

1959

A Study of Some Children's Drama in Denmark in 1952 and 1953

Ruth R. Miller
Central Washington University

Follow this and additional works at: <https://digitalcommons.cwu.edu/etd>



Part of the [International and Comparative Education Commons](#), and the [Liberal Studies Commons](#)

Recommended Citation

Miller, Ruth R., "A Study of Some Children's Drama in Denmark in 1952 and 1953" (1959). *All Master's Theses*. 205.

<https://digitalcommons.cwu.edu/etd/205>

This Thesis is brought to you for free and open access by the Master's Theses at ScholarWorks@CWU. It has been accepted for inclusion in All Master's Theses by an authorized administrator of ScholarWorks@CWU. For more information, please contact scholarworks@cwu.edu.

A STUDY OF SOME CHILDREN'S DRAMA
IN DENMARK IN 1952 AND 1953

A Thesis
Presented to
the Graduate Faculty
Central Washington College of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Ruth R. Miller
August 1959

LD
5771.3

M649s

SPECIAL
COLLECTION

2000
30 IT

.....

.....

od

.....

.....

.....

.....

.....

.....

94161

.....

.....

.....

.....

APPROVED FOR THE GRADUATE FACULTY

Lyman Partridge, COMMITTEE CHAIRMAN

Milo Smith

Herbert L. Anshutz

ACKNOWLEDGMENTS

To the Danish people whose gracious hospitality and assistance made this study possible the writer is deeply indebted. The writer is grateful for the suggestions and advice of Dr. Lyman Partridge and Milo Smith, members of the Speech Department of Central Washington College of Education. The writer is especially indebted to Dr. Herbert L. Anshutz. His help and encouragement, his belief in education and his willingness to work for it, have made this and other studies under his direction rewarding.

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITIONS OF TERMS USED	1
The Problem	1
Definitions of Terms Used	3
Children's theatre.	3
Creative dramatics.	3
Children's drama.	4
Children.	4
Limits of the Study	4
II. REVIEW OF THE LITERATURE.	8
III. GROUPS STUDIED.	10
The Royal Theater	10
State Support under the Minister of	
Education	11
Plays Children Attended at the Royal Theater.	12
<u>Elverhøj</u>	13
<u>Nøddebo Praestegaard</u>	14
<u>Kong Midas Datter</u>	14
Other plays, ballets, and operas.	15
<u>Institution Dansk Skolescene</u>	17
Purpose of <u>Skolescene</u>	18
The Organization and Operation of <u>Skolescene</u> .	19

CHAPTER	PAGE
Financing	20
<u>Skolescene's</u> Bio.	23
<u>Skolescene's</u> repertoire	24
Production previews	25
The schools' responsibilities	26
Productions and audiences observed.	28
School Drama.	30
<u>Realskole</u> Drama	32
Private School Drama.	35
Folk High School Drama.	38
Royal Theater School of Drama	39
Kindergarten Drama.	40
School Excursions to the Royal Court Theater.	40
Theater in Public Parks	41
In Tivoli Gardens	42
<u>Dyrehavn</u> Park	43
Drama in Libraries.	43
<u>Frederiksberg Kommunebibliotek</u>	44
<u>Sollerød Kommunebibliotek</u>	45
<u>Dukketeaters</u> in Homes and Camps	45
Description of <u>Dukketeaters</u>	46
Purpose and History of <u>Dukketeater</u>	47
Uses of <u>Dukketeaters</u>	47

CHAPTER	PAGE
Government Censorship	49
Film Council.	50
Film Funds.	50
Film Censorship	51
Censorship of Other Mass-Media.	54
Newspaper-Sponsored Groups.	55
<u>Berlingske Tidende</u>	56
Aller Press, Ltd.	56
 IV. AMERICAN EDUCATIONAL PURPOSES AND VALUES FOUND IN CHILDREN'S DRAMA IN DENMARK.	 60
Children's Theater.	60
Bringing joy to children.	61
Widening horizons	61
Satisfying the longing for adventure.	62
Improving children's tastes	62
Educating good audiences for the future	62
Providing worthwhile use of leisure time.	63
Creative Drama.	63
Stimulation of social development	64
Development of creative self-expression	64
Wholesome emotional development	65
Development of fine attitudes and appreciations	 65

CHAPTER	PAGE
Development of inner security	66
Values to the Home, School, and Community . .	66
More vital recreational programs for children.	66
Social worker's insights.	66
Providing a way for children to "blow off steam".	66
V. SUMMARY AND CONCLUSIONS	69
Summary	69
The Groups in Denmark Doing Work in Children's Drama	69
What They Were Doing.	69
The Purposes and Values of Such Work Compared to Those Held by Leaders of Children's Drama in the United States.	70
Children's theater.	70
Creative drama.	71
Conclusions	72
BIBLIOGRAPHY.	80

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

I. THE PROBLEM

Interest in improving the quality of children's drama and studying its use in the development of children's minds and emotions has been rapidly increasing in the United States since the first meeting of the National Children's Theater Conference at Northwestern University School of Speech at Evanston, Illinois, in 1944 (28:286). Subsequent meetings at the University of Washington in 1946, at the University of Denver in 1947, and at other universities in each following year have brought leaders in education, recreation, and drama together to study ways to provide drama suited to the age and needs of children in the United States. These leaders have expressed concern over the growing amount of drama being presented by moving pictures, radio, and television mediums, under the direction and sponsorship of groups interested not especially in the welfare of children but in making profits. Leaders in the conferences pointed out the need for better scripts, new playwrights, and trained leaders for creative drama. They worked for co-operation between educators and theater people, constantly seeking higher

standards in children's drama. Looking wider, leaders sought to find what drama other countries were offering their children. Reports from England, Germany, Sweden, and some other countries showed that in many ways these countries had taken advantage of the educational values of children's drama.

This writer, while attending the National Children's Theater Conferences,¹ working as a member of Yakima Junior Programs, Inc.,² studying and teaching both formal and creative drama in Yakima, Washington, had become aware of some of the problems and possibilities of drama for and with children. When the opportunity came to explore children's drama in Denmark in 1952-53, the writer did so in the hope of finding information valuable for children's drama in the United States.

¹Prior to the study, the writer attended National Children's Theater Conferences at the University of Denver, Denver, Colorado, in 1947, and at the University of California at Los Angeles in 1951. Since making the investigation in Denmark, she has attended conferences at Michigan State College in East Lansing, Michigan, in 1954; at the University of Utah in Salt Lake City, Utah, in 1955; and at the University of Washington in Seattle, Washington, in 1958.

²Yakima Junior Programs, Inc. is a local non-profit organization, established for the purpose of bringing to children in the Yakima Valley the best available programs in drama and the other arts. Its three plays each year are presented to about three thousand children. It has sponsored training courses for teachers in creative drama, established creative drama classes with children, provided a training workshop in puppetry, and sponsored creative classes in music, art, and dance.

II. DEFINITIONS OF TERMS

Before proceeding with the report of the study, some clarification of terms is necessary. For some years the terms children's drama, children's theater, and creative drama for children were confused among leaders in children's drama. Finally, in 1954, the Children's Theater Conference appointed a committee of recognized leaders of children's drama in the United States to issue an authoritative statement defining the limits of each term (27:139). In this paper terms will be used according to the committee's definitions, published in 1956.

Children's theatre. Children's theatre [is drama] in which plays, written by playwrights, are presented by living actors for child audiences. The players may be adults, children, or a combination of the two. Lines are memorized, action is directed, scenery and costumes are used. In the formal play the director, bending every effort toward the primary purpose of offering a finished product for public entertainment, engages the best actors available and subjects them to the strict discipline required of any creative artist recognizing his obligation to the spectator.

Creative dramatics. Creative dramatics [is drama] in which children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action. Personal development of the players is the goal, rather than the satisfaction of a child audience. Scenery and costumes are rarely used. If this informal drama is presented before an audience, it is usually in the nature of a demonstration.

Children's drama. This phrase will be used to include both children's theater and creative drama (27:140).

Children. The word children will refer here to boys and girls under sixteen years of age.

III. LIMITS OF THE STUDY

Several factors limited the scope of the study. First, nine months in an unfamiliar country was insufficient time for complete investigation. Second, the language presented a real difficulty. Although many Danish people spoke some English and a few spoke very fluent English, still many of the people who could answer questions for this study spoke only Danish. All of the plays observed, play programs and notes, pamphlets, government reports, school journals, newspapers, and magazines were in Danish. In order to pursue the study with any success, the writer studied Danish. During the first few months a tutor from the University of Copenhagen helped with the language and with translations of Danish material. Later, translations were made by the writer. Interviews with many Danish people had to be made during the last four months of the study when the writer could understand and speak some Danish.

A third limitation was the lack of a systematic way to approach the inquiry. No questionnaires were sent out;

it would have been impossible at the beginning of the study to know where to send them. None of the people questioned at first had sufficient understanding of the purpose of the study to suggest more than one or two possibilities for research. No source of compiled data on the subject of children's drama was ever found in the course of the study.

Fourth, unfamiliarity with Danish education systems led to some confusion. Investigation of the problem began at the University of Copenhagen. Inquiry as to what courses in children's drama were available there was answered by the statement that drama was not considered "a suitable subject for university study," that no courses in theater at the university were available, that the Royal Theater was the recognized professional school of theater, and that the Skolescene should be investigated. A visit to the office of the Cultural Attache' of the United States Embassy produced no information at all except that the Royal Theater was the only theater school in Denmark. All of these difficulties slowed the research.

Certain advantages, however, furthered the progress of the study. For one thing, the country is small, about one-fourth the size of the state of Washington, making it possible to gather information and observe children's drama in several sections of Denmark. In addition, newspapers

and radio reported activities of the theater. The most important advantage was that Danish people, proud of their country and its heritage, helped in every way to secure information useful to this study. Questions asked of governmental departments, school leaders, newspaper people, theater workers, and interested friends brought new "leads" and suggestions. A newspaper reporter, Fru Metta Lauridsen, assigned to interview the "Fulbright school teachers from America," provided valuable clues to information, often calling to give information she thought might prove useful. Director Haugsted of the Danish Technical Schools and his wife arranged interviews with people interested in children's drama, and through their connection with educators gave information concerning school productions they felt might be of interest.

Through the friendly co-operation of Danish people the writer found a broad sampling of the groups of people interested in children's drama in Denmark from October, 1952, to June, 1953.

The survey undertook to find answers to the following questions: (1) What groups in Denmark were doing work in children's drama? (2) What were they doing? (3) Were the educational purposes and values in such work similar to those values held by leaders of children's drama in the United States?

Answers to these questions came from a study of the following groups: First, the Danish Royal Theater, with emphasis on how it has affected children's drama; second, the Skolescene, the most widely recognized institution devoted to providing theater of good quality for the school children in Denmark; third, school drama groups found in various kinds of schools in Denmark; fourth, groups which provided theater for children in the public parks; fifth, groups in libraries interested in children's drama; sixth, children using theaters as toys in homes; seventh, committees in the government regulating exhibition of films and radio programs for children, with special attention to film censorship; and, finally, two newspaper groups promoting children's theater.

CHAPTER II

REVIEW OF THE LITERATURE

The literature on children's drama covering the United States, England, Germany, France, Italy, India, and other countries is extensive. Little, however, has been published on children's drama in Denmark.

Winifred Ward in Theatre for Children makes brief reference to the Danish "school theatre which presents a series of very fine professional plays each season," and to "Other children's theatres [that] are scattered throughout the country, the whole movement having real significance in children's theatre history" (28:18). She cites as reference McFadden's article entitled "Europe Challenges American Parents" in National Parent-Teacher for 1937. It was assumed that she had found no later report when her book was published in 1950. The outdated information in that article was of little value in assessing the state of children's drama in 1952 and 1953.

Other material proved fragmentary. The Danish Society, Det Danske Selskab, published four articles in its Danish Foreign Office Journals. Julius Bomholt gave a résumé of the Danish State Radio, its operation and management, but little or no information on children's programs (2:15). In a later journal, Henry Hellssen provided

information on the Pantomime Theater in Tivoli Gardens, containing the history of the Commedia dell'Arte as it had flourished in Denmark and the Danish actors who had played in it (13:29-33).

Tage Bülow-Hansen wrote a rather detailed description of the Skolescene entitled "Their Own Theater," in the Danish Foreign Office Journal, giving an account of the ideals, history, management, repertoire, and founder of this institution. This was particularly valuable for the author's account of his childhood experience attending Skolescene plays (4:1-4).

In Anders Uhrskov's "Seasonal Customs and Traditions," describing traditions of Christmas and other holidays, he mentioned the "time-honoured tradition when they take their youngsters to the Folketeatret to see the old Christmas comedy, 'Christmas at Nøddebo Vicarage'" (26:11-16). No other relevant material was found.

The limitations of published material on children's drama in Denmark may be the result of two factors. First, since the Danish language is not familiar to a large proportion of the people of the world, students from other countries may not have found and translated what has been written in Danish. Second, since Danes saw nothing novel or newsworthy in theater for children, few articles on the subject were published. Thus, there was need for further gathering of information on the subject.

CHAPTER III

GROUPS STUDIED

Although this study intended only to survey children's drama in Denmark, possibilities for increasing cultural opportunities for children here in the United States were obvious. The following study of Danish groups, their objectives and values, revealed a number of educational possibilities not yet fully explored in this country. Particularly striking to an American was the general Danish attitude that theater (for adults as well as for children) was not a business but a means of education, and that as such, it merited the attention of people concerned with the education of the young.

I. THE ROYAL THEATER

The first of the groups studied, and the one bearing the most influence on all other forms of theater, was the Danish Royal Theater, founded in 1752. Primarily for adult theater, it nevertheless contributed in many ways to children's theater, establishing standards of artistic excellence, influencing standards of ticket prices, and making classical works of the theater familiar to Danish people. Its motto,

printed in gold letters over the proscenium arch of the Royal Theater's stage, "Ei Blot Til Lyst" (Not Only For Pleasure) was reflected in nearly all children's drama found in Denmark.

State Support Under the Minister of Education

Embracing three arts, drama, opera, and ballet, the Royal Theater was officially considered a part of State Education in Denmark. The Ministry of Education in the central government regulated the affairs of the theater in the following way:

"The Ministry works with the 'Teaterchefen' who is appointed by the King upon the suggestion of the Ministry. The Ministry pays the yearly deficit of the theater" (22). The Royal Theater was required to perform a certain number of Danish works each year in the theater in Copenhagen, and also to tour a specified number of plays to the outlying districts as a part of its educational service to the country.

This state support had an effect upon the quality of productions, not only in the Royal Theater but throughout the other theaters in the country. It set standards of excellence. It trained actors, scene designers, stage workers, musicians, and dancers, many of whom for one reason or another left the Royal Theater to work in other places,

taking their skills and knowledge to new groups. Many of the people from the Royal Theater helped to direct school plays, giving many students an idea of the meaning of theater quite different from the idea that untrained people could give them. By taking plays to outlying districts, the Royal Theater tended to raise cultural standards all over the country.

Because of state support of theater, people of moderate incomes could afford tickets. The highest priced ticket for an evening performance at the Royal Theater was fifteen kroner (about two dollars and fifteen cents); the lowest priced ticket for an afternoon performance was one and a half kroner (about twenty-one cents). In the evening excellent seats four rows from the front of the first balcony cost eight kroner (about a dollar and fifteen cents).^{*1} Prices at other non-state-supported theaters had to meet the competition of the Royal Theater. Thus, the state support of theater provided low prices for theater entertainment in Denmark.

Plays Children Attended at the Royal Theater

Going to the Royal Theater at an early age was a part of the experience of most Copenhagen children, especially at the Christmas season and during spring holidays.

¹*All material so marked indicates this writer's translation from the original Danish.

Elverhøj. Den Danske Skulplads states:

From the days of Ludvig Holberg until our own, The Royal Theater (as we call it, although it belongs to the state), has stood at the center of our national life. There we go for the first time holding on to our grandmother's or mother's hand to see a performance of Elverhøj [Elves' Mountain]; there we take our own children to inculcate in them respect for the great poets; there we meet with the King and his family for a festive occasion (8:2).*

Elverhøj was shown not only at Christmastime, but occasionally throughout the year. According to the program notes, this play by Heiberg had been performed in the Royal Theater at least 800 times. The program also noted that this play was often performed by amateurs in open-air theaters and school theaters in the land, as well as in "doll theaters in a thousand homes" (19:17).* Thus, it can be seen that a piece of Danish literature had found its way from the Royal Theater into the lives of most of the Danish people.

The play, a fairy story involving King Christian IV, combined a Danish folk tale and fantasy with historical fact. The acknowledged "best actor," Paul Reumert, played the leading role of Christian IV. The other members of the cast were outstanding actors of the Royal Theater. Stage sets and costumes were elaborate and beautiful; music and dance were a part of the play.

Nøddebo Praestegaard. Originally played in the Royal Theater but playing at the Folketeatret in 1952, was another traditional Christmas play, Nøddebo Praestegaard. A number of Danish people, when asked about Danish theater for children, had said, "Wait till Christmas time. You can see Nøddebo Praestegaard; that is the Christmas play all children see." From December 26 until December 29, two performances were shown daily. Matinee audiences were mostly children. The play, a Vaudevillekomedie in three acts, first written as a book by Henrik Reumert and dramatized for the stage by Elith Reumert, had played each year at Christmas since its first production in 1888 and "for each generation had held meaning and charm" (24).* The play showed a kindly and witty priest and his solicitous wife visited at Christmas by three students and many of the Christmas "nissen." The broad characterizations, good-natured humor, realistic sets, and fast, boisterous action of the play provoked delight and laughter among young and old in the audience.

Kong Midas Datter. A number of children were in the audience of the Royal Theater's production of King Midas' Daughter on March 19, 1953. The play was not, however, a play solely for children. The theme concerned the power of evil over men's souls. According to the program notes, the play was intended to influence men's thinking. Hans

Hansen, the author, says in a foreword:

The world today in many respects is dominated by demonic powers which try to take great domains unto themselves....first and foremost, they seek to take to themselves power, not alone power over men's souls, but also power to erase men's souls so that they will be obedient, will-less implements. This evil for the large part has its expression in money-might, political systems, persecuting political or racial qualities, concentration camps or liquidations--in the small attempts in daily life at home to overpower each other--in other words, they do not touch the thinking and feeling that lie back of them. Demonic principle is always the same, however the end manifests itself.

But at the same time there is hope in the ability of human beings to rise as men, whole and full....

This is the belief that King Midas' Daughter is built upon. For myself, I could only show the relationship in a naturalistic play, similar to nearly every fairy story, legend or myth. But a story is naturally only good when, through its fable, it seeks to say something fundamental and true about reality.

...But, it is not at random that they [the characters of Midas and his daughter] are found together in a play this year, and if it proves they live on the scene, there is hope that they can say one thing or another that covers a small bit more than the fairy tale within which they act (12).*

Other plays, ballets, and operas. Other performances at the Royal Theater attracting students from the secondary schools, many of whom had purchased tickets from the Skole-scene, were the following: On January 10, 1953, Shakespeare's As You Like It; The Miser, by Molier, on February 10, 1953; Pygmalion, by G. B. Shaw, in May, 1953; the operas Aida, on January 9, 1953; Carmen, on December 16, 1952; Lohengrin, on February 17, 1953, and Gian-Carlo

Menotti's Konsuelen, January 2, 1953. These were played mostly to adult audiences, although there were some secondary school students there.

Although ballets were primarily considered adult entertainment, children were occasionally taken to those presented in the repertoire of the Royal Theater throughout the year. Many of the productions presented by the Royal Ballet for adults, but considered suitable for children's entertainment, were scheduled for afternoon performances. For instance, on Sunday afternoon, May 10, 1953, Et Folksagn was presented to an audience composed of adults and many children. This ballet in three acts by August Bournoville, with music by I. P. E. Hartmann and N. W. Gade, embodied an old folk tale, the story of an enchanted hill and a troll who kept the beautiful Hilda there under his wicked power. The children in the audience were easily able to follow the story of the plight of Hilda and her subsequent rescue by the folk who had come to picnic on the hill. The pantomime and the movement with the music made the situation, the characters, and their relationships clear. The wit and humor in the dancing delighted the children. In this ballet, the Danish earthy humor and wit were exposed and folklore was presented in living form.

Other ballets which had special appeal for children in the audience were Petruska, a burlesque pantomime by

Alexandre-Benois with music by Igor Stravinsky; Graduation Ball, a witty and humorous comment in dance pantomime, with music by Richard Straus. The few children who attended Symphony in C, Coppelia, Idolon, The Three Gifts, Love and the Balletmaster's Madness, Napoli, and others, were fascinated by the color, the movement, the rhythm, and the music even when the idea was obscure.

To summarize, many children and young students, it was observed, saw the productions at the Royal Theater. Prices were so low that parents could afford to take children. Theater became a part of family tradition. The motto, "Not Only For Pleasure," and the program notes made it clear that the theater was intended to educate as well as to delight. The government, through its sponsorship of the Danish Royal Theater, acknowledged the theater's function by placing its affairs under the jurisdiction of the Minister of Education.

II. INSTITUTION DANSK SKOLESCENE

The second group investigated was the Institution Dansk Skolescene, probably a direct outgrowth of the ideals and intentions of the Royal Theater, but with the specific purpose of providing theater for school children. This group, organized about forty years ago, has "consistently

worked to provide a repertoire of outstanding theater works for children" (7:5),* to improve standards of theater presented for children, and to help fulfill the social and cultural needs of children in Denmark (7:1-25).* A pamphlet published in Danish by the Dansk Skolescene (the Danish School Theater) provided an account of the group's history and its constitution. The following account contains this author's translations from the official pamphlet as well as comments on observations of Skolescene's productions.

Purpose of Skolescene

The purpose of the Skolescene was formulated by Copenhagen school leaders who hoped that the Skolescene "would provide for pupils a real experience with a number of works of the theater. In accordance with the modern educational principles of the enlarging of pupils' first-hand experience" (7:5),* the founders of Skolescene believed that by seeing and hearing the great works of the theater with their "poetry and human reality," pupils would "in quite another way," be able to feel and become interested in the language and historical literature of drama. The leaders believed that "the poet who created a dramatic work intended for the art of the theater to be the arbitrator of his work, and that pupils needed the

vividness of a production to gain real experience with it" (7:5).*

The Danish theater's founder, Ludvig Holberg, is credited with giving the following literary expression to the purpose of the institution: "Youth's discipline and information can be so arranged that the theories of philosophic and moral writings can, by exemplary actions on the dramatic stage, be transformed into practice. With this in view a school patron will not only allow, but will demand such a performance" (7:6).*

The Organization and Operation of Skolescene

Although the institution's name suggested that Skolescene was a part of the school's structure, it actually operated independently with the cooperation of the schools. This independent organization, self-owned and self-operated, had a board of directors consisting of a member elected from each of the kommunes (districts) of Copenhagen, and members elected from each of the different kinds of schools providing education for young people. This board was responsible for securing the services of the best directors, actors, and theater artists to produce the best possible plays for children. It was, furthermore, the duty of this board to rent a theater for each of the productions, to arrange for tickets to be sold in the schools, and to plan

the seating of school groups in the theater. The board was also responsible for the financing of the undertaking (7:31-35).*

Financing. It may be surprising to practical people that an institution committed to educate children's minds, emotions, and tastes through drama has been self-supporting since its founding in 1919. Skolescene has steadily, through the years, increased the numbers of subscribers, the area it serves, and the type of service it offers young people (7:6).* The policy has been to offer excellent plays at the lowest possible cost to children. The price of a ticket for the season's three plays was seven kroner, about one dollar in 1952. In 1952, children of the younger group (from 10 to 16 years of age) in Greater Copenhagen bought 33,962 tickets; the older group from the gymnasiums² and realskoles³ bought 6,483 tickets for Skolescene productions (7:6).* The older group of students could also buy, through the Skolescene, one ticket each season to a Royal Theater production for one kroner, seventy-five øre (about twenty-five cents).

²Gymnasiums are Danish secondary schools preparing students for university study.

³Realskoles are Danish secondary schools preparing students for commercial careers.

Tickets to other theaters in the city could be purchased at reduced student prices through the Skolescene office for plays approved by the committee (7:10).* The schools did not, of course, require children to buy tickets for the Skolescene plays, but sold tickets in the schools to those children who wanted them.

These low prices of theater tickets were made possible by three factors: First, low costs were maintained. The Skolescene could use trained actors and scene designers from the Royal Theater as well as from other theaters. As Skolescene productions took place in the afternoon, an actor engaged at another theater in the evening, could, and frequently did, play without full salary in the Skolescene's afternoon performances (7:10).* This materially lowered the cost of a production. In addition to this, Skolescene had an arrangement with other theaters to use available sets and costumes without cost (15:4).* Last, rental costs were reduced since Skolescene used theaters in the afternoon, leaving them free for the usual evening performances for adults. These advantages had been obtained by the institution in recognition of its educational value.

In addition to savings which effected a low cost, Skolescene had an additional source of revenue, a moving picture theater, Amager Bio, from which it reaped profits (7:10).* This theater, purchased in 1938, and located on

one of Copenhagen's busiest streets, was well patronized. Without this profitable establishment it is doubtful whether Skolescene could have survived (economically) the difficult years after World War II (7:18).* There was some irony in the Skolescene's accepting profits from what Danes usually termed "second or third-rate films" to support the cultural ideals they sought for their youth.

With the profits from Amager Bio, Skolescene had been able to send productions of plays to neighboring cities in Denmark. These cities, organized in a plan similar to that in Copenhagen, sold tickets through the schools and conducted children to the theater under the supervision of the schools (7:16).* In November, 1952, Skolescene's productions toured around the island Zealand, on which Copenhagen is located, through Jutland, and as far as the island Bornholm, lying east of Copenhagen (7:16).*

A second project financed from the Amager Bio profits was the Alhambra, a costume service, founded in 1944. This establishment provided costumes, their upkeep and cleaning, for schools producing plays as a part of school work (7:18).*

In addition to this, Skolescene in 1952, provided courses of instruction in "school comedy" for teachers, hoping to improve the quality and scope of school productions.

Still another undertaking financed by profits from Amager Bio was the Dansk Skolescene's Ungdomhus, or Youth House. This recreation house, established in 1947 at the instigation of Skolescene's director, Hejles, helped provide worthwhile free time activity for Copenhagen young people,* especially those from fourteen to eighteen years of age (7:20). The intention was to give cultural values "through offering all artistic crafts and technical crafts connected with the managing of the theater or film operation" (7:20).* In addition to these opportunities, the Ungdomhus added such facilities as a coffee bar, a table-tennis room, a billiard room, a film-showing room, and a music room (7:20).* Attendance was voluntary. The laws of the establishment stated that "each has the right to be himself, only he must respect all others' rights to the same freedom." In this way Skolescene has extended its interest in cultural development in the theater to cultural development in the social relations of young people.

Skolescene's Bio. The Skolescene committee made an attempt to select films for children to see, a function of Skolescene's Bio, a department of Skolescene (not to be confused with Amager Bio). The purpose of this department was "not to provide all the films which children see, because they will of themselves see many pictures, but

rather to give them an opportunity to see films of real artistic and cultural value through which they will develop their taste" (7:14).* The Skolescene committee, having approved certain pictures, sold the tickets through the schools. The younger children's group going to see the film in the afternoon paid about two kroner or (about twenty-eight cents) for three pictures, while the older group going in the evening paid about four kroner (about fifty-six cents) for four pictures (7:15).*

Skolescene's repertoire. The most important task of the Skolescene, however, was the selection of a repertoire consisting of both classic and modern drama. Greater emphasis was placed on the classic, the modern repertoire presenting difficulty because it dealt with subjects and ideas too far removed from the children's experience (7:7).* The committee selecting productions also found "some dramatic works which cannot be classified among the fore-mentioned, but whose value lies only in that they demonstrate theater as a living world, full of colors" (7:7).* Among the Danish authors whose works had been presented were Holberg, Heigerg, Hertz, Hostrup, Leck Fischer, Kjeld, and Abell. World literature had been represented by works of Shakespeare, Schiller, Molière, Ibsen, Strindberg, Goldsmith, Kleist, and Tagore.

Production previews. To insure excellence of productions, an appointed committee was obligated to preview productions and to approve them in their final form before they were presented to children (7:7).* This committee (a part of the acting board of directors of Institution Dansk Skolescene) was selected from the representatives of various schools and from supervisors of schools throughout Denmark. By having educators responsible for the quality of its productions, the Skolescene carried out its intention of "first and foremost supplementing the schools' instruction" (7:2).*

Every Skolescene production preview was attended not only by the supervising committee from the institution but also by newspaper critics trained in dramatic criticism. Their reviews appeared in the newspapers in Copenhagen before the children saw the play. While an unfavorable review did not prevent the performance of the play for children, teachers and parents could make use of information obtained through a review to determine whether or not they would allow their children to see the production. For instance, on March 18, 1953, the Berlingske Tidende newspaper printed a review by Svend Krah-Jacobsen (14:4)* on a production of Shakespeare's Twelfth Night (Helligtrekongersaften, literally, the Holy Three Kings' Night).

The review stated that Twelfth Night was given a "muddled and dull" mounting. It stated that people grieved that "school children should meet one of Shakespeare's most glorious comedies in a production so uninspired in its setting, so poor in its costuming, and so lacking in character." This was particularly inexcusable, according to Kragh-Jacobsen, because the Skolescene had the chance to use without cost costumes and settings from all the other theaters, an opportunity the producer had ignored. The settings were described as English Gothic architecture from the Middle-Ages instead of Venetian. The casting and playing of the roles also were criticized adversely (15:4).* On the following day, however, at the Folketeatre, children from nearby schools filled the auditorium and responded with obvious delight at the humorous scenes. Although, occasionally, a play may not have met usual Skolescene standards, at least there was an awareness of the need for high standards and disappointment when a play failed to meet them.

The schools' responsibilities. The schools also assumed responsibility for getting children to the theater. As school was always dismissed in Denmark at two o'clock in the afternoon, children went to their homes after classes and then reassembled at the schools to walk together, or to take a chartered bus to the theater where plays took

place in the late afternoon. The children sat together in their school groups. As the groups were shifted from place to place in the theater during the season's plays, a fair apportioning of the seats was achieved (7:8).* The schools, receiving the tickets with the reserved seat numbers printed on them from the central office of the Skolescene well in advance of the play, saw that each child had his own ticket and knew where he was expected to go.

An important part of Skolescene's education was the teaching of good theater manners. Teacher supervision at all Skolescene productions was required. Eight days before the play, teachers issued tickets and printed instructions for the coming production. On the day the children were to go to the theater, teachers in the classrooms discussed theater deportment, stressing the need for peace and order. They gave instructions as to how the children were to enter the theater, how they were to remove their wraps in the cloakroom, and how they were to find their places in the auditorium. A child officer called an "ordermarshall" was appointed to stand in the foyer of the theater. When the children arrived at the theater the "ordermarshall" took charge of his classmates, seeing that they found the cloakroom and the section in which they were to sit. In the intermission, the children left their places to go into

the foyer where the "ordermarshall" was again ready to direct or help them. He was also in charge at the end of the play when children prepared to leave the theater (7:8).*

Productions and audiences observed. This planning and teaching may have been responsible for the quiet, good manners evident in Skolescene audiences. In Det Ny Teater children from ten to fourteen years of age saw Shakespeare's Twelfth Night. These children entered the theater laughing and talking. They were businesslike about disposing of wet hoods, coats, and rubber boots in the cloakroom, and they found their seats with little confusion or difficulty. Bjørn Moe, the director, stepped out in front of the curtain just before it went up, raised his hand for silence, spoke briefly of the need for quiet at the opening of the play and gave some information about the play and its author. When he had finished, he waited for complete quiet, and then gave the curtain signal. The children listened attentively to the poetry, watched the scenery and costumes with enjoyment, and appeared to follow the plot of the play with pleasure and frequent laughter. Rhythmic applause followed each curtain.

At the intermission, the children walked quietly out to the foyer; some went to the drinking fountain or the restrooms; some stood in groups talking. References

to the play could be heard in their conversation. When the bell rang announcing that it was time to take their places, the children went quietly to their seats, seemingly eager for the next act. Tage Bülow-Hansen, in his article in the Danish Foreign Office Journal (4:3), wrote of the ice cream "children enjoy during the pause between acts," but in the Skolescene plays observed by this writer, no refreshments were served, unfortunately. At the end of the play the exit from the theater was orderly, but a festive mood prevailed among the children. There was no evidence of boredom or weariness among them.

Another Skolescene audience was observed at the Folketeatre, a group of high-school-age students at a modern play of Lech Fischer's called I Porten (In the Gateway). This was a social problem play concerning a boy in a large city who, with no place to spend his free time, waited nightly in a gateway where he was joined by companions of dubious character. The audience, from fourteen to eighteen years of age, responded in much the same way as well-mannered adults would have responded. The students knew from previous training what to do and how to behave. The play held their interest. Comments on the idea of the play could be heard as the students talked in the foyer at intermissions. These students accepted theater as a place where ideas could be examined and evaluated.

Thus, Skolescene had worked in many ways to fulfill the intention stated by its former director, Thomas Hejle, in the foreword to the pamphlet: "The Skolescene shall contribute to the school's work in such a way that, in all conditions, it is the school's servant."* It had tried, through the years, to "put emphasis on the poetic awakening which comes from letting pupils discover art; and then contribute to the opening of their minds both to the arts themselves and the ethic values connected with all art" (7:5).* Education of the minds and emotions of children was the concern of the Institution Dansk Skolescene.

III. SCHOOL DRAMA

A third group to be studied, those people working in school drama, was more difficult to find. No newspaper articles were found mentioning school plays, possibly because this writer missed seeing them, but also possibly because the school drama was not considered of general interest to the public. In addition to this, as there were many kinds of schools in Denmark, there was no central office to provide information on school drama. Friends, a few school leaders, a newspaper reporter, and Just Thorning, leader of the Danish Amateur Theater, gave much help in locating people and schools doing school drama.

According to Just Thorning, few schools included drama in their curricula. Most school drama was work done after regular school hours. He said that a committee of Danish school people was working on a plan to incorporate drama as a part of public school instruction; however, no further reports on this committee were available.

School drama varied from one type of school to another. Most school drama was to be found in secondary schools; inquiries failed to reveal any school drama for children in the first six grades, although further investigation might produce some evidence of efforts in drama there. Many examples, however, of productions in the realskoles, gymnasiums, private schools, and folk high schools were found, and a number of these were observed. The intent of these productions was clearly educational, as was revealed in the program notes, in the type of plays produced, and in the manner of production. They could hardly have been money-making endeavors, for although no exact record of admission prices has been kept, tickets usually cost less than two kroner (twenty-eight cents) and were frequently 25 øre, about two cents. Production costs were kept low. Sets were usually made of inexpensive materials artistically used and painted. Costumes, elaborate and expensive, were available free from Skolescene's Alhambra theater wardrobe (7:18).* Plays were often chosen from

the classics, requiring no royalty. Even with these low costs, the schools themselves made up the difference between the ticket sales and the production costs by providing facilities, instructors, and materials.

Realskole Drama

An example of a play in a realskole observed on March 14, 1953, in the auditorium of the Ellebjerg Skole, was Peter Pan by James Barrie, with original music by Erling Brene, a music instructor at the school. The program notes gave a comprehensive account of the English productions of Peter Pan, a biography of James Barrie, and a criticism of the work as literature. The production, without elaborate stage mechanics for "flying" Peter Pan and the children, managed to give a real impression of the fantasy. Settings were artistically, if simply, designed; acting showed understanding and fluency; and the original music of Brene contributed to the enjoyment of the audience.

When George V. Bengtsson, a member of the Ellebjerg Skole staff, was asked what he considered the purpose of school drama, he replied that it had been stated in the program notes of his play Drengen med Fløjten (The Boy With the Flute). He provided a copy of this program containing the following statement by Evald Jensen:

...and now--we hope that something of this 'life and pleasure' which has been a part of the creation of the work, may show itself in the production, so that the audience, both young and old, may feel that they have had something for the eye, something for the ear and certainly also, as the old poet says, something for the heart (14).*

Further elaboration of the purpose of school theater in this realskole was found in the same program in notes written by Peter Anderson, another member of the school staff.

Most people fortunately have many good memories from their school days. But memories of an especially festive and exciting character are connected with the production of a school comedy in which they took part. These are of most worth, naturally, to the pupils who were active either as one of the players, or the participants in song, music or dance, or as assistants in the staging or ticket sale....among these participants comes a fresh and strong comradeship that increases the effort of the students...a new, personal understanding and relationship springs up between the students and the teacher, the significance of which is not to be forgotten.

Now, one man or another may think, 'Yes, the school theater can be very jolly; but on the other hand it costs more than a month of the school work time.' I have already answered concerning this objection to the art--that the arranging and the production of a school comedy is much more....

Besides this now are the classics...which are in direct line with the school's daily study. Children learn to speak their mother-tongue cleanly and clearly; they learn to live, themselves, in other men's feelings and experiences, and their eyes are opened for hitherto unknown values in music and poetry. Participation in a school comedy is at the same time work and play, and for the undertaking success can only be brought about by working together with many crafts. The students gain the ability to work as one in their community which can be an example to them when they later leave school (1).*

An interview with Holger Egekuist was suggested by Birte Hangaard, who had been his pupil in the Tastrup Realskole. According to Birte Hangaard, this schoolmaster directed many plays in his school and was known for his good work in school drama. During an interview in March, 1953, Skolebestyre Holger Egekuist showed the writer his theater, a small school auditorium with a simple stage, and some of the sets from recent plays. Although drops were painted on paper held in light wooden frames instead of on canvas, the painting was elaborate and detailed. This school director had written several plays for children, some of which had been published. Holger Egekuist, asked why he included school drama in his curriculum, replied that it was because children loved plays and it was good that children should have what they love.

The program notes from the Metropolitanskolen's production of Jules Verne's Around the World in Eighty Days, February, 1953, stated that "it gave both actors and backstage workers something worth doing" (23). The instructors and students in this secondary school had composed original songs and music. Thirteen different scenes, each with its own complete setting, painted drops and set pieces, had been designed. Most of the emphasis in this production was placed upon settings, costumes, and music.

Previous productions of this school mentioned in the program notes were Midsummer Night's Dream, by Shakespeare, and Haermaendene po Helgeland, by Ibsen (23).*

Private School Drama

A production of Shakespeare's As You Like It by students in the N. Zahles Skole (a private high school for girls) was observed in February, 1953. The purpose of theater--to explain the truth about life--was stated in the program notes addressing the audience as follows:

My ladies and gentlemen, are you prepared? Are you willing to follow the lead of a poet's capricious mind, willing for a moment to slip out of yourself and languish in a world which exists in a surprising poem? We will conjure up for you a rule; a rule where senses grow wild, and the air is filled with sweet infatuation...where emotion formed of the hopes and dreams of mankind lives in the freedom of cleanness and truth...a world made of visions, but the visions of genius. In dreams life reveals truth to genius, who then clads it in flesh and blood and makes men...but men wrapped in ideal's garments.*

Shakespeare, master of enchantment, has laid all his sorrow and joy in life in this work (20).*

The stage of the school auditorium was simple and small, but settings were imaginative. An actor from the Royal Theater had been engaged to direct the play. The players, all girls, were obviously having a good time with As You Like It, understood the humor, and used and enjoyed the rhythm of the poetry. The production was convincing, fast moving, and a pleasure to the audience.

Another private school, Christianshavns Døttreskole, was known for its work in drama. An excerpt from the Døttreskole's history gives the following insight into why drama was considered a part of the school work there:

It is to be known that there will be those who will ask of what value were the results of all this strength which goes into the preparation of this festivity. What do we answer to that question? It answers itself when each year one of the older students says, 'This is the best we have yet had,' and we know that there is sympathetic feeling about the whole thing so that we wish to continue it. It is understandable that the critics are cool, that the technique of the theater is weak, and a person may ask why we do not let the clever professional actor himself do the instructing. The answer is: Because first and foremost for us is not the theater but the school, and the original play only has worth as a variation in the daily school work; as such it has naturally value in itself, and in the final analysis has more significance for the students (21:303).*

In an interview, April, 1953, Frk. Falby-Jensen, drama director there, asked why she included work in drama in her school, replied that children everywhere loved seeing plays, playing in them, and knowing the stories that made plays. Asked the age of children taking part, she replied that all the children in the school from the first grade through the twelfth, both boys and girls, contributed to the plays given by the school. Children learned to read, to write, and to work with others in school plays, she said. Most of the plays produced in Døttreskole were original with the students, or were students' adaptations of old stories, written and produced as formal drama. She cited a production

given just after World War II when the children, still shocked by war conditions, produced an original play, Pictures Out of the Peace, consisting of Danish scenes of peacetime before the war. Other productions cited were the re-enacting of the 150 years' history of the school, a group of scenes from the life of Hans Christian Anderson, scenes from Holberg's plays, Grundvig's Paaskeliljen (which Frk. Falby-Jensen said had been too long and too difficult), scenes from Aladdin, and Oehlenshlager's Helga.

In order to prepare these plays, the children had read widely. One of the children had read all of an author's works in order to help plan the play. Discussion of literature and historical characters became more meaningful when there was a need to utilize information and ideas. Children developed their own special quality of humor and fantasy. It was suggested by the author of the school history that by their creativity children might find a completely new way in the theater for the future time, "and we gladly look forward to the 150 years' jubilee, and shake with the thought of it" (21:304-305).* This hope for "new ways" in the theater was not often found in this investigation.

Folk High School

A folk high school, Antovorskov Højskole in Zealand, sponsored a production of Grundvig's Paaskeliljen (The Easter Lily) on May 7, 1953. This production had been developed by Just Thorning, of the Danish Amateur Theater group in Copenhagen, for playing in the provinces. The play was pageant-like in form, most of the speaking in the play being done by the actor playing Grundvig. Long monologues taken from the speeches of the Danish leader and founder of the Danish folk school carried the play. The village church in Slagelse was used as a theater, unadorned with special staging effects. The people from the community came, bringing children and babies with them. The purpose of the play was to present Grundvig's teachings to the people.

According to Just Thorning, many folk high schools developed plays themselves, aided by the Danish Amateur Society. Peter Maniche, in his book, Living Democracy in Denmark, says that the educational ideas of Grundvig are embodied in the ideals and practices of the Danish folk high schools which he founded. Grundvig's emphasis on the spoken or "living" word, rather than on the dead or "written" word to "shed light upon the conditions of human life" (17:103) found expression not only in speeches and

songs but also in spoken drama. "The long winter evenings [at the folk high schools] call for other activities such as amateur theatricals in which a large part of the youth participate. The plays of Hans Christian Hostrup and others of the so-called folk high school poets are still popular" (17:18).

Royal Theater School of Drama

Among schools teaching drama, the Royal Theater School should certainly be mentioned. Children six or seven years of age were selected to begin studies for acting, ballet, and other theater arts in the school rooms on the fifth floor of the Royal Theater. Part of their day was spent in studying for the theater; the rest of the day was spent learning the same subjects as children learn in public ground schools. An account of life in this demanding school of the theater is given in the book Eet Liv-Mange Liv (One Life-Many Lives), by Clara Pontoppidan. These children from the acting school took part occasionally in productions in the Royal Theater (as a mock-army in Aida, as child walk-ons in some of the plays, and sometimes doing a child's bit in a ballet). For the most part, however, their lives were spent in learning the arts of the theater.

Kindergarten Drama

The only example of drama by very young children was a production given in a private kindergarten. The director, an aging countess whose home was the school building, had contrived a stage of sorts at one end of the room. About thirty children dressed as flowers, leaves, rabbits, and so on, took part in the play, a pageant of the changing seasons. Difficulties in staging the play were evident; children forgot to go on stage; children forgot to go off stage; children forgot their lines; the front curtain of the stage first stuck and then fell down completely, and a stage wall was knocked over in one scene. The sympathy of the audience lay with the director rather than with the play.

School Excursions to the Royal Court Theater

School children in Copenhagen were taken in class groups to see the museum of the Royal Court Theater in Christianborg Palace. This museum was formerly the Court Theater founded by King Christian VII. The old foyer, auditorium, and stage were kept much as they were used in the days from 1740 until the new theater was built on Kongens Nytorv. Children saw old playbills with the names of famous actors and dancers who had appeared there. On one ballet program Hans Christian Anderson's name appeared.

He had played a hobgoblin. Other programs listed the names of Coquelin, Sarah Bernhardt, Mounet Sully, Joseph Kainz, Adelina Genée-Isitt, Ristori, and Duse as well as those of famous Danish actors. School children were taught the continuity of theater, and respect for past generations of theater people.

Although drama as a subject was seldom included in the classroom curricula, educators including the Minister of Education, the supervisors, directors, and teachers, took an active part in furthering the use of drama as an educational force. Plays by school students were presented to small audiences of classmates, parents, and friends. Although the schools insisted upon high standards of production, they regarded the learning involved as more important than the productions themselves.

IV. THEATER IN PUBLIC PARKS

Fourth, the inclusion of theater for children not only in the schools but also in public parks designed for recreation, indicated the importance Danish people placed on children's theater. Even there a high quality of performance was demanded.

In Tivoli Gardens

In Tivoli Gardens a unique open air theater provided pantomimes, plays, and ballets for children. Every day during the season, lasting from the first of May until the last of October, children saw the old classical plays of the Commedia dell' Arte in the Pantomime Theater. The theater stage itself was an imaginative Chinese-like structure. Children waited eagerly for the peacock's tail curtain to lower, signifying the appearance of the well-loved characters of Columbine, Pierrot, and Harlequin (13:29). The spontaneous dialogue and action of the plays appealed directly to the children. Not separated from other forms of pleasure, but a real part of them, the performance of the Pantomime seldom lasted more than a half-hour, after which children left to wander about the gardens, the restaurants, and the midway.

Later, children could return to the Pantomime Theater to see a ballet danced by members of the Royal Ballet Company. For instance, on May 5, 1953, children saw the ballet, Offenbach for Olympens Domstol (Olympic Court of Justice) with music by Offenbach; and on May 20, 1953, a ballet from H. C. Anderson's story, The Princess and the Pea. While the size of the stage limited the number of dancers, staging and costuming were the high quality demanded of the Royal Danish Ballet.

For each of these performances children paid only 25 øre (about two cents). No information was available as to how these performances were financed, but it can safely be said that the admission prices could not have supported the productions. It is possible that they were supported by other more profitable ventures in Tivoli Gardens, but it seems more likely that one of the government funds allocated to the support of theater could have been used or that the Royal Theater, supported as it was by the government, provided the ballet as part of its public service.

Dyrehavn

Less publicized, but of a fine quality, were the puppet shows in Dyrehavn Park north of Copenhagen. "Punch and Judy" played to Danish children there and in many Danish cities' parks. Beautifully carved marionettes, well-designed sets, and witty dialogue marked these shows. Italian, French, and German puppeteers had appeared from time to time.

V. DRAMA IN LIBRARIES

The fifth and smallest group found in the public libraries was engaged in creative drama.

Frederiksberg Kommunebibliotek

In Frederiksberg Kommunebibliotek (the Fredericksberg Library in Copenhagen) the head children's librarian, Fru Flandrup, explained the creative drama she taught in a special room there in the library. She pointed out Winifred Ward's book, Playmaking With Children, on the shelves of the library.

Explaining that her group came voluntarily in their free time, she said they were children who, interested in their reading, had stopped to talk about books. From these books the children had made plays, designed sets, rehearsed the lines they had written, and invited friends to the library theater to see the plays. The plays, begun informally and creatively, developed from children's creative drama into formal children's theater played for an audience.

Fru Flandrup said that the children also brought puppets, marionettes, and doll theaters to show audiences of other children. None of these children's groups could be observed, as the interview did not take place until April, 1953; and April, said Fru Flandrup, was the "time for children to play outdoors."

Sollerød Kommunebibliotek

The only other library offering creative drama to children, according to Det Danske Selskab, was Sollerød Kommunebibliotek, where the head librarian, Fru Aase Borresen, took a keen interest in children's drama. No investigation of this library was made.

It was interesting to note that experiments in creative drama, new to the country, perhaps suggested by an American, Winifred Ward, were found where children had free access to books and leaders who responded to their interest. In a society bound to tradition, conservative, slow to change, the libraries have provided new educational uses for children's drama in Denmark.

VI. DUKKETEATERS IN HOMES AND CAMPS

In the homes as well as in public places people in Denmark were working with children's drama. Children, together with their families and friends, dramatized new and old plays in their toy theaters. The Royal Theater's program notes attested that toy theaters existed in many homes: "Dukketeatere [doll theaters] in a thousand homes have played it [Elverhøj]" (19:20).* People questioned as to whether they had toy theaters in their homes seemed surprised at the query, assuming that all children everywhere played with Dukketeatere.

Among the toys for sale at Christmas time in the large department store, Magasin du Nord, a number of attractive miniature theaters were observed. Later, similar Dukketeaters were seen in many bookstores. Vilhelm Prior's Klg. Hofboghandle, for example, had a window displaying large (30" by 24") theater stages, exact replicas of the proscenium and stage of the Royal Theater in Copenhagen. An entire section of this bookstore was devoted to these theaters, their settings, and figures. The proprietress of the shop, Frk. Estrid Prior, said that most Danish children had toy theaters, many made by themselves, some purchased for them, and others handed down from former generations in the family.

Description of Dukketeaters

Some of the Dukketeaters were simple, some elaborate. Most of them had front curtains that opened and closed. Even the simple stages had some decoration on the proscenium arch; the more pretentious copied the Royal Theater exactly. Most of the stage settings available for purchase (often exact replicas of sets used in the Royal Theater) were designed with a painted backdrop and freestanding "wings." Magic effects, trap doors, and ingenious lighting made possible rather elaborate productions. The figures, flat cardboard dolls, like paperdolls,

stood in small metal holders attached to small rods. By pushing these rods, a child could manipulate the figures on the stage. When the timing of movements synchronized with the speeches delivered, children achieved effective results. The age and abilities of the children using the theaters determined the complexity of the stage and the productions.

Purpose and History of Dukketeater

Hans Christian Anderson stated in 1855, "The whole Dukketeater was established in order that man could see himself straight in it....the thing was good for nothing... unless all the playing showed the vivid side of life (9:4).*" The history of miniature theater, recorded in the Danish National Museum's pamphlet on Dukketeater, traces its development from 450 B.C. through the Egyptian, Greek, and Roman cultures, through its development as part of the mystery plays in Italy, France, and Spain in the middle-ages, through Germany's folk comedies played in puppet theaters, and its continuation in England, America, and Denmark at the present time (9:4-18).*

Uses of Dukketeaters

The uses for the toy theaters were many. Frk. Estrid Prior said that while children played with them

for pleasure, they learned something, too. Often children used the special adaptations of classic plays sold in her store. From these, she said, children learned art (in designing their own sets or arranging those purchased), language (as they read aloud the words of the poets), and literature (as they became acquainted with the works written by fine playwrights). Many skills were needed and used in the development of a play in a Dukketheater.

Some special uses of the toy theaters were discovered. Jørgen Jørgensen stated that when he was a child during the last war, doll theaters were used to occupy groups of children for hours when Germans forbade their being on the streets. Frk. Prior said that they were used in some of the rehabilitation camps north of Copenhagen during the war. Young and old who had received disfiguring wounds during the war found in doll theaters a way to perform in plays without being seen. A number of these people, formerly connected with the theater, gave direction and polish to these productions. In this way, without embarrassment, they found an outlet for their artistic impulses and took great joy in their efforts. The productions did much to relieve the monotony and discouragement in the camps as well as to provide entertainment and some enlightenment for the people there.

"The Dukketheater [in Denmark] has been loved both by children and by grownups. It has been a heritage from generation to generation. Many times man has built wider because of the family theater. Under all circumstances, man has upheld the traditions with the program's forms" (9:18).*

VII. GOVERNMENT CENSORSHIP

Government groups recognized the wide-spread educational effect of films on child audiences. As a result, censorship bureaus set up by the central government regulated, as far as possible, children's theater shown in moving picture theaters throughout Denmark. These censorship bureaus and their work were the seventh group investigated for this study of children's drama in Denmark.

"Forbudt for Børn" (Forbidden for Children) notes appeared frequently in the film advertisements in the newspapers. When an editorial by Fru Christmas-Møller appeared in the Berlingske Tidende, the writer asked for and was granted an interview with her in the Danish Censorship of Films office. From this first interview and several subsequent conferences, and from a copy of the regulations furnished by Fru Christmas-Møller and translated from the Danish into English, the following information was gathered:

Film Council

The government has set up a Film Council, appointed by the Minister of Justice and serving under his supervision. This committee regulates film distribution and allocates funds under its jurisdiction.

One member is appointed on the recommendation of the Minister of Education; one member on the recommendation of the Association of Danish Teachers, after consultation with the Association of Teachers in Copenhagen; one member on the recommendation of the Association of Folk High Schools and Agricultural Schools; one member on the recommendation of the Danish Workers' Educational Association; one member on the recommendation of the Association of Cinema Owners in Copenhagen and Environment; one member on recommendation of the Association of Cinema Owners in the Provinces; and one member after consultation with the Association of Danish Actors, and the Danish Playwrights Association (6:Sec.22,Part 1).*

It can be seen that of the nine members of the committee, four were recommended by educational groups and a fifth by Danish actors and playwrights; the balance of power on the Council rested in the hands of those interested in education and the arts, instead of in the hands of commercial cinema owners.

Film Funds

The interests of education in theater were further served by a law setting up a fund evolved from a tax on any commercial picture theaters with annual profits exceeding 12,00 kroner* (about \$171). This fund had:

...the dual object of furthering the educational, cultural and artistic use of film, and of supporting public ends, in particular Danish theater apart from permanent theaters operated for public benefit, Danish Athletics and benevolent purposes, more especially aid to Danish artists, widows left by picture theater licensees, etc. (6:Sec.28,p.1).*

No figures were available to show the proportion of funds allocated to each of these purposes.

Another fund to the amount of 150,00 kroner (\$2,100) was appropriated for the purpose of "furthering the educational, cultural and artistic exploitation of films," including purchasing school films, supporting Danish films of artistic and cultural value, paying expenses of the Film Council and the Film Office, providing scholarships for young film directors, and providing support for widows of picture theater licensees (6:Sec.28,Part 2).*

Film Censorship

The committee on film censorship was responsible to the Film Council for its decisions. Appointed by the Minister of Justice, the committee consisted of one member of the Film Council, an actor, and a woman."

All films which come into Denmark must be viewed by all three members of the committee, which then decides whether or not, by the laws of Denmark, the film may be shown in the country, and whether or not it is to be forbidden to children. The Minister of Justice, an official elected for a term of four years, directs the general policy of the committee, deciding whether it shall take a firm or a loose interpretation of the law (6:Sec.1).*

According to the regulations,

Censorship shall not sanction any film the exhibition of which they deem to be a violation of decency, or to be of a brutalizing effect, or otherwise subversive of morality (6:Sec.21,Part 1)....Pictures which by the Censorship are deemed apt to influence children's dispositions and feelings to their detriment, shall not be sanctioned for exhibition to children under sixteen years of age (6:Sec.21,Part 2).*

Fru Møller, when asked for an interpretation of "decency," replied that she believed the Danish idea of decency was quite different from the American idea. Nudity was not, according to Fru Møller, anything to be much concerned about in censorship, nor was sex, these things being natural and good. Mostly films were censored for showing brutality, cruelty, and violence. Many films had to be cut before their release in Denmark. For instance, Fru Møller said that "Snowwhite" was one of the most controversial films. Many people felt it should be forbidden for children. Because of its title and story, however, it had to be passed. She said that "Bambi" also had too much cruelty in it to be right for children. Further examples of censorship were found in a list of films rejected or cut during the fiscal year ending March 31, 1952 (obtained from the office of Cultural Attaché at the American Embassy in Copenhagen). This list named the expurgated scenes. For instance, such scenes as the arrow being removed from a man's body, causing him pain

in Tomahawk; the most brutal parts of the fight, particularly close-ups in North of the Klondike; the whipping scene, the hanging scenes, and the close-up of a bloody leg in Captain Horatio Hornblower. Of the twenty-two films accepted for universal exhibition, all were cut. Even the five passed for "adults only" were cut. During 1952, only one film was rejected, Highway 301, deemed too brutal in its effects, and criminally instructive (5).

Fru Møller pointed out that there were many unsolved problems in censorship. For one thing, she said that if psychologists could make up their minds which was right--that children free themselves of their fears and inhibitions by seeing evil and cruelty played out before them, or that these cruelties and evils had a bad influence on those who saw them--the problems of censorship would be easier. She also felt that a different age limit should be set. The "children" limit should be lowered from sixteen years to twelve years, and a special grouping should be made of those from twelve to eighteen to permit the older group to see such films as Ivanhoe, much too exciting for younger children, but quite suitable for "teen-agers."

When asked about the dangers of censorship in a democracy, Fru Møller replied that by law no film could

be banned because of its political implications. Since the cultural and educational effect of films on young children was considered a matter of concern by the Danish people, the evils of censorship were considered less than the evils of unregulated exhibition of moral and ethical values not acceptable to the people of the country.

This rejection of cruelty and force is a part of the Danish culture. Peter Mannich in his book, Living Democracy in Denmark, says, "In the course of history the Danes have learned to develop intelligence, keenness, adaptability and persistence--the more humble virtues of a small nation--in place of force" (17:17). The part that films and theater play in the indoctrination of the young was not overlooked or ignored.

Censorship of Other Mass-Media

As to mass-media other than moving pictures, television, radio and comic books, they were either non-existent or so supervised by educational leaders that they at least presented some qualities the leaders thought were good for children. Some of the deleterious material was banned for children by government regulation. In 1952 and 1953, there were so few television sets in Denmark that almost no children had access to that medium. Magazine stands had few if any comic books for sale.

State-supported radio presented especially selected material at times suitable for child-listening. Much of this radio material, presented in dramatized form, was outlined in a bi-monthly publication, Danmarks Skoleradio* (11:1-65).

Julius Bomholt, in an article entitled "The Danish State Radio," stated that the Danish State Radio directed by a Radio Council under the Minister of Education was "responsible for the all-around cultural and educational nature of the broadcasts" (3:15). The programs could not contain any commercial advertising. The educational purpose of radio was made clear. Of the sixteen members on the Council, according to the article, eleven were appointed by the Minister of Education, thus leaving the power in the control of those concerned with education.

VII. NEWSPAPER-SPONSORED GROUPS

The most frequently publicized and possibly the least representative of Danish culture were the two newspaper-sponsored groups of children's theater. In spite of the publicity devoted to the groups, it was found that relatively few children were affected by them. At most, not more than one-hundred fifty children took part in the plays. The number of performances of these groups in Copenhagen totaled nine for 1952-53. Possibly ten more performances of the same plays were held in outlying

cities. Because these groups were new and because they were promoted by newspapers, they received more newspaper space than the old, established groups which were taken for granted by the Danish people.

Berlingske Tidende

The first of these, the Ping Klubben's Eventyreteater, sponsored by "The Berlingske Tidende," produced Drengen, der ikke Kunde Lyve (The Boy Who Could Not Lie), a musical comedy, with individual acts loosely connected by a story. The children, ranging in age from six to eighteen years of age, sang or spoke at one of three microphones. Singing and dancing stopped the story instead of moving it along. Inquiry as to additional activity of the Ping Klubben's Eventyreteater met with little information. The assembling of acts for the one production was the major undertaking each year.

Aller Press

Much information, however, was available on the activities of the other newspaper sponsored group, the Solby Scene promoted and supported by the Aller Press, Ltd. Court Helmer, a member of the staff of Aller's Press, Ltd., was most helpful in explaining the purposes and procedures as well as in extending invitations to

view rehearsals and productions. Five or six plays each year were developed by a group of interested children, who rehearsed several times each week after school hours. The plays were for the most part written by Court Helmer. A young student from the Royal Theater was employed as director. The children met for rehearsal in a vacant warehouse, learned lines, took stage direction, and rehearsed as actors in the theaters rehearsed. Simple sets were designed, not by the children, but by a professional scene designer friend of Court Helmer's. The finished plays were taken on tour to towns in different parts of Denmark and performed in whatever hall was available. In the summer, according to Court Helmer, plays were given in the open air in parks.

Children traveled in a bus, hired by Aller Press, Ltd., with large banners advertising the publications of the press. At the productions, copies of the Aller Press publications were given out describing the play.

In 1952-53, this group produced the following plays by Court Helmer:

Drengen med Sølvstemmen (Boy With the Silver Voice)

Solby-ungerne (The Young of San City)

Po med Vanten (On With the Mittens)

De tre Mølbo-terer (The Three Wise Men of Gotham)

Københavnshumor (Copenhagen Humor)

Hopalong Cassidy-Klubben (Hopalong Cassidy Club)

Skovhusets skumle Sikkelser (Wood-cottage's Whis-
pered Nonsense) subtitle, Hopalong Cassidy klarer
Paragraferne (Hopalong Cassidy Clarifies the Section)

Swing-princessen (The Swing-Princess)

Of these, only three were observed; they were primarily song and dance revues, with the influence of musical comedy style evident. Humor was sophisticated rather than childlike.

The children volunteering for this troupe were not paid salaries. Their reward was the experience of "being in a play" and traveling in a congenial group about the country at no expense to themselves. The Aller Press, Ltd., defrayed those expenses not covered by box office receipts. In effect, the children were used to gain publicity for the Aller Press, Ltd.

American films' influence was evident in Solby Scene's activities, especially in its Hopalong Cassidy Club. Hopalong Cassidy hats were given to children who attended the play. Cowboy-Indian scenes were frequently written into productions along with Danish singing and dancing. This imitation of an imitation (of cowboy and Indian life shown in American films) lacked conviction. This use of children for the development of the Aller

Press, Ltd, failed to produce the quality of theater to be found among groups whose interest lay in the development of children rather than in the promotion of commercial interests.

Whether or not these two newspaper-sponsored groups were indicative of future trends or were only isolated examples of an attempt to imitate a foreign culture will be clearer in years to come. Whether the power of the press could change deeply ingrained values and standards of children's drama inherent in the culture of Denmark would depend largely on the social, economic, and political changes in the country itself, the inter-dependence between theater and other complicated cultural trends being relevant to future directions of children's drama in Denmark.

CHAPTER IV

AMERICAN EDUCATIONAL PURPOSES AND VALUES FOUND IN CHILDREN'S DRAMA IN DENMARK

It was fairly clear after the investigation of the seven groups involved in children's drama in Denmark that educational values and purposes in that country were similar in many respects to those held by American leaders of children's drama. Using the criteria clearly articulated by recognized leaders in published works, limited inferences may be drawn.

I. CHILDREN'S THEATER

The purposes and values of children's theater, plays presented by living actors for child audiences, have been delineated as follows by Winifred Ward in Theatre for Children:

1. Bringing joy to children
2. Widening of horizons which "bring about a finer understanding of people"
3. Satisfying the longing for adventure with good stories of adventure
4. Improving the taste of children by making them familiar with good literature
5. Educating audiences for the future to be discriminating so that they will demand good theater.
6. Providing of worthwhile interests for a better use of leisure time (28:34-40).

Bringing joy to children. Danish children's theater recognizes that plays must first entertain before any other values may accrue. A good story, humor, beauty of line and color in stage design, strong action and clear pantomime were used effectively to delight children. No one watching the faces of children at the Pantomime Theater in Tivoli Gardens, at the Skolescene plays, and at the performances of plays and ballets at the Royal Theater could doubt this.

Widening horizons. No narrow limitations of subject matter were accepted for children's theater. The titles of a number of foreign plays of note appeared on the programs planned for children. Mythological plays presented symbolically, in terms that children could understand, the philosophy and explanations of life that children seek. Historical plays gave children glimpses of the history of the country, not in terms of theories and facts, but in terms of living people, existing under different circumstances and in different times, viewed in a large perspective. The names of such authors as Holberg, Drachmann, Oehlenschläger, Shakespeare, Ibsen, and other writers of great literature on theater programs for children showed that Danish people sought to have human relationships and human motivations explained to children by those

writers able to present life truthfully. Ethical values and the traditions of the country were represented in the form of living drama to children, widening their horizons.

Satisfying the longing for adventure. Such theater fare as Barrie's Peter Pan, Drachmann's Der Var Engang (Once Upon a Time), and Oehlenschläger's Aladdin indicate an awareness of children's love of adventure, and a fulfilling of it by lusty presentations of vivid drama.

Improving children's tastes. Nearly all the inquiries as to the purpose and value of theater for children met with the reply that reading and understanding of good literature were increased when children saw and played the "best that had been written" for the theater. It can fairly be said that a great number of children in Denmark, when they could go to good theater presenting good literature, chose to go.

Educating good audiences for the future. The need to train children to be discriminating, contributing audiences for the future, a stated goal in the pamphlet of the Skolescene, was further iterated by other leaders in Denmark. Whether children's theater had helped to create discriminating adult audiences, or whether it was the discriminating adult audiences which demanded good

theater for children is a fine distinction which cannot be made here. Observation of children's audiences indicated that they had learned to enjoy good drama well presented. Certainly, adults in Denmark demanded high quality in the theater productions for the children.

Providing worthwhile use of leisure time. Examples of theater for children used as worthwhile leisure time activity were noted in Skolescene functions, Dukketheater plays, school drama, and in productions in recreational parks.

II. CREATIVE DRAMA

The purposes and values of creative drama, drama in which children with the help of an imaginative leader make their own plays, improvising dialogue and action for their own development rather than for the satisfaction of an audience, were set forth in the book Creative Dramatics in Home, School, and Community by Ruth Lease and Geraldine Brain Siks:

1. Values to the individual child.
 - a. Stimulation of social development
 - b. Development of creative self-expression
 - c. Wholesome emotional development
 - d. Development of fine attitudes and appreciation
 - e. Development of inner security

2. Values to the home, school, and community.
 - a. More vital recreational programs for children
 - b. Provides social workers with insights into individual children's needs
 - c. Provides a good way for children to "blow off steam," lessening delinquency

Of the values to the individual child, the findings were as follows:

Stimulation of social development. According to those leaders who had used creative drama in their work with children, social development was inherent in this activity. Fru Flandrup, of the Frederiksberg Kommunebibliotek, spoke of children's learning to work and play together in a "free atmosphere." This same value was noted by Frk. Falby-Jensen of Døttreskole.

Development of creative self-expression. Not much was said by these two leaders concerning the values of "self-expression." Perhaps this value was assumed, but it seems possible that in Denmark where learning from the past was considered fundamental, where the people were accustomed to being dependent upon leadership, where children were not asked to express opinions at an early age, and where "freedom" was granted to people only after training, such values as "self-expression" found little importance in the training of children.

A study made in the International People's College at Elsinore of the differing characteristics of national groups working together there noted that "The Scandinavians are more dependent on leadership...yet wish to be led by the first among equals, one who has something to say, and not just has to say something" (17:147). This attitude colors their way of training children.

Wholesome emotional development. No acknowledgment was made in the interviews for this study of a need for wholesome emotional development. Danish leaders recognized that children needed the pleasure found in creating their own plays, and that this activity gave them joy. No recognition was made of the use of creative drama to afford a healthy release of emotional drives. It is possible that in Denmark, as children are permitted more natural expressions of their emotional drives in everyday living, an activity for this purpose is not needed.

Development of fine attitudes and appreciations. Both leaders of creative drama interviewed expressed belief that drama, and especially creative drama, gave children first-hand acquaintance with the problems of living, and through literature, encouraged good attitudes and fine appreciations.

Development of inner security. The question rises whether a need for the development of inner security was evident among Danish children, as no leaders mentioned it. Since Danish children were loved and enjoyed in their homes, since they were given sound teaching before being required to make choices, since social legislation had made extensive provision for the welfare of children, perhaps there was not the lack of "inner security" among children in Denmark that leaders have observed among American children.

Values to the Home, School, and Community

Of the values to the home, school, and community, there was some recognition.

More vital recreational programs for children.

Creative drama was recognized in the libraries, the homes, and in at least one school as providing vital recreational programs for children.

Social worker's insights. No use of creative drama for the purpose of providing social workers with insights was found.

Providing a way for children to "blow off steam."

No concern was expressed by the leaders in creative drama

concerning the need for children to "blow off steam." Although it may be assumed that Danish children occasionally exhibit some similar phenomena, leaders did not mention it. Perhaps this subject and the subject of "inner security" are closely related, both being connected to the Danish way of "bringing up" children. Perhaps Danish children are not subject to some of the frustrations that disturb children in America--Danish life is less hurried. Children are not impelled toward early "success in life." The Danish realistic attitude toward the educating of children according to their abilities, provision of many different kinds of schools for different kinds of children, and the lack of insistence upon all children's facing the same educational requirements may keep pressures at a minimum. It is possible that in educating children Danish people have eliminated some of the causes for children's "blowing off steam" and, therefore, need not give so much attention to the results.

The possibility of educating children through creative drama had not been widely recognized in Denmark in 1952-53, although this activity had appeared in two libraries and in at least one school. In the instances where leaders had worked with creative drama they were enthusiastic concerning its potentialities for developing

children socially, and intellectually. Their emphasis in this work, however, placed less significance on the values of emotional release and development of inner security in children than on the attitudes and appreciations to be developed through drama.

CHAPTER V

SUMMARY AND CONCLUSIONS

I. SUMMARY

The Groups in Denmark Doing Work in Children's Drama

This study found that although many Danish people were unaware of the extent to which drama had become a part of the lives of their children, a rich theater experience had been provided for them. It was evident that many kinds of groups from the government, independent organizations, schools, public parks, libraries, homes, film distributors, and newspapers were interested in and working with children's drama in Denmark in 1952 and 1953. These groups, working along different lines, were all in one way or another influenced and in many cases aided by the state-supported national theater.

What They Were Doing

Outstanding in the children's drama was the fine professional theater and ballet provided for children, including the traditional plays to which adults took children, and the Skolescene plays provided especially for children's audiences. These were classical dramas, for the most part, done in conventional proscenium style.

Excellent acting and elaborate, realistic stage decoration marked these productions. There was little or no evidence of new experimental staging, expressional or impressionistic in style. Accustomed to the conventional theater, children patterned their toy theaters and their original plays in the same style. The recreational parks providing drama for children used a similar theater arrangement in the open air. Puppet plays in the parks had conventional stages and settings. An interest in new and experimental forms of theater was found in the library groups and in the newspaper-sponsored groups. In general, children's drama was based on folklore, fairy stories, or historical subjects treated with broad Danish humor, in a style similar to the style of the conventional adult theater in Denmark.

The Purposes and Values of Such Work Compared to Those Held by Leaders of Children's Drama in the United States

Children's theater. The purposes of theater for children expressed by a number of leaders of different kinds of groups in Denmark, with the exception of two, proved similar to those held by Winifred Ward in her book, Theatre for Children. Except for the two newspaper-sponsored groups whose stated purpose was to entertain both players and audience, all the Danish expressions of

purpose acknowledged not only the value involved in children's entertainment but also the values to be found in widening children's horizons, satisfying children's love for adventure, and in providing food for the intellectual growth of children. Leaders declared, along with Miss Ward, the need of educating children to become discriminating theater audiences who would in the future demand high standards in the theater.

Creative drama. The purposes of creative drama in Denmark differed in many respects from those expressed by Ruth Lease and Geraldine Brain Siks in their book, Creative Dramatics in Home, School, and Community. Few leaders were interested in or aware of the educational values of creative drama with children. Those who, through acquaintance with Winifred Ward's Playmaking With Children, were working in libraries, placed emphasis on the form of the drama created by children rather than on the emotional growth and self-expression of the children. In the schools, creative drama, so far as could be determined, took much from the conventional, realistic drama to be found in the Royal Theater in Denmark.

II. CONCLUSIONS

This study has discovered implications and possibilities for increasing cultural opportunities for children in the United States. Possibilities for taking good plays to school children were suggested by Skolescene. More use of the classics for school drama as well as the use of libraries, public parks, and homes to offer more experience in theater have all been intimated. Educators might give some attention to the quality and quantity of mass-media. Where emphasis falls on money-making ventures, the quality of children's theater suffers.

Further investigation of children's drama in the United States might prove rewarding. The following questions may suggest studies on children's drama:

1. How many colleges and universities are providing theater for children? What are they doing and how well are they doing it?
2. Do those who are providing theater for children regard it as an educational service or a profit-making venture?
3. What plays have been produced by high schools in specified areas? What was their literary merit? What values did they state? What standards of production were achieved? What was the dramatic training of the director?

How many of the students taking part had ever seen a professional "live" play?

4. How were the finances of plays within a specified area handled? How did the price of tickets compare with the price of a "movie"? How were the profits (if any), used, that is, were profits used to develop drama, to buy football or band uniforms, or to finance the social functions? Was there any direct or indirect subsidy of the drama offered?

5. How many teachers of high school English in a specified area are required to direct one or two plays in the high schools each year? How many of these have had specific training in drama? How many have had practice in directing in college? What objectives do they acknowledge?

6. What are the opinions of high school administrators and school boards as to the educational and cultural possibilities of drama?

7. When drama is included in curricula in high schools, is it approached from the point of view of theater craftsmanship or from the liberal arts point of view? Which approach has provided the best results culturally?

8. What ethic and moral values are generally acceptable to people in the United States? What plays illustrate these values? Do any plays, and if so, which

ones, develop the following values?

- a. Love of peace
- b. Love of gentleness
- c. Respect for tradition
- d. A sense of beauty
- e. A pride in the country
- f. An understanding of human relationships
- g. Respect for human life and the brotherhood
of man

9. Do any parks provide good plays well presented for children to see? If so, where and of what nature are they?

10. To what extent do families in a specified area share theater experiences in moving pictures, television, radio, and legitimate stage plays (either school or professional)?

11. What puppet plays have children seen? To what extent do children create puppet plays? Do children buy or make their own puppets?

12. Have schools explored the possibilities of toy theaters or puppet theaters to motivate the teaching of literature, language, and art? If so, what results were obtained?

13. What libraries, in any specified area, are working in children's drama? What are they doing? Do the librarians consider it worth their while? What difficulties are involved?

14. What organizations, other than schools and libraries use drama among their activities? (These might include Y.M.C.A., Y.W.C.A., Campfire groups, 4-H groups, etc.)

15. What effort do educators make to insure children's seeing those motion pictures deemed good? Is there any screening of pictures by educators? Have lists of worthwhile pictures been sent out from sources able to make fairly reliable judgments? If so, what values were considered?

16. What studies have psychologists made to determine the effects upon children of brutality and cruelty in films?

17. What studies have sociologists made of the mores and values of American society as reflected in films and television productions? Has evidence been gathered as to the influence on children?

18. Who, in America, is best able to enunciate American objectives and values? Should films present an ideal image or should they reflect national myths and prepossessions? Who, in America, is qualified to select "the best" for children? Is any selection, or even pointing out "the best" incompatible with democracy?

It is possible that by answering these and other questions a fresh, vigorous new approach to children's

drama could be made.

Before we assume, however, that what was effective in Denmark would be effective in the United States, differences between the countries must be considered. Denmark has existed as a nation for more than a thousand years. It has had time to develop culturally, while the United States is still involved in building materially. While Denmark has existed as a "social-democracy" since 1849, it has a king now, and a long history as a monarchy influencing its growth; United States is still attempting to find a way to make its democracy work. Denmark has a homogenous population; America's population is heterogeneous. Denmark is a very small country whose people, living closely together, know the officials in their government and can directly influence them. The United States, large and wide-spread geographically, has people who have little possibility of knowing the men directing affairs of the nation. Social and governmental differences must be taken into account.

Because Denmark is smaller than most of the individual states in the United States, it is possible for the Danish National Theater to serve nearly all parts of the country and still maintain a full schedule in Copenhagen. In the United States no one theater company could

possibly play to audiences in all parts of the country in any one year even if it played 365 days of the year, to say nothing of maintaining a repertoire at its central location. Touring companies in the United States must cross vast spaces at great expense and thus can afford to play only in large cities, often far removed from much of the population. As a result, many people in the United States have no acquaintance with professional, live theater. The only plays seen in many communities have been produced by second-rate road companies, or by local "talent," resulting in plays of mediocre quality, poorly produced and inadequately played. It is not surprising that such theater has convinced educators in the United States that theater is "for entertainment only" (often not even that) and of superficial value.

A change in this attitude must come from the educators themselves. Helpful to such a change might be a consideration of the difference between the common American attitude toward theater and that held by some other countries, older in culture. The fundamental difference between the Danish and the American viewpoints on theater is this: while Danes look upon theater primarily as a cultural manifestation and an educational force meriting the attention of educators, Americans are

prone to consider theater as entertainment only, to be utilized commercially for profit. Since the United States does not have a state-supported national theater committed to raise cultural levels in the country, it must look to the only subsidized theaters it does have--those in schools, colleges, and universities--to set high standards of theater, to cultivate tastes, to encourage new playwrights, and to make the great literary works of the theater known to the people.

When colleges and universities recognize theater as a vital part of a liberal arts education and support productions worthy the attention of students, faculty, and community, theater will become more important to Americans. When the prices of fine productions are kept within the grasp of most people, general recognition of the value of theater will increase. Not bound by tradition, American schools, colleges, and universities have an opportunity to develop an American educational theater, culturally influential.

B I B L I O G R A P H Y

94161

BIBLIOGRAPHY

1. Andersen, Peter. "Skole og skoleteater," Ellebjerg Skoleteater, Drengen med Fløjten, 1951.*
2. Bomholt, Julius. "The Danish State Radio," Danish Foreign Office Journal, Number 1, Copenhagen, Denmark, 1949.
3. Borshsenius, Kaare. "Et Minde om en gammel Skuespiller," Det Kongelige Teater Program, Søndag, d. 26 oktober, 1952.*
4. Bülow-Hansen, Tage. "Their Own Theater," Danish Foreign Office Journal, Number 9, Copenhagen, Denmark, 1953.
5. Censorship List, Office of Cultural Attaché, American Embassy, Copenhagen, Denmark, 1953.
6. Censorship of Films in Denmark, Government Bulletin: Copenhagen, Denmark, 1952.*
7. Dansk Skolescene, Kortfattet orientering om institutionens opbygning og virksomhed. København, 1953.*
8. Den Danske Skulplads, Billeder fortæller Teatrets Historie fra 1722 til i Dag. København: Berlingske Forlag, 1943.*
9. Dukketheater, Nationalmuseets Juleudstilling. Nordlunde: København.*
10. Erindringer. Clara Pontoppidan Eet Liv-Mange Liv. Copenhagen: Westermann, 1951.*
11. Hansen, Frithiof and Valdemar Christensen. Danmarks Skoleradio. Elevhaftet, Marts-April, 1953, Copenhagen, Denmark.
12. Hansen, Hans. "Kong Midas Datter," Det Kongelige Teater Program, Torsdag d. 19, marts, 1953.*
13. Hellssen, Henry. "Pierrot Can Never Die," Danish Foreign Office Journal, Number 7, 1953. Copenhagen, Denmark.

14. Jensen, Evald. "Skole og Skoleteater," Drengen med Flojten, Ellebjerg Skoleteater, 1951.
15. Kragh-Jacobsen, Svend. Berlingske Tidende, March 18, 1953, Kobenhavn, Danmark.*
16. Lease, Ruth, and Geraldine Brain Siks. Creative Dramatics in Home, School, and Community. New York: Harper & Brothers, 1952.
17. Manniche, Peter. Living Democracy in Denmark. Copenhagen, Denmark: G. E. C. Gad Publisher, 1952.
18. Munk, Kai. (cited by Jorgen Claudi) Contemporary Danish Authors, Det Danske Selskab, 1952. (no original source cited).
19. Neuendarn, Robert. "Omkring 'Elverhoj,'" Elverhoj, Det Kongelige Teater Program, Sondag, d. 15 marts, 1953.*
20. N. Zahles Skole. "Til tilskueren," W. Shakespeare Som Man Behager, February, 1953.*
21. Peitersen, Estrid. "Skolefester," Christianshavns Dottreskole, 1799 Under December 1949. Kobenhavn, Danmark: Nordlundes Bogtrykker: 1949.*
22. Pharao, Kai. Det Danske Selskab, Home Office, 8, Niels Hemmingsgade, Copenhagen, Denmark, October 2, 1958. (letter to author)
23. P. P. "Omkring Skolekomedien," Jorden rundt in 80 dage. Metropolitanskolens Teater, 1953.*
24. Scharling, C. I. "Noddebo Praestegaard," Folketeatret Program, December 28, 1952.*
25. Skrubbletrang, Fridlev. The Danish Folk High Schools. Copenhagen: Det Danske Selskab, 1952.*
26. Uhrskov, Anders. "Seasonal Customs and Traditions," Danish Foreign Office Journal, Number 13, Copenhagen, Denmark, 1954.*
27. Viola, Ann. "Drama with and for Children: An Interpretation of Terms," Educational Theatre Journal. Columbia, Missouri: Artcraft Press, May, 1956.

28. Ward, Winifred. Theatre for Children. Cloverlot, Anchorage, Kentucky: The Children's Theatre Press, 1950. Revised ed.

*Works so marked were written in Danish and translated by this author.