Association
National Association of Teachers of Speech
APPENDIX B.

STAGES FROM 1891-1939 IN ORDER OF CONSTRUCTION

College Hall Rostrum
Stalker Hall Auditorium
Men's Gymnasium
Playhouse
Sycamore Theatre
Student Union Building Auditorium
APPENDIX C.

ACTIVITIES OF SYCAMORE PLAYERS

Campus Revue
Sycamore Revue
Theta Alpha Phi
(National Honorary Dramatics Fraternity)
Annual Speech Banquet
Theatre Arts Festival
National Thespian Conference
One-act Play Tour
Alumni Activities
Public Relations Activities
APPENDIX D.

COURSES OFFERED AT VARIOUS TIMES DURING THE DEVELOPMENT OF THE TEACHING OF DRAMA AT INDIANA STATE TEACHERS COLLEGE

Reading, Rhetoric and Literature--English Department--1891
Public Speaking--English Department--1905
Interpretive Reading and Story Telling--English Department--1907
Oratory and Debate--English Department--1907
Parliamentary Laws and Extemporaneous Speaking--English Department--1907
Bodily Expression--English Department--1911
Pageantry--Physical Education Department--1920
Play Production--English Department--1929
Theatre Design--Art Department--1929

Theatre Department 1939

Introduction to the Theatre
Playacting
Play Production
Stage Craft
Makeup
Stage Lighting
Theatre Backgrounds
The Contemporary Theatre
Theory of Dramatic Art
Children's Theatre
Advanced Play Production
APPENDIX E.

CHILDREN’S THEATRE PRODUCTIONS 1936-1939

Snow White and the Seven Dwarfs
The Emperor’s New Clothes
Seven Little Rebels
Ali Baba and the Forty Thieves
Hansel and Gretel
Crazy Cricket Farm
Pinocchio
Peter Pan
The Ghost of Mr. Penny
APPENDIX F.

VARIOUS PLAYS PRODUCED FROM 1896 TO 1939

The Ten Cultural Epochs of the World's History--1896--Class Day

Hansel and Gretel--1896--Music and English Departments

Three Girls From School--1914--Philomathians

Nothing But The Truth--1921--Senior Class

You and I--1927--original by George P. Baker

She Stoops To Conquer--1928--Senior Class

Eternal Dawn--1928--college anniversary production

A Doll's House--1929--independent group

Icebound--1929--college faculty

The Passing of the Third Floor Back--1930--Sycamore Players

Hedda Gabler--1930--Sycamore Players

Twelfth Night--1933--Freida Bedwell

Hamlet--1933--Freida Bedwell

The Patsy--1934--Sycamore Players

Ghosts--1934--Sycamore Players

She Stoops To Conquer--1934--Sycamore Players

Always Count Ten--1934--Sycamore Players

Married Wives of Mr. Windsor--1934--Sycamore Players

Will O' The Wisp--1934--Sycamore Players

Beyond The Horizon--1935--Sycamore Players

Behold This Dreamer--1936--Sycamore Players
APPENDIX F. (continued)

Kind Lady--1936--Sycamore Players
Christopher's Death--1936--Sycamore Players
Swing Is Here--1936--Sycamore Players
The Hoosier School Master--1937--Sycamore Players
The Petrified Forest--1937--Sycamore Players
Hamlet--1937--Sycamore Players
Twelfth Night--1938--Sycamore Players
Stage Door--1939--Sycamore Players
Hell Bent For Heaven--1939--Sycamore Players
A Midsummer Night's Dream--1939--Sycamore Players
Numerous original and experimental one-act plays--1925-1939