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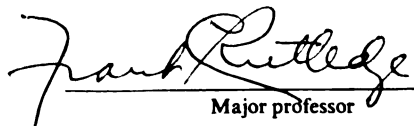
**BLACK THEATRE IN DETROIT:
EXPOSURE/TRAINING OPPORTUNITIES FOR
PUBLIC HIGH SCHOOL STUDENTS**

presented by

JuJuan Carolyn Taylor

has been accepted towards fulfillment
of the requirements for

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BLACK THEATRE IN DETROIT:
EXPOSURE/TRAINING OPPORTUNITIES FOR
PUBLIC HIGH SCHOOL STUDENTS

By

JuJuan Carolyn Taylor

A DISSERTATION

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Michigan State University
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ABSTRACT

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The objectives of this study are two-fold: 1) to evaluate the current state of Black theatre in the City of Detroit and 2) to examine the opportunities currently available to Black high school students (grades 9 through 12) for exposure and training in Theatre art and Black theatre.

Black students overwhelmingly make up the Detroit School system's enrollment quota (of 200,000 students, 87% are Black). In addition, the Black students are part of the City of Detroit's total residential population of 1,200,329.

The objectives of this study were selected because in order for present and future theatre companies within the City of Detroit to have any measure of economic and artistic success, its audiences must be oriented and educated to be supportive. Furthermore, the state of any people's theatre is influenced by its public education networks and the impact of its community organizations. The high school age group was used because these youths are at the age levels of fourteen through eighteen, age levels when youths can be comprehending theatre art.

This particular group may include youth as young as thirteen because of their special abilities to enter high school through advanced promotions, and/or high school students as old as nineteen who have been held back due to learning disabilities or extreme truancy.

The study's time period is from 1982 to 1984. Updated interviews were conducted from 1985 to 1987.

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DEFINITIONS

Amateur Theatre

Non-professional theatre art productions that utilize artists and technicians who are not necessarily theatre art specialists or professionals and thus, do not solicit for professional fees or profit.

Black Theatre

Theatre art that reflects the lifestyle of Blacks as a whole and relates directly to their cultural African heritage, past and present conditions of servitude and oppression, and life in America. The art is deliberately designed for the enlightenment and/or entertainment of a Black audience or Black community.

Detroit

The city of Detroit is the largest city in the state of Michigan and the sixth largest city in the United States. The central city of Detroit is the corporate or political extent of the city.

The Detroit River, an international boundary between the United States and Canada, forms the southern boundary so

Detroit lies north of Windsor, its twin city in Canada.

Detroit's northern boundary is Eight Mile Road, which also functions as the boundary for the county of Wayne.

Detroit is bounded on the west by a series of north - south arteries and on the east by the suburb of Grosse Point.

Detroit Public Schools

An educational unit of state government, financed jointly by the taxpayers of the city of Detroit and the taxpayers of the state of Michigan.

The Detroit Public School system is composed of one hundred fifty-four elementary schools, fifty-eight middle schools, twenty-two high schools, five vocational schools, and five special education schools.

The Detroit Public School system operates by authority of the laws of the state of Michigan and governed by the Detroit Board of Education, whose eleven members are elected by Detroit voters. Thus, the policies of Detroit public Schools are determined and controlled by the voters of the city of Detroit through their elected Board of Education.

Drama

A literary composition intended to portray life or characters or tell a story through action and dialogue and designed for theatrical performance.

Professional Theatre

Productions of theatre art that are designed for mass

appeal and where emphasis is placed on commercial quality, professional fees and profit; utilizes highly trained and specialized staff.

Public High School

A free tax-supported secondary school, controlled by a local governmental authority and offering a state required academic curriculum for grades nine through twelve.

Public School

A free tax supported school, controlled by a local governmental authority and offering a state required curriculum. Based on the common school of England.

Theatre Art

The practice of presenting Drama to an audience; the entire entities and essentials that make up the total and aesthetic production of a play.

CHAPTER 1

INTRODUCTION

The city of Detroit is the sixth largest in the United States with a population of 1,200,329 within its boundaries. Sixty-three percent of these residents (758,939) are black, thus making it a major center for American blacks (Census, 1980). As such, Detroit might therefore be expected to be a major center for black theatre as well. However, according to most Detroit-based theatre art commentators, black theatre companies in the city are barely surviving; noncommercial and professional theatres tend to worry more about filling seats now rather than studying the inevitable question of how to nurture and build audiences for the future.

For decades, the belief has prevailed among America's theatre art specialists that the state of any people's theatre is dependent on its community. It follows, then, that for future audiences to be created and sustained for Detroit's professional theatres--audiences which would provide the foundation upon which a flourishing theatre can thrive--the organizations within the community must encourage support of both traditional and black theatre. And perhaps

the most broad-reaching organization through which support for theatre arts can be promoted is that of the public school system. It is the youth of Detroit who will become the future theatre patrons and who, through proper exposure and training, will demand artistic and cultural achievements. In a public school system with an enrollment of nearly 200,000, of which 87% are black (Detroit Public Schools, 1983) and which accounts for almost one-sixth of the City's total population, assuring students continued exposure and training in theatre arts (aside from any sporadic non-documented and random artist classroom visit or similar field trip) would ultimately expand into the community and help to ensure a stronger commitment to amateur and professional level theatre.

Providing such exposure would also serve as creative vents to an age group trying to cope with the rapid physical and mental strains associated with entering adulthood. Most educators would agree that students must have emotional outlets for the many problems they encounter on a daily basis if they are to be academically successful. Exposure and training in the theatre arts often offer students an opportunity for creative and artistic expression, social growth, development of initiative, ingenuity, and resourcefulness; elevation of the self-concept; exposure to positive role models; and an introduction to the language arts skills, each extending into all academic areas of education. Considering the high levels of high school dropouts, high levels of teenage pregnancies, increasing drug abuse, and dramatic rise of violence in the Detroit Public Schools, it is evident that

providing emotional outlets such as that offered in theatre arts need be foremost on Detroit's educational agenda, (Researcher).

Most significantly, Detroit high school students, like all students, need exposure to the socialization process directly connected to the disciplines of the theatre arts, not only for acquainting them with the life of society as a whole but also as an avenue to experience and express those features of society which are especially particular to the black experience. Thus, theatre art training does not merely benefit the student desiring a professional career in the theatre; rather, benefits are derived for all students who take part in the theatrical experience as actors/actresses, technicians, or audience. After all, the very purpose of theatre, as stated by Horace (65 BC-8 BC), is to "teach and delight" (emphasis added).

Whether or not such opportunities are available in the City of Detroit to assure theatre art exposure and training is what this study sets out to answer by examining what does exist and speculating on what should exist.

The study's concentration on Black high school students, rather than any other racial group is due to the fact that black students overwhelmingly make up the Detroit school system's enrollment quota (of 200,000 students, 87% are Black). In addition, the same black students contribute largely to the City of Detroit's total residential population (of 1,200,329 Detroit residents, sixty three percent of these residents are Black).

The high school age group was used because these youths are normally at the age levels of fourteen through eighteen, age levels when youths can comprehend theatre art. This particular group may include youth as young as thirteen because of their special abilities to enter high school through advanced promotions, and/or high school students as old as nineteen who have been held back due to learning disabilities or extreme truancy.

The study's time period is from 1982 to 1984. Updated interviews were conducted from 1985 - 1987.

Purpose of the Study

Theatre art, and particularly black theatre, has much to offer the residents of the City of Detroit. The theatre arts can help the members of a community find within themselves those common themes of humanity which give meaning and value to their lives. The theatre arts encourage youth to develop within themselves the ability to see clearly that there can be more to life, that solutions to problems are worth working for, and that they can make a contribution--a difference. The values to be derived from these qualities are felt not just by the individual but by the entire community.

However, according to the majority of Detroit's theatre art administrators (among them, R. Roland Wilson, Administrative Director for Detroit's Music Hall Theatre; Jon Essex, Public Relations Director for Detroit's Fisher Theatre) and others interviewed during the study's initial research, the productions of professional theatres in the

City of Detroit, in general, are not prospering as well as they could.

In particular, black theatre--the theatre reflecting the lifestyles of blacks and relating directly to their current and African heritage--is far from stable. Detroit's theatre administrators cite a lack of audience participation, a lack of readily available contemporary black plays, and submit that the full potential of Detroit's black theatre companies, as they exist, is far from being reached; black theatre in Detroit is barely surviving. This condition prevails in spite of the city's large black population.

As stated above, the state of any people's theatre is dependent on various systems of community organizations, one of the largest of which in Detroit is the public school system. Thus, if the residents of Detroit and its community and theatre arts administrators are to look forward to developing and sustaining audiences, higher standards of public taste, and higher artistic and cultural standards in theatre art, one needs to examine the existing opportunities within Detroit's educational and community organizations for exposing and training its youth in theatre arts.

This study attempts to describe what opportunities are available in the City of Detroit to assure Detroit's public high school students (grades nine through twelve) exposure and training in theatre arts.

Justification

The objectives of this study were selected because in order for present and future theatre companies within the City of Detroit to have any measure of economic and artistic success, its audiences must be oriented and educated to be supportive of them. The high school age group was used because these youths are at the age levels of fourteen through eighteen years, age levels when youths are forming attitudes and habits that will influence future behavior.

Moreover, Detroit is a major center for American blacks in the United States. Enrollment for all schools in 1983 (Detroit Public Schools) was 198,201 students of which 173,266 or 87.4% were black. Yet, in conducting library research on the topic, it was found that virtually nothing had addressed the subject or had drawn any attention to the need of such a study. It became apparent that an assessment of black theatre and its relationship to the educational community in a metropolitan area such as Detroit would be valuable to both educators and theatre arts specialists.

Methodology

In order to establish the current status of black theatre opportunities in Detroit, a brief historical survey was undertaken. Field research was conducted to determine what did or did not exist for exposure/training for Detroit's students in black theatre.

Much of the data and factual information comprising this study is based on personal interviews conducted between

July 1982 and July 1984 with many of Detroit's black community and church leaders, city officials, theatre specialists, theatre administrators, public school language arts and drama teachers, and the school's administrators (Appendix A). Updated interviews were conducted from February 1985 to September 1987. Sample questions asked during the interviews are listed in Appendix B. Aside from materials gathered from library research, the majority of printed materials evaluated were published material gathered from the Detroit Public School System.

Library Research

An extensive bibliography was developed of related materials, books, articles, magazines, and films by theatre and educational specialists which were utilized in determining the study's final evaluation, analysis, and projection. However, research revealed that there had not been any major books and/or articles to draw attention to the subject of exposing black high school students to theatre art.

The exploration of this material was achieved by the completion of a thorough, unlined bibliographic database search of ERIC (Education Research Information Clearinghouse). The ERIC database included CIJE (Current Index to Journals in Education), Research in Education and Resources in Education, and additional information on all published, international, databased doctoral dissertation abstracts beginning in 1951 through April 1983.

In addition, it was discovered that the Arts Index (publications beginning January 1929 through March 1983), and the Humanities Index (including Theatre Journal, Theatre Notebook, Theatre Quarterly, Theatre Research International, and Theatre Survey, April 1952 through March 1982), indicated that there had not been scholarly study exploring, projecting, or analyzing the current state of black theatre and its visibility to black high school students in public schools, particularly in Detroit. Yet various published books exist discussing black theatre in general. The discussions in these included black theatre being a separate and legitimate theatre in its own rights, its roots, and various modes and settings in which it may or should be taught. Among these studies were dissertations with some bearing on the general subject of training and performance, e.g.:

- (1) "The Theater of the Black Diaspora: A Comparative Study of Black Drama in Brazil, Cuba, and the United States" (Flora Mancuso Edwards, New York University, 1975).
- (2) "Strategies in Black Drama" (Helen Keyssar, University of Iowa, 1974).
- (3) "Black Drama in the Federal Theatre, 1935-1939" (Ronald Patrick Ross, University of Southern California, 1972).
- (4) "Course Design for Teaching Black Drama" (J. Charles Washington, Catholic University of America, 1981).
- (5) "Modes of Alienation of the Black Writer: Problems and Solution in the Evaluation of Black Drama and

Contemporary Black Theatre" (Roosevelt Williams, McGill University, 1974).

Related studies or those that aided or supplemented this one are noted in the references.

Curriculum Analysis

A critical analysis was made of the present academic curriculum, inclusive of theatre art, in the Detroit public schools. The academic curriculum was defined as the sum total of all the experiences provided or used by the school system in its educational process of teaching and exposing high school students to theatre art. Thus, the researcher utilized and explored all available literature pertaining to the education and exposure of Detroit's public high school students regarding theatre art and including general and specific fine arts and language arts objectives set by the Detroit Board of Education.

Limitations of the Study

Due to the nature of this study, much of the data collected and analyzed was subjective. Questionnaire responses reflected information and opinions of professional community and church leaders, theatre administrators, theatre specialists, and public school educators and administrators from the Detroit area. Statistical analysis was therefore difficult, at best. Nevertheless, all individuals interviewed held positions which could directly or indirectly influence the success of future theatre productions and, in

particular, influence exposure opportunities for black high school students to theatre art and black theatre.

Another difficulty in subjective analysis arose as a result of seemingly conflicting answers from various respondents involved with the Detroit Public School System. Some statistics provided during interviews were later contradicted by further research, some of which may have been as a result of this researcher's access to more recent policy positions and statistical information compiled by the school system. These contradictions have been noted when they arise throughout this study.

Organization of the Study

Chapter One of this work explained the purpose of this study, its justification, methodology, and limitations.

The balance of the dissertation is divided into three parts, the first of which addresses black theatre in general and provides a background for the importance of educating students about it. Chapter Two focuses on the meaning of black theatre in a contemporary context, with a general overview of black theatre conditions prior to 1980. In Chapter Three, the state of professional black theatre in the City of Detroit and causes for its neglected condition are explored.

Chapter Four relates this condition to what positive cultural development opportunities are available to the city's public high school students (grades nine through twelve) through churches, city services, colleges, and through both amateur and educational theatre groups.

Chapter Five focuses on those specific opportunities within the Detroit Public School System for students to gain knowledge, appreciation, and training in theatre art and black theatre.

Finally, Chapter Six summarizes and concludes the study's findings and offers recommendations to enhance theatre arts exposure and training opportunities to Detroit's public high school students. Such exposure/training would, in turn, create a foundation for future development and blossoming of black theatre support.

CHAPTER 2

BLACK THEATRE - CONDITIONS PRIOR TO 1980

If one is to understand the educational objectives necessary in introducing Detroit's black public high school students to positive role models and the means by which theater art can assist in this purpose (both from the standpoint of students as spectators and participants); one must first understand that blacks, as a significant minority in our country, have historically lacked positive publicity for those leaders they need to emulate as role models. Even though this need is less acute and less prevalent today, it nevertheless exists.

Black theatre, such as it has been, usually provided a major vehicle for the attempt to satisfy this all too often unsatisfied need. As precarious and uncertain as has been its existence, black theatre has nevertheless managed to launch black talent or to pave the way for black talent discovery. In this chapter, a general overview of black theatre and conditions prior to 1980 is presented.

The Evolution of Black Theatre

Theatre art reflects the lifestyles, customs, mores, and beliefs of its audiences. Theatre's purpose, as stated for the first time in a Horace's treatise, "Art of Poetry", is to "teach and delight".

The particular phenomenon of theatre has never remained the sole property of any one group. It has been found among such diverse peoples as American Indians, South Seas Islanders, Aborigines, Africans, Greeks, and Romans. A people's theatre, in short, is the living expression of that people, inextricably and inseparably intertwined with their present and past history (Mitchell, 1967).

In America, moreover, this living expression through theatre has been historically applauded and encouraged; yet due to severe color prejudice, the people of Negro heritage were seldom allowed to perform on the legitimate stage without compromise. Instead, white actors often played black characters in blackface. Prior to the mid 1950s, some so-called "black" plays were plays about blacks written by whites to be performed for a white audience. Even the classic folk opera "Porgy and Bess" (1935) was the work of two white men: Dubose Heyward (story) and George Gershwin (music).

In the past, white historians paid little or no attention to the Negro theatre artist. In 1967, for example, Lindsay Patterson wrote in the introduction of "An Anthology of the American Negro in the Theatre" (p. xiii):

It is a surprising state of affairs--in view of the Negro's contribution to the arts in this country--that so little on the Negro in the theatre exists in book form. There is virtually nothing of consequence about the Negro in dance; and there is very little about his performance in films, save two volumes published in England two decades ago and almost unobtainable here. It is hard to understand why this is true, since the Negro, to date, has gained his greatest equality in American Life through the Arts. . . . One tends to think of the theatre as being one of the most liberal institutions in America; but the fact is, the theatre has broken little new ground for the Negro since the late 1800s, when he displayed the blackfaced white minstrels on stage.

Such scholarly neglect resulted in conflicting dates and interpretations of black theatrical events. Further contributing to this lack of information on blacks in the theatre is the strong likelihood, as proposed by author and playwright Lofton Mitchell (1967), that many records regarding the contributions of blacks in the theatre were buried in old trunks, attics, and cellars.

As subject matter, the Negro was introduced to the American theatre in 1769 in "The Padlock", a comedy in which a West Indian slave named Mungo portrayed a profane clown of little authenticity. Lewis Hallam, who supposedly sought realism in the drama, played the role. But instead of realism, "Hallam fathered a long line of comic Negroes in the drama" (Mitchell, 1967, p. 13).

As a result of the slaves' and other blacks' long time needs to express themselves, James Hewlett, a West Indian black, formed in 1820 the African Grove Theatre. Hewlett, whose artistry led directly to his founding the African Company, was the first of the Negro tragedians and had been

greatly influenced by the Park Theatre, one of America's oldest institutions. Though the Park segregated Negroes, it was from its gallery that Hewlett watched white companies perform on stage. Hewlett's theatre emerged at Bleecker and Grove Streets in New York City, and the company performed Shakespearean dramas before mixed audiences as early as 1821.

Several similar theatre movements followed. One of the most prolific of such movements was the first Harlem Theatre movement that emerged in 1909. This particular movement, which accelerated to 1917, gave birth to theatrical productions that were performed by many black artists seeking theatrical exposure and success at that time, including, the theatrical organization of The Lafayette Players. The Lafayette Players are considered to be "the outstanding Negro theatre group of their time," (Loften Mitchell page 69-70).

Black Drama

Another significant period emerged between 1917 and 1929, giving birth to a theatre movement that would come to be known worldwide as "The Black Renaissance" of Harlem. This particular movement and era introduced numerous Black talent into the theatrical arena including the great Charles Gilpin, Florence Mills and the legendary Josephine Baker. Most significantly, not only were Blacks now on Broadway stages, but they had theatres in Harlem and on the road.

American black playwrights clearly understood the importance of transforming the black experience to the theatre stage for the sole purpose of enlightening and entertaining a black audience, but not until the mid-1950s

could a black playwright possibly concern himself wholeheartedly and without compromise in producing only the black experience because of a fear of losing any chance at commercial success. Commercial success for any playwright meant appeasing the artistic taste of predominantly white audiences. As late as 1970, Doris E. Abramson, assistant professor and author of "Negro Playwrights in the American Theatre", 1925-1959, suggested in her preface that (p. x):

Most Negro playwrights seeking a commercial success in New York, especially on Broadway, have faced the fact that they must appeal to a predominantly white audience. In order to make their plays acceptable to that audience, the playwrights discover that they frequently have to distort the very truths they want to tell about Negro existence. It would seem, on the other hand, that they could "tell it like it is" to a Harlem audience simply stated, the Negro playwright's dilemma is that neither white nor black audiences can be counted on to support plays that attack or even question commonly accepted American mores.

So to have their works universally accepted, black playwrights were forced either to make mockery of physical or so-called mental characteristics of blacks (i.e., Aunt Jemima, Steppin' Fetchit) or totally eliminate or ignore all truths or facts. Only rare glimpses existed of what is now known today as black theatre. In addition, the black playwrights of yesteryear were never too certain whether blacks (especially the few who were emerging into the middle and upper-middle class cultures) would accept the exposure of black actors, exposing naked truths, personal ideologies, and "down home" feelings directly related to the cultural beliefs and lifestyles of blacks for the sake of appeasing a nonblack audience.

The hunger for artistic and aesthetic expression for American blacks remained unsatisfied. Negro theatre companies came and went, yet their contributions can never be diminished. Among other theatre innovators, William Wells Brown ("The Escape", 1858, the first black play to be published) and Garland Anderson ("Appearances", 1925, first play by black playwright to be performed on Broadway) were the great-grandfathers of the black theatre movement of the mid-1960s. A theatre was then born that blacks could call their own--a new-found realization that was particularly motivated by emerging black playwrights and innovators of this time. So inspired, national playwright and native Detroiter Ronald Milner declared:

Black Theatre - go home! If a new black theatre is to be born, sustain itself, and justify its own being, it must go home. Go home psychically, mentally, aesthetically, and we think, physically (King and Milner, 1971, viii).

The mid 1960s served as a starting point toward planting healthy pride within the black community, and black theatre was an important force in aiding its development.

Black Theatre in the '60s

The difference between the black theatre of today and white traditional theatre is simple and precise. Unlike traditional theatre, black theatre concerns itself completely with the black experience, an experience reflecting the lifestyles of blacks as a whole and relating directly to their cultural African heritage, past and present conditions of servitude and oppression, and life in America. This

reflection is deliberately designed for the enlightenment and entertainment of a black audience or black community.

Such a theatre concept emerged in 1973 after a successful run of Ossie Davis' play, "Purlie". Davis proclaimed (Washington interview, 1983):

It is time for us who call ourselves artists, scholars, and thinkers to rejoin the people from which we came. We shall then and only then be free to tell the truth about our people, and that truth shall make us free.

By 1975, poet and playwright Langston Hughes united with other black playwrights stating, "Integration is wonderful, but culture must of necessity begin at home. I propose the creation of a national Afro-American Theatre" (Washington interview, 1983). It was not long before Hughes was joined in a growing force by several multitalented black playwrights, poets, and theatre innovators from black communities throughout the world.

The newly found enthusiasm, with its strong determination to project black theatre toward its highest potential, lasted less than a decade. Detroit's Vest Pocket Theatre, for example, fueled much of the enthusiasm for black theatre, first opening in 1971 with Pulitzer Prize winner Charles Gordone's "No Place to Be Somebody". But in less than three years, the Vest Pocket fizzled financially. Other plays followed, but support never solidified, (Chauncey Bailey Interview, 1983).

In comparison with other cultures that have attempted to offer their people a living expression of heritage, black theatre in the mid-1960s never really solidified. Perhaps

the slow decline of this particular theatre movement had much to do with the sudden outburst of its beginning. In this light, it is significant to reflect upon several of the political and social factors influencing the way in which this consciousness excelled, thus providing insight on the influence these factors had on the birth of black theatre, its playwrights, and its present and ongoing struggle.

Most theatre commentators agree that in order to understand, analyze, and interpret the hopes, frustrations, and existence of black theatre in the '80s and to understand the human conditions sustaining it thus far, one must first reflect not only on one people's theatre but also on the theatre of other people and periods. In this regard, Dr. Von Washington (Director, Black Theatre, Wayne State University) in an interview (1983) compared the sixties and early seventies (that period which virtually brought black theatre to its present state) to the European Romantic Era, when people became dissatisfied with the way in which their countries were being managed and thus felt they should say something about it. Not unlike this country's blacks of the 1960s, the inhabitants of the Romantic Era, viewed their particular situation as being a severe case of the "haves" and "have nots." The have nots "started meeting and talking in all the little hovels, houses, parks, and places where they could have discussion. And what developed out of this was a rhetoric--a rhetoric appropriate for that particular time and period" (Washington interview, 1983). According to Von Washington, the 1960s marked the first time in which

virtually the entire country and entire group of black people stood up and said, "We are not going to take [differential treatment] anymore!" And so, "People took to the streets, and the rhetoric was flowing" (interview).

Washington also suggested that the inhabitants of the romantic era were not putting these theatrical and dramatic presentations together necessarily for posterity but rather for the sake of dealing with the "moment." The moment did improve, "and the overthrow eventually came, but out of this emerged some very special treatises and artistic pieces. We call them 'period' pieces--some of them one page, two pages, and just things they threw in a series of skits. Well, we [blacks] went through our romantic period in the sixties . . . and it was a vibrant period!"

. . . you don't really need a play--just people getting together talking, speaking their minds on the march to Washington, on what Abe Lincoln did. A new journalism was emerging. Artists were working on black things for black reasons. A new music was coming about, new dances . . . Black leaders emerged and new leaders were created, leaders like Roy Enis, Roy Wilkins, Martin Luther King, Rose Parks, Stokeley Carmichael, Floyd McKissic, Malcolm X, Angela Davis, the Shirley Chisolms of the world, the Hatchers, and the Coleman Youngs, and so forth, (Washington Interview, 1983).

One could comfortably say these leaders set the stage for such black playwrights as Charles Gordone, Ed Bullins, Ron Milner, and other emerging black playwrights who were responsible for planting the seed of self-esteem in the nation's black communities and resulting in the formation of black theatre.

When the inevitable question was posed as to what went wrong and, more specifically, just why this energetic force that virtually propelled black theatre off the ground suddenly and almost without warning began to decline, Dr. Washington, like many theatre commentators, cited that the energy produced nationwide declined, which then resulted in the theatre's decline. Government was passing legislation to ensure affirmative action, so few felt the theatre was really necessary anymore. "Victory was won, fires put out, and we all went home" (interview). This was a tragedy, since the very basis for black theatre--the catalyst for hope, enlightenment, and uplifting of the spirit--needed desperately to succeed.

Black Theatre in the 1970s

Despite the elevated pride, hope, and enthusiasm that accompanied the birth of the 1960s national black theatre movement, the start of the 1970s can generally be labeled the definitive moment of conflict and/or indecisiveness between and among national black theatre artists, black playwrights, and national black theatre art commentators. A frequent and highly heated debate, which escalated in the early 1970s and has yet to be totally resolved, evolved over the political and ideological significance of what black plays and black theatre should or should not be.

The Black Liberation Movement

On one side of the debate were the "revolutionists", a united group of professional writers, directors, artists,

producers, and national spokespersons, who agreed strongly with the revolutionary philosophies of Imamu Amiri Baraka (formerly named Leroi Jones) and the Black Liberation Movement (BLM). Among them were native Detroiter and critically acclaimed playwright Ron Milner, national and critically acclaimed playwrights Ed Bullins, Ron O'Neil, Richard Wesley, and national theatre art commentator and theatre producer Woodie King.

There were three major aspects that were totally unprecedented in previous black plays that served to make up the Black Revolutionary Theatre Movement from the late 1960s to the early to mid 1970s. First, according to Abiodun Jeyifous in his essay "Black Critics on Black Theatre in America," there was the radical and complete rejection of the commercial theatre, particularly its values but also its presumed esthetic premises.

The second unprecedented aspect was the equally radical insistence that black theatre could be legitimized only by the black community only and by opposing strongly white American culture and "mainstream" traditions.

Third, the inculcation of such terms as "functional," "community," "collective," "consciousness," and "committed" as basic parameters of black theatre criticism led to the establishment of critical canons by which black critics analyzed the theatre.

The Negro Ensemble Company

On the other side of the debate were the not so

"revolutionary" contributors--those who were dedicated to creating and influencing changes within the black community through and by the Black Theatre Movement but not necessarily by abiding by the prescribed agenda of Baraka and the members of the New Liberation Movement. Among this latter group were critically acclaimed playwright, actor, national theatre art commentator, and artistic director of the Negro Ensemble company Douglas Turner Ward, critically acclaimed playwrights and Pulitzer Prize winners Charles Gordone and Charles Fuller, and national theatre art commentator Sheila A. Rush.

On May 14, 1967, the Ford Foundation announced a grant to establish the Negro Ensemble Company with Ward as artistic director; actor and director Robert Hooks as executive director; and Gerald S. Krone as administrative director. On January 2, 1968, the company launched its first highly successful season, despite the criticism from its opposition (New Liberation Movement) with the anticolonialism play, "Song of the Lusitanian Bogey" written by white playwright Peter Weiss (Rush, 1971).

Despite Baraka's claim that the Black Theatre Movement was borne from the BLM, Ward (1971) stated in the introduction of his short one-act play "Brotherhood" that it was in fact he who in August of 1966 had written an article for The New York Times calling for "the establishment of a Negro-oriented theatre in New York" (1971, p. 229) and that it was that vision which had been realized in the establishment of the NEC. Several revolutionary critics, Baraka in particular, complained openly when the Negro

Ensemble Company chose to locate its all black repertory company on New York's lower east side (outside an all black neighborhood and relying upon white foundation support). In response, NEC spokesperson Sheila A. Rush submitted that the company's position was one in which "the content of its plays, its several training programs for blacks, and its conscious efforts to develop a mass black theatre audience . . . spoke for themselves." Still, the debate continued, reaching surprising levels of "stridency, invective, and hyperbole" (Rush, 1971, p. viii).

Professional Black Theatre - Broadway

Although the new Black Theatre Movement along with its variety of noncommercial concepts came to a standstill around the mid-1970s, ironically, it was also during the time that professional black theatre was projected to its maximum. Especially during 1976, commercial black theatre was consistently positioned on and off Broadway; however, it should be noted that although the plays were "black" in nature, in many instances the producers were white. Robert Greenwald's "I Have a Dream," Loftin Mitchell's adaptation of "Bubbling Brown Sugar," Diana Ross's one-woman show "An Evening With Diana Ross," Vinnette Carroll's "Your Arm's Too Short to Box with God," and Ntozake Shange's "For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf" are collectively representative of the success of professional black theatre on Broadway. It can generally be said, however, that it was playwright Charles Gordone who solely

boosted black theatre into the realm of Broadway during the 1970s.

Charles Gordone became the first black playwright to receive the Pulitzer Prize for drama in 1970. His play "No Place to be Somebody" brought the new concept of black theatre to its ultimate exposure. New York producer Joseph Papp described the play as a "testimony to the gifts of an important new playwright" (Tallmer, 1971, p. 254). The New York Post concurred, "The Pulitzer Prize . . . definitely went to the right play" (Tallmer, 1971) as did the Daily News (Silver, 1971, p. 254):

Charles Gordone's Pulitzer Prize winning play . . . opened a limited Broadway engagement last night at the Morosco Theatre . . . New critic Lee Silver, who reviewed the original production at the Public [theatre] called Gordone "a gem of a playwright" who "writes with power, sensitivity and wry humor.

His play contains an odd but effective mixture of the realism of Arthur Miller, the affection of William Saroyan and the sardonic poetry of Langston Hughes.

These plays and theatre conditions were representative of the mid 1970s' climax of the Black Theatre Movement borne from the mid 1960s. All of the productions were financially successful and exploded nationally, while further bringing black theatre to the forefront of legitimate and professional theatre.

National Noncommercial Black Theatre

Extensive historical research attests to the fact that the national Black Theatre Movement, born from the late-1960s and accelerating in beginning to mid-1970s, touched virtually

every urban city in America. To discuss each city's activities in regards to professional, educational and/or amateur theatre would be beyond the scope of this study.

Summary

The mid 1960s served as a starting point toward planting healthy pride within the nation's Black communities, and Black Theatre was an important force in aiding its development.

Despite the disagreements among its national commentators, in terms of philosophies and ideologies, Black Theatre in the 1970s served to further nurture the seeds of racial harmony and pride. Yet in order for this pride to continue to flourish, there must occur a continuation of ensuring positive self-images, hope, and inspiration within our black youth of tomorrow.

CHAPTER 3

BLACK THEATRE ART AND THE PROFESSIONAL THEATRES IN DETROIT

Introduction

In this chapter, the state of professional black theatre in Detroit at the time of this study and causes for its neglected condition are explored. This condition is later related in Chapter IV to what positive cultural development opportunities are available to the City's public high school students.

Professional Theatres in Detroit

According to the majority of Detroit theatre art administrators (among them Mr. R. Roland Wilson, administrative director, Detroit Music Hall; Jon Essex, administrator, Detroit Council of the Arts; and others interviewed in this study), the productions of professional theatre are, in general, not thriving as well as they could. In particular, black theatre--the theatre which reflects black lifestyles and celebrates black heritage--is economically far from stable. To reach its fullest potential, black theatre has years of development ahead; nonetheless, it needs to sus-

tain reasonable stability before it can progress. Yet, black theatre companies as they exist are barely surviving.

At present, Detroit supports nine theatres that are operating on a professional level at which black plays may be performed: The Afro-American Studio Theatre, The Attic Theatre, Detroit's Orchestra Hall; Detroit Repertory Theatre, Dorothy Robinson Playhouse, Fisher Theatre, Masonic Temple, Music Hall, and the Paul Robeson Theatre. While the majority of these theatres provides both black and white productions and casting, the Afro-American Studio Theatre, Dorothy Robinson Playhouse, and the Paul Robeson Theatre are the three exclusively black theatres in the area. Table 1 lists additional information about the nine theatres; Figure 1 shows their locations in Detroit.

Even within those theatres offering both black and white productions, the success of black theatre has been limited. One reason is that patrons making up audiences of black productions are often few in number. Recently, for example, the Fisher Theatre presented the James Peddy players in "Jesus Christ Superstar," a musical play with black performers. Chauncey Bailey, staff writer for the Detroit News, stated of the performance that not even national gospel giant Edwin Hawkins could help the company attract a sizable audience. For one performance, the play drew only ten persons. The Fisher Theatre was forced to close the performance a month early as a result of the poor attendance.

A second example is the case of the very recent black musical production "Ninth Hour," performed at Detroit's

Table 1. Theatres in the City of Detroit.*

Theatre	Number of Employees	Apprentice Programs	Union Card Needed	General Ticket Prices (\$)
Afro-American Studio Theatre	6	No	No	5.00- 7.50
Attic Theatre	14	Yes	No	8.50-10.50
Detroit Orchestra Hall	24	No	No	10.00-14.50
Detroit Repertory Theatre	25	No	No	7.00
Dorothy Robinson Playhouse	12	No	No	
Fisher Theatre	35-40	No	Yes	17.00-35.00
Masonic Temple	35-40	No	Yes	17.00-35.00
Music Hall	13	No	No	10.00-18.00
Paul Robeson Theatre	0	No	No	5.00

Source: Box office quotes from each theatre (1985).

*For all theatres listed, no grants were available. None had self-sufficiency; rather, they all relied upon box office receipts for total income.

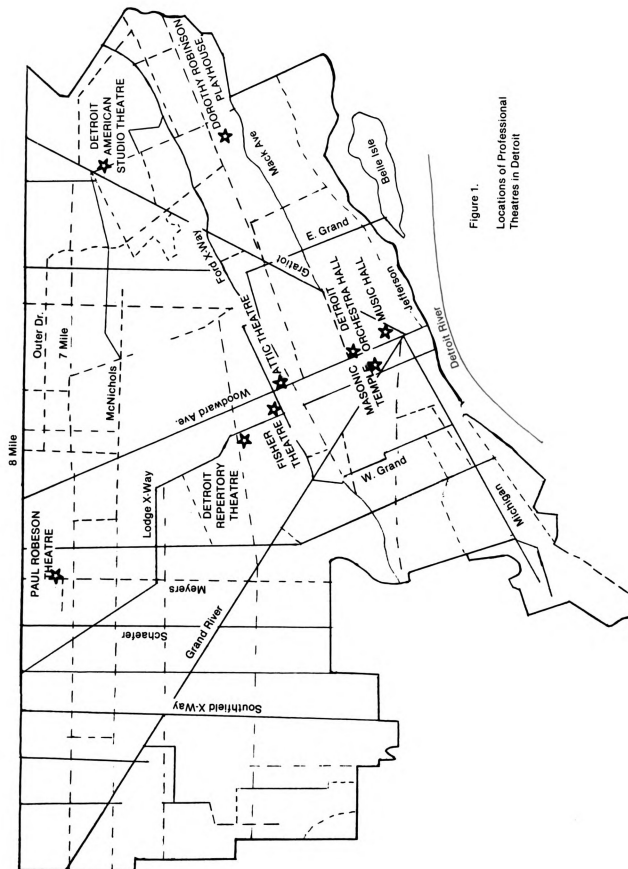


Figure 1.
Locations of Professional
Theatres in Detroit

Orchestra Hall. The play featured international black actress Ruby Dee, but the production attracted only a limited number of Detroit residents. According to Dr. Shirley Harbin (interview, 1983), drama and educational chairperson for the Michigan Theatre Association and one Detroiter who did make the effort to attend the production, "Only one-third of Orchestra Hall was filled." The one-third of which Dr. Harbin speaks was actually closer to one-fourth, or approximately four hundred spectators in a 2,021 seat theatre.

Harold West, Orchestra Hall's manager, attributed "The Ninth Hour's" lack of success to the Detroit audience. "It had nothing to do with the play. The play is very good. Apparently, Detroit is not oriented for plays. Audiences seem to dwindle. They seem to like musicals and dance, but don't seem too interested in plays, per se. We've had other black plays here, and they, too, did not draw audiences. It apparently would have to be a big Broadway musical to draw" (interview, 1984). West also indicated that if the production had been for only one night, the hall might have been closer to capacity. But the promoters of the show had chosen to spread the production out over three nights, resulting in the low attendance each night.

Audience

Reasons behind the apparent lack of audiences (and black audiences in particular) for black theatre varied. Many theatre professionals pointed to the nation's economic

recession of the early '80s and the devastating effects it had on Detroit. Another speculation was that there were just not enough contemporary black plays of scholarly or literary value. Still, a third reason to be discussed was the lack of arts exposure for school-aged children who, with nurturing their appreciation, would attend performances as adults.

Economic Difficulties

The economic variable behind the seemingly limited amount of black support of black theatre companies is an important one. Thousands of blacks who migrated to Detroit from the South as early as 1910 and especially after World War I to attain the available jobs with the automobile industry (Board of Education, 1968) experienced in the early '80s one of the worst economic environments since the Great Depression of the thirties. In 1983, Michigan had the second highest unemployment record in the country (West Virginia was first). In Detroit, the largest city in Michigan, 80,000 blacks sixteen years of age and older were unemployed (Ward interview, 1983). With such high unemployment, the potential theatre spectator who might have purchased a theatre ticket could not afford to. As a result, Detroit's theatre owners and administrators were greatly affected economically as well. "It's still a major effort just to mail a letter," stated Dorothy Robinson (interview, 1983), director of black theatre company Creative Express operating since 1976 from the Robinson Playhouse in what was once a church activities building. Robinson said she relied heavily on volunteer help

for survival, i.e., a local company agreed to patch the roof of her playhouse, and another patron donated a huge billboard to attract more theatre goers.

According to Detroit News staff writer Chauncey Bailey, black theatre has not totally disappeared in Detroit, but "a dozen black theatre troupes are straining to stay alive." Observed Bailey, "Most groups don't have permanent homes but perform in a variety of rented and borrowed facilities, including churches, community centers, and school auditoriums. Some are on such thin ice that they aren't listed in the telephone directory and operate with very limited budgets" (interview, 1983). He further speculated that the limited number of stable companies (especially black theatre) was due to "productions trickling through crevices, often unnoticed. New companies are born and buried without fanfare or funds. Only frustrations."

Economic problems of both stable and unstable black theatre companies have been further compounded because often, in order to keep black productions on line, many directors have had to hold down unrelated jobs. The dual professions therefore detract from the more concentrated involvement necessary to sustain a high quality institution. Kim Thompson, for example, was director of the one year old Arts Center Players but was also a cocktail waitress. Maggie Porter, director of the Actor Lab/Harmonie Park Playhouse, Inc., was a receptionist for New Detroit, Inc. And Ayo Hogan was working on a master's degree in social work and looking for a job even while director of Kabaz Black Jewels, Inc.

Availability of Black Productions

The limited numbers of contemporary black plays was also cited by Detroit theatre specialists as a reason for the black theatre's inability to remain afloat. During the social upheaval of the mid '60s regarding civil rights, the evolution of black theatre had "no need for a legitimate, well-designed published script to be successful. It was more in order of getting up there and saying it" (Washington interview, 1983). The very political and social factors of that time produced thousands of written and unwritten rhetorical, unedited, and often ill-designed scripts. Critics claimed that a great majority of the works were primarily designed to "purge" the emotions and satisfy frustrations of the "moment," thus stranding black theatre in the '80s with far too few plays of literary worth (Washington interview, 1983).

Some black playwrights argued that there was a necessity to turn away from the traditional structure of writing plays and that it was no longer necessary to abide by the restrictions of contemporary and modern drama or follow the traditional well made play. Their justification was that blacks are "different in character." The lives of blacks could not be viewed in the standard art form, as beginnings, middles, and ends. This "difference" also became reflected in written plays in which dialogues employed "black English" or dialogue directed specifically to black audiences. Consequently, only the black spectator might be able to identify and understand the meaning behind the words or action.

Many recently produced black plays with promise of literary and Broadway acclaim have been written by white playwrights. Their main purpose was to enlighten and entertain predominantly black audiences without losing appeal and comprehension for whites. One Broadway example was the black musical play "Dreamgirls," written by Tom Eyrn and directed, choreographed, and produced by Michael Bennett, both white men. It was highly successful for both black and white audiences.

Compounding the lack of supply of contemporary black plays by black authors was some black theatre companies' insistence that the productions be written by blacks. This only complicated their survival chances in the theatre. Stated Detroit playwright Hershel S. Steinhardt (interview, 1983):

As a playwright [white], I was one of the contributors to the organization of the Concept East [a black theatre company in Detroit which emerged in the early 1970s] back when it was struggling. . . . However, after its organization, a few individuals were more interested in creating a political organization than a theatre or a theatrical outlet for anyone talented, white or black As the years went by, I tried to keep in touch with several of the members, but I found that several members were more interested in keeping their organization strictly for black members only. Thus, I kept out.

However, there was one individual that I found who was really concerned with the theatre in Detroit, and that individual was none other than Allan Miller, who organized the New Playwrights Theatre. . . . Mr. Miller produced my one-act play, God's in His Heaven. Furthermore, he did not care that my skin was white; he gave me a lot of encouragement. As a result of Mr. Miller's encouragement, I wrote other plays, including Jacob's Ladder. You will note that this play received a staged reading in New York (recently) and that my New York agent thinks it will sell.

I feel that the Detroit black theatre groups will regain their vitality once they consider that the play's the thing rather than the skin of the author.

Educational Activities of Professional Theatres

The audiences of tomorrow are developed from the youth of today. However, with the exception of the Attic Theatre, few of the other professional theatres mentioned above had done anything to encourage school-aged children's appreciation of the theatre arts. In fairness to these theatres, however, it can hardly be expected that they undertake the task of educating students in the theatre arts--a task more easily integrated into a school curriculum--when the same theatres depend heavily on dwindling box office revenues and can thus offer little assistance in promoting the theatre arts.

The Fisher at one time had an apprentice program, but it was abandoned when it "didn't work out" (Essex interview, 1983). Only one of the stable, operating theatres in the Detroit area officially adopted the task of introducing black high school students to the theatre arts: The Attic Theatre. Director Herb Farrar designed and submitted a grant proposal to the Kellogg Foundation in March of 1983 stating the following purpose:

This program is intended to encourage major Michigan fine arts institutions, those with statewide and/or national recognition for excellence, to maintain and extend their programming for school audiences. It is the intention of this program to encourage those activities that promote an understanding of the various art forms (dance, drama, music, and the visual arts) and that provide young people with the highest quality arts experience.

In the fall of 1983, the Kellogg Foundation awarded a \$97,000 grant for this purpose. The program proposed is described as Appendix C.

Kim Adams, administrative head of The Attic Theatre, detailed the project as follows (interview, 1983):

First of all, there are two aspects of our program. Part A is where 750 high school students will be able to see two plays a semester and then from there, they would either read the script in the class before the play or the teacher will just read them the scene. It's really up to the teacher how she wants to do it. Part B is where they are going to pick twenty-four specialized students [students chosen from four of the Detroit public high schools], who have an urging to become an actor. It's going to be a very small group. One to twelve will be the ratio [twelve students to one teacher]. We are working with the school system. We are going to find out from the school system which plays they have read, have they read any at all, and what is being taught in the schools, and then they will come here every Saturday [students involved in Component B]. They will be viewing the plays, reading the plays, possibly acting themselves--originally, acting was not going to be included--being asked questions about "why a play is important, what did you get out of this"--just that whole experience.

Although this project was unquestionably a major breakthrough for introducing many of Detroit's youth to theatre art, it could not sufficiently educate enough of the community's students. Mr. Wilson of Music Hall concurred, "It's not enough. One little program is not enough. But you have to start somewhere, and it is a place to start. But we need 100 of those little programs" (interview, 1983).

Only four of Detroit's twenty-two high schools were participating in the "specialized training" of The Attic Theatre program. Students are selected on a sign-up basis.

So few schools are included in the Kellogg proposal because The Attic Theatre's relatively small organization was not capable of handling the entire school system (Adams interview, 1983). Adams was asked whether the program would be more effective if the students were chosen geographically to cover all twenty-two schools, potentially promoting broader theatre exposure, to which she responded:

I don't know why they didn't do it that way. Cass Technical, Northwestern, Osborn, and Murray Wright are the four schools that were chosen for this. Now next year, we're going to pick four more. Whatever criteria [was] used to pick those schools I do not know. [It was felt] that we should pick four more next year because other schools will start to complain that they're not being involved in it. So next year, we've chosen Renaissance, Martin Luther King, Redford, and Finney, and then the year after that, four more will be chosen.

Cass Technical, one of the four schools scheduled in the first year of the project, already had a solid and strong theatre program. In fact, it was the only school in the system that had a definite and complete curriculum in performing arts. It is interesting that it was included in the initial Attic Theatre Program, where the need for such program was logically far less important than for students at Pershing or Finney, two schools where a subject such as theatre art was as unfamiliar as studying a foreign language.

Despite the apparent limitations in this "package," its implementation was a first step, and a significant one, in a series of progressive steps to be taken if a majority of students in the Detroit Public School System are to benefit from theatre arts exposure and training. It was never the intention or goal of the Kellogg Foundation that the Attic

Theatre should carry on its shoulders the entire burden of offering full theatre arts programs, programs that should be included in the high schools prior to visiting the theatre.

Rather, the Kellogg Foundation submitted that:

It is also understood by the Foundation that the program of arts institutions will not replace regular school music, art, dance or drama instruction, nor will they replace the family's responsibilities in arts education. The activities of these programs should be seen as a supplement and complement to school and home arts education.

The Attic Theatre was the only theatre organization in Detroit to receive a Kellogg Foundation grant specifically aimed at exposing minority high school students to theatre art. Others to receive grants included the Michigan Opera Theatre and the Detroit Institute of Arts, though neither programs addressed enhancement or cultivation of black audiences in the schools.

CHAPTER 4

INSTITUTIONAL CONTRIBUTIONS TOWARD THEATRE ART
TRAINING/EXPOSURE FOR
DETROIT BLACK HIGH SCHOOL STUDENTS

In Chapter 3, we have seen that black theatre is barely surviving in the City of Detroit, even though black residents account for 63% of the population. Thus, the visibility of positive role models for Detroit's youth through black theatre and theatre arts exposure is scarce. Thus, one must look beyond the city's professional theatre institutions to unearth opportunities available for training and exposing Detroit's black high school students (defined as grades nine through twelve) to theatre art and black theatre. In this chapter, sources for introducing these students to the art--from churches and city services to nonprofessional theatre groups and colleges--are discussed. Those opportunities available through the Detroit Public School System will be discussed in Chapter 5.

Despite the programs that will subsequently be examined, Detroit theatre professionals who were interviewed as a whole concurred that a more comprehensive strategy was required to recruit more of Detroit's black youth and introduce them to

the spectrums of theory and crafts of theatre art--
 playwriting, acting, scene design, and directing--not to
 mention the rewards and benefits derived even as a spectator:

Without a doubt, no other art gives as much
 attention to him [the spectator] as the art of
 theatre.

Alexander Tairov (1885-1950)
 "Notes of a Director"

Detroit's Black Churches

Because churches play an important role in (often said
 to be the "rock and soul" of) the black community, it was
 necessary to determine what, if any, sorts of dramatic
 activities they might offer Detroit's youth. In general, it
 was found that of the limited activities available, those
 churches that did incorporate aspects of theatre art provided
 bare-bones exposure to the disciplines of theatre art;
 usually, their dramatic presentations were informal. Most
 often, the "scenes" were drawn straight from the Bible and
 were a re-enactment of a Biblical story. The script con-
 sisted of text from the Bible.

There are 6,000 churches presently operating in Detroit.
 A random telephone survey of twenty-eight of the best known,
 predominantly black churches located within the city was
 conducted to determine what programs they had available for
 acquainting Detroit's black public high school students with
 theatre art and black theatre. A list of those churches and
 individuals interviewed is presented in Table 2.

Table 2. Detroit Churches Surveyed for Theatre Programs.

Church	Contact
Churches of God in Christ (COGIC)	
All Nation Congregational	Rosalie Mann, Sun. School Sec'y
Anderson Memorial*	Rev. Cleveland Anderson
Bailey Cathedral, Southwestern	Rev. Paul
BelievingRev. William West	
Bethesda	
Bethlehem Tabernacle	Sister Ernestine William,
	Church Secretary
Bible Believing	
Bibleway	Rev. Crockett
Calvary	Ron Riddle, Church Secretary
Church of God in Christ	Archie McNeil, Church Secretary
Church of God in Christ in	
True Holiness	Paster Willie Kenan
Crusade for Christ Temple	
Delmar Street	
Grace Temple	Rosena Johnson, Spokesperson
Seth Temple*	
Hartford Memorial Baptist*	Rev. Lawrence Foster
Tabernacle Missionary Baptist	Myrtle Porter, Spokesperson
People's Missionary Baptist	
Ebenezer African Methodist Episcopal*	Ronald Young, Member
Calvary Baptist	
St. Paul African Methodist Episcopal	JoAnn Hardy, Youth Director
Plymouth Congregational	
Greater Grace Temple Apostolic*	Annie Wells, Drama Spokesperson
St. James Missionary Baptist	Deacon Clark
Solomon's Temple Apostolic Church of	
our Lord Jesus Christ	Sister Elaine McQueen, Church Sec'y
Unity Baptist Church*	Pastor Valmon Stotts, President
	Detroit Baptist Churches
First Baptist Institutional*	Carmen Fauntroy, Drama Director
Renaissance Christian*	Rev. Horace L. Sheffield, III

*Churches with some form of dramatic activity.

According to Reverend Lawrence Foster, assistant to the Pastor at Hartford Memorial Baptist Church (unquestionably among the most reputable black churches of long tradition in Detroit), area churches operated by the conglomerate church organization known as Church of God in Christ (COGIC) were attended by "tons of young people." Consequently, fifteen COGIC churches were included in the telephone survey. Only Anderson Memorial Church of God in Christ and Seth Temple church of God in Christ indicated drama involvement as a church activity. Both churches included youth members in the drama activity.

The remaining thirteen churches spanned a variety of faiths, including Baptist, Apostolic, and Congregational. Hartford Memorial Baptist, Ebenezer (AME) African Methodist Episcopal, Greater Grace Temple Apostolic, First Baptist Institutional, and Renaissance Christian were the five churches to indicate having drama involvement as a church activity; all five included youth members in their activities (see Table 2). Thus of the twenty-eight churches surveyed, eight provided some form of drama program through which Detroit's black public high school students could become acquainted with theatre arts and black drama.

Among those churches not offering exposure to drama theory or performance, one of the more interesting was Solomon's Temple Apostolic Church of Our Lord Jesus Christ. Solomon's Temple is one of the largest predominantly black churches in Detroit with an extremely large congregation of 6,000; it had no present or ongoing drama program encouraging

dramatic expression. Sister Elaine McQueen, the church's secretary, stated that Bishop Bonner did not allow dramatic expression because he felt "it's a sin," although BERWLS, a young women's group in the church, had performed skits. Sister McQueen acknowledged the group's activities but added the Bishop had lately "walked in on them and they haven't done it since." Asked if dramatic expression would be permissible if utilized as an educational tool for teaching Bible principles and religious characterizations, Sister McQueen concluded, "NO! Acting is acting!"

In contrast to those black churches that did not encourage dramatic involvement for their youth members, Pastor Valmon Stotts, president of the Detroit Baptist Churches, was in the process of establishing a dramatic program as part of regular church activities. Pastor Stotts' own church, Unity Baptist, had had a solid and ongoing drama program under the direction of Mr. Maurice Washington for several years. At First Baptist International, drama director Mrs. Carmen Fauntroy had also established an impressive drama program, inspiring member and nonmember youth.

My drama program is unique in that even though it's in church we perform and present both religious and nonreligious plays. . . For instance, we did "Fame" two years ago and "Oh What A Night" written by me with David Rambeau as collaborator [Mr. Rambeau is a theatre specialist]. Our drama members come from the community outside of the church as well as in.

Rev. Horace L. Sheffield, III, Pastor of Renaissance Christian Church, was also taking a new stance toward changing puritanical religious attitudes about dramatic

expression. The Reverend was at the time of this study a prominent member of Nucleus, Inc., a national theatre company established in 1980, which had other notable members, among them Yolanda King (daughter of Dr. Martin Luther King) and Attallah Shabazz (daughter of Malcolm X). Said the Reverend Sheffield, "Drama is a creative and meaningful way of spreading the content of the gospel of our Lord Jesus Christ."

"Stepping Into Tommorrow," a play written by Nucleus, Inc., heralded a message establishing the importance of dramatic education and participation for all youth. For one of its earlier performances before an enthusiastic audience at Michigan State University in 1982, the play was sponsored by MSU's Urban Affairs Department. It later toured nationally, though financially dependent upon organizational sponsorship. More recently (April 1984), Rev. Sheffield staged "Stepping Into Tomorrow" for his church members and community residents. The play has not been labeled religious, per se, but its message was designed to spiritually uplift and educate its audience. Representative of the overall reception of the production was a critique offered by community leader, journalist, and Mackenzie High School principal Dr. Elizabeth Hood:

There ought to be a special academy award for the young who bring light and life into the black community. If such should happen, it would be fitting and proper that the first honors go to the stars and producers of "Stepping Into Tomorrow." [It is] tailor-made for the young in search of hope and direction. It differed from the standard black theatre of despair portrayed in stories of wine sellers, deranged athletes, and beautiful women

turning into shopping bag ladies. Young blacks in Detroit need to consider ways out. "Stepping Into Tomorrow" has some answers.

Although it could be considered unfortunate that only a limited number of youth were being initiated to dramatic expression via Detroit churches, sometimes only spasmodically, it might also be considered a "blessing in disguise." Due to the dedication of such religious leaders as Pastor Stotts and Rev. Sheffield, among others, change by many of those in the religious community resistant to theatre might very soon occur in favor of theatre art under church sponsorship. This would greatly increase exposure for area high school students to theatre art and black theatre.

NAACP

During the period of this study, there were no available opportunities within the Detroit branch of the National Association for the Advancement of Colored People (NAACP) to train and expose high school students to theatre art/black drama. The Detroit chapter of the NAACP's lack of direct involvement in such activity related directly to what opportunities were available in the public school system in that the NAACP, when working with the city's youth, more often than not worked in conjunction with the Detroit Public School System.

One major project of the NAACP was the Afro-Academic Cultural Technological and Scientific Olympics (Act-So). Through Act-So, the NAACP was an instrument through which black youths could develop excellence in academic and

cultural pursuits with the maximum support of their communities. Act-So conducted annual academic olympic competition for students in NAACP branches throughout the country under the theme "Black is Brilliant." Youths from every section of the country were honored before live audiences of several thousands of convention delegates and observers and before viewers of two hundred television stations. In keeping with the original olympic tradition, the winners were awarded gold, silver, and bronze medals along with checks up to \$1,000 for first-place winners.

The procedure for the participating branches of the NAACP was to hold local competitions in literary art (poetry writing, essay writing), fine art (painting, drawing, sculpture), and science (biology, energy, electronics). Unfortunately, that procedure excluded black theatre/drama and/or any form of theatre art, (William Gardner interview, 1984).

Dr. William Gardner, a member of the executive board of the Detroit Chapter of the NAACP, while explaining in an interview why theatre art competition was not included in the academic disciplines of Act-So competitions, suggested that one reason was that "they [were] not subjects inclusive of the Detroit Public School System" (interview, 1987). Dr. Gardner further explained that it was much easier for a student to write poetry or an essay with the supervision of an English teacher or conduct a biology experiment with the aid of a science teacher. "Where as in theatre art, there is little, if any, theatre arts exposure in the public school system." Dr. Gardner was also a special project administra-

tor for the Detroit Board of Education.

Mrs. LaVona Davis, also a member of the NAACP Act-So's educational committee and principal of Campbell Elementary School in Detroit, was in agreement with Dr. Gardner. "Act-So has been in existence for six years and the areas chosen for student competition are areas where students are able to get direct and immediate support from the school which they attend" (interview, 1984). To demonstrate her point further, Mrs. Davis pointed to the fact that playwriting, a discipline connected to theatre art only had three students submitting one-act plays. Mrs. Davis said that "Obviously, students just do not get exposure to this creative outlet in the schools." Although Mrs. Davis could not be considered being an official spokesperson for the organization, she asserted that the NAACP was nevertheless concerned with all aspects of the student's educational development.

The Detroit Recreation Department

The Detroit Recreation Department (DRD) offers Detroit residents a year-round, reasonably well balanced recreational program designed to provide a wide variety of activities so every person, black and white, young and old, may find something that will make leisure time more purposeful. This department, which could be a major source of opportunity for introducing youth to theatre art and black theatre, has made major contributions in this direction. Indeed, the DRD has for many years had an active Performing Arts Department. Music Hall Performing Arts Center's Administrative Director

R. Roland Wilson credited the Department's performing arts program and director Dr. Shirley Harbin with making substantial contributions toward orientating high school students to theatre arts.

Dr. Harbin began working for the Detroit Recreation Department (then the Detroit Parks and Recreation Department) in the early 1960s as a drama instructor. In 1983, when interviewed, she had become the director of the DRD's Performing Arts Department. Dr. Harbin (also drama and education chairperson for the Michigan Theatre Association) stated that DRD contributions had included "a ticket project that takes kids to the youth theatre in Detroit, and although we lost our buses in budget cuts, we do have a show mobile that goes to about thirty locations where kids are exposed to some drama, but mostly dance."

One ticket project was as a result of collaborative efforts between the Recreation Department and the Music Hall Performing Arts Center. Mr. Wilson and his staff helped the Recreation Department bring in students to view the black play "Your Arms Are Too Short to Box With God" written by Vinnette Carol. The show ran ten weeks, and 5,000 students saw the play at an average cost of \$5 each, \$12 below the normal ticket price. Wilson attributed the success of the program to the dedicated individuals in the Recreation Department who worked closely with Music Hall.

The Detroit Recreation Department, under Dr. Harbin's direction, could also be credited with a variety of other programs in which students learned about the performing arts.

One such program in effect for several summers took youths to the Michigan State Fair to gain greater familiarity with visual, dance, dramatic, and musical artists. Another program, in its tenth year in 1983, offered workshops at Wayne State University for a nominal fee of \$2 per session (or \$24 for the entire series of twelve sessions). Yet one more scenario was the Department's plan for sponsoring a theatre project for Spring 1984 under the direction of playwright Ron Milner, who was specifically retained for that purpose. Dr. Harbin via the DRD also initiated yearly premieres of performing arts festivals at the Music Hall Performing Arts Center, one of which (1980) involved a Detroit high school's drama program from Osborn High, (Shirley Harbin interview, 1983).

Other theatre arts programs via DRD have had impact on Detroit youth as well. For example, "A Very Special Arts Program" was dedicated to handicapped students and was presented May 1983 in conjunction with the Detroit high school handicapped students. During the same summer, twelve theatre groups were sponsored as well, among them a theatre group composed of students from Calabar University in Nigeria who presented puppet shows. During their visit, the group was also invited to lecture and perform for youth at both Woodward Presbyterian and Jefferson Presbyterian Churches in Detroit.

The Detroit Recreation Department's Performing Arts Department has often operated as a catalyst for moral support and in a professional advisory capacity for many organiza-

tions and community theatre groups in order to promote opportunities for Detroit's black youth and adults to learn about the theatre. It worked closely with the PACE program, conducted by Mr. John Aldridge (PACE executive director) and Mr. James Tatum (program chairperson). Dr. Harbin credited PACE with taking several high school students to summer camp for a week of art exposure in the summer of 1983. Other such organizations and theatre groups are listed in Table 3.

Interviews with theatre specialists within the city indicated, however, that although these groups were making a contribution to black youth, their facilities are often deficient, and still greater involvement from established organizations such as that provided by the Recreation Department was needed. "There is only a minimum number of residents served in this regard. Detroit is so large. More still needs to be done because there are so many schools in the city that lack the opportunity for exposure," (Harbin interview, 1983).

Nonprofessional Theatre Groups

The programs (or lack thereof) offered by area professional theatres and available to students, especially to black high school students in Detroit, for gaining some level of exposure to theatre art were discussed in Chapter 3. Nonprofessional organizations through which these students could find some exposure are discussed below.

Kabaz Black Jewels

One black theatre company that had demonstrated promise

as an entertainment showcase was the now defunct Kabaz Black Jewels, Inc.

Founded in 1965, Kabaz Black Jewels, Inc., was unique; it achieved a state-licensed, nonprofit organization status in 1978 so it could provide summer-long self-development and leadership programs. Jocelynn Brown (1983), staff writer for the Michigan Chronicle described the organization's founder, Kabaz, as:

. . . committed to building innovative cultural programs aimed at raising the educational level of black youth. The program is mainly directed towards rebuilding the essential elements necessary for a strong community: confidence, self-esteem, identity, and pride. . . . The eight-week program, geared toward those between four and twenty-one and reaching as far as Holland, Michigan, is operated as a branch of United Community Services' (UCS) Summer Program. It was funded by the United Foundation with a special grant of \$400,000. However, . . . the program's funding was . . . cut off.

Thirty-two inner-city young people participated in the program, and in one of their last efforts ("Come Let Us Shout in Your Ear," presented at Wayne State's Eastside Center, 1983), these young people were said to have written, choreographed, directed, and acted in their own play, complete with costume handling, lighting, props, and promotion. The participants received cultural, educational, and self-development skills in workshops in black history, creative writing, art of womanhood/manhood, employment readiness (for seniors), and drama. It was tragic that a quality forum in which at least some of Detroit's black youth profited such as that provided by Black Jewels should be abandoned for lack of funding.

Table 3. Organizations and Theatre Groups With Which the Detroit Recreation Department, Performing Arts Department Worked in an Advisory Capacity.

Group	Notes
La Vice and Company	
Paddy Players	
Park Players	
The Red Door Players	
Art Center Players	
Creative Express	
Teenage Musical Workshop	By David Rambeau and Archdiocese of Detroit
Kabaz Black Jewels	
United Community Services	
New Playwriters	
Ronald Milner	In conjunction with Detroit Board of Education and Detroit Council of the Arts
Alphabet Soup	Works with teens who work with young blacks
4-H Community Workshops	Originating from young people working with animals

Your Heritage House

Your Heritage House is a cultural center located in the center of Detroit and directed by Mrs. Josephine Love. Its purpose is to aid in exposing a limited but substantial number of Detroit youth to the arts. At the time of this study, however, music appeared to be its primary emphasis, though a limited amount of drama was said to be taught. A certain number of activities were scheduled throughout a given year, but students usually attended sessions during summer months only. Your Heritage House is open to all youth living in Detroit, (Josephine Love interview, 1983).

Universities and Colleges

Universities or colleges in the City of Detroit having theatre arts departments consist of Marygrove College, The University of Detroit (U of D), and Wayne State University. Marygrove's and U of D's theatre arts departments were related in that both schools cooperated with each other for performances and support. Wayne State University was the only one offering specifically a Black Theatre Arts Area of Emphasis.

Marygrove and The University of Detroit

Although neither Marygrove College nor the University of Detroit provided a black theatre curriculum, both schools, nevertheless, now and then entertained and enlightened the black community with performances of black drama. Most noteworthy was the solo performance of U of D's theatre professor, Earl D. A. Smith in 1984. His outstanding

performance and portrayal of political activist, poet, singer, actor, and advocate of human rights Paul Robeson (1898-1976) was generally conceded to be remarkable. The play, titled after Robeson, was written by Phillip Hayes Dean, a young black playwright from Pontiac, Michigan, and was directed by U of D's theatre arts department chairman David L. Regal.

Invitations to attend this unique performance were extended to the Detroit Public High Schools by Marygrove College together with the University of Detroit. Twenty-two high schools attended Paul Robeson performances on February 14 and 15, 1984, namely: Chadsey, Cody, Cooley, Henry Ford, Mackenzie, Mumford, Northwestern, Redford, Renaissance, Southwestern, Western, Cass, Central, Denby, Finney, Kettering, King, Murray-Wright, Northern, Osborn, Pershing, and Southeastern, (Researcher). Students were transported by school buses to the auditorium of Marygrove College where the performances took place. Although this researcher was not present for the first performance and cannot therefore evaluate audience appreciation, the second day's performance was received with overwhelming positive response.

However, the invitations were unfortunately extended to only forty students from each of the schools. Thus, despite the fact that this particular opportunity was made available and was obviously an important one for Detroit's high school students, it could not be construed as constituting legitimate exposure and training in theatre art, even for those 800 black students who did attend.

Wayne State University

Wayne State's theatre department is perhaps more sensitive than others to the needs and interests of minority youth; but since its focus is on higher education, it lacked theatre arts programs addressing the needs and interests of high school students. When queried how minority high school students who had no exposure to theatre arts could be inspired to become involved, Dr. Von Washington, Wayne's director of black theatre, responded:

It is definitely important [to interest them]. Here is why: In order for a theatre to stay alive, the work that it does has to be known. This was the key to the great Greek theatres. The people knew the works. There were mythological stories that everyone identified with and mothers told their sons and daughters and so forth. We can keep people coming to the theatre, to Shakespeares, because they know of Shakespeare. They have been taught it in school and they reach a point where they know half the music and lyrics. It's integrated into the learning and literature of our society. Well, we don't do that. We don't do that.

Dr. Washington had a strong influence in the progress of Detroit's black theatre and helped to create an area at Wayne State that he predicted would soon be known nationally. Each year, the university produces at least three major shows and one touring show. Tours have included New York, Buffalo, St. Louis, Ohio, and East Lansing. In addition, Wayne was involved with a black theatre world premiere together with Wayne's sister company, the Afro-American Theatre Company (created by Washington), which visited several high schools. Yet there had been no extended and continuing efforts made toward exposing Detroit's black high school students to

theatre art. Lamented Washington (interview, 1983):

I can do only what I can do. I know there is a void there. But I don't feel the responsibility on me. I don't even operate that way. As a group of people, however, if we are to survive in the way we want to, we have a responsibility to educate our children as to who and what we are, and that responsibility lies with everyone who has a child or brings a child into the world--that responsibility is theirs.

And the government says we will also have an educational system that all of us can use. It is left up to us to make sure that that educational system provides that kind of awareness The educational system that we have in this particular city--and there are a lot of black children in this city--gets its money from the black population, and if the black population as a whole does not have the money for a high millage to support an arts program which is considered to be one of the fringe benefits of life, then you won't have an arts program.

Despite the above described programs and their merits, Detroit Theatre Art professionals as a whole concur that a more comprehensive strategy is required to recruit more of Detroit's black youth and introduce them to the spectrums of theory and crafts of theatre art in playwriting, acting, scene design and directing.

Moreover, it is the youth of Detroit who will become future theatre audiences and who through proper exposure and training, will demand artistic cultural achievements.

CHAPTER 5

THEATRE ART TRAINING AND EXPOSURE FOR BLACK HIGH SCHOOL STUDENTS THROUGH THE DETROIT PUBLIC SCHOOL SYSTEM

If we believe in the dignity and potential of every human being, if we believe that each of us is unique and gifted with God-given talents . . . our educational objective should be to provide equal opportunity for all students to discover, explore and develop individual abilities both cognitive and imaginative.

--Dr. William Graham
Catholic University of America
Washington, DC

Introduction

It has been suggested by numerous Detroit area community and city leaders, theatre producers, innovators, and specialists, and even by school administrators and educators that responsibility for assuring black high school students exposure opportunities to both theatre art and black theatre lies primarily on the shoulders of the Detroit Public School System (Among them City Council President Erma Henderson; R. Roland Wilson, Administrative Director, Detroit Music Hall; Jon Essex, Public Relations Director, Fisher Theatre;

Jim Hart, Administrator, Detroit Council of the Arts; Bob Williams, Executive Director, Detroit Repertory Theatre Company; Von Washington, Director of Black Theatre, Wayne State University; Carl Smith, Director of Black Theatre, University of Detroit; Ronald Karr, Ph.D., Supervisor of Language Arts, Detroit Public Schools; James Jennings, Director of Visual Arts and Art Education, Detroit Public Schools; Gilbert Maddox, Ph.D., Vice President of City Communications and former Auditorium teacher, Detroit Public Schools). In this chapter, focus will be on those opportunities for students in grades nine through twelve within the Detroit Public School System that are provided to gain knowledge, appreciation, and training in theatre art and black theatre.

Statistical Profile

The Detroit Public School System is composed of 154 elementary schools, 58 middle schools, 22 high schools, 5 vocational schools, and 5 special education schools. Enrollment for all schools in 1983 was 198,201 students of which 173,266 (87.4%) were black. Served by the twenty-two high schools were 52,448 students, or 26% of the entire school system population (Detroit Board of Education, 1983). Drop-outs were probably the main cause for high school students only accounting for 26% of the student body. Bearing in mind that the law requires student attendance until age sixteen, it was not surprising that 40% of the total high school student population were in the ninth grade

(Detroit Board of Education, 1983).

At the time of this study, only one of the twenty-two high schools, Cass Technical, offered a complete curriculum in theatre arts. This was a unique school, however, because it allowed only students maintaining A and B grade averages to attend. Renaissance High School also had an A/B grade requirement but did not offer a theatre arts curriculum. Figures supplied through the Detroit Board of Education showed that only seven of the remaining schools offered one or two classes in drama through English or Fine Arts Departments: Henry Ford, Kettering, Martin Luther King, Murray-Wright, Northwestern, Osborn, and Redford (though Kettering maintained that it employed a teacher who taught five classes in drama).

Thus, fourteen Detroit public high schools did not have theatre or drama-related programs: Central, Chadsey, Cody, Cooley, Denby, Finney, Mackenzie, Mumford, Northern, Pershing, Renaissance, Southeastern, Southwestern, and Western. However, in contrast with the Board's data, a number of school administrators from these schools claimed that indeed "drama" was taught. These schools were: Central, Cooley, Mumford, Pershing, Renaissance, and Southwestern. Table 4 lists all twenty-two high schools in the Detroit Public School system and indicates student body size and degree of drama education offered at each. Figure 2 is a map showing the locations of these schools. Appendix D lists all schools for the entire district.

If each school providing or claiming to provide some format of drama class was considered to encourage some exposure to drama/theatre art, there still remained eight high schools with no program. These eight schools accounted for 16,612 students, which meant that a minimum of 31.7% of the Detroit Public School System's high school population received no formal exposure (much less training) in any theatre art. Further, when one considered that the high school student population for the school system totaled 52,448 and individual class sizes were limited by law to thirty-five, even if every school offered one or two drama classes, the number of students reached would be severely limited (1,540 students if all schools had two classes each, or 2.9% of the total students).

Complicating these statistics was that no universal definition of "drama" existed among teachers and administrators. In the classical sense, drama classes would require some training techniques in acting. But it is far more likely that a number of teachers would consider the mere reading of plays as embodying a drama class.

Nevertheless, this study addressed exposure--as well as training--in theatre art, and in that sense even the reading of a play would imply some level of exposure. It does not, however, mean these students have been adequately educated in theatre art. In this regard, Dr. Jim Hart, Detroit Council of the Arts Administrator, concluded, "although plays may be read as literature in single classes and occasionally a scene may be performed, this hardly constitutes the training

Table 4. Populations and Theatre/Drama Activities for the Twenty-Two High Schools in the Detroit Public School System.

School	No. of Students	Class Activity
Cass Technical	3,358	Complete curriculum in theatre arts
Central	2,734	No program (school claims to have classes)
Chadsey	1,552	No program
Cody	3,125	No program
Cooley	3,426	No program (school claims to have classes)
Denby	2,572	No program
Finney	2,226	No program
Henry Ford	2,967	1-2 classes in drama
Kettering	2,661	1-2 classes (school claims to have 5)
Mackenzie*	2,673	No program
M. L. King	1,979	1-2 classes in drama
Mumford	2,431	No program (school claims to have classes)
Murray-Wright	2,257	1-2 classes in drama
Northern	1,419	No program
Northwestern	2,053	1-2 classes in drama
Osborn	3,273	1-2 classes in drama
Pershing	2,827	No program (school claims to have classes)
Redford	3,288	1-2 classes in drama
Renaissance	754	No program (school claims to have classes)
Southeastern	1,667	No program
Southwestern	1,819	No program (school claims to have classes)
Western	<u>1,338</u>	No program
	52,448	

Source: Detroit Board of Education.

*During the school year of 1984-85, Mackenzie High School employed a full-time drama specialist to teach drama. One drama class was offered, but two classes were anticipated for the 1985-86 school year.

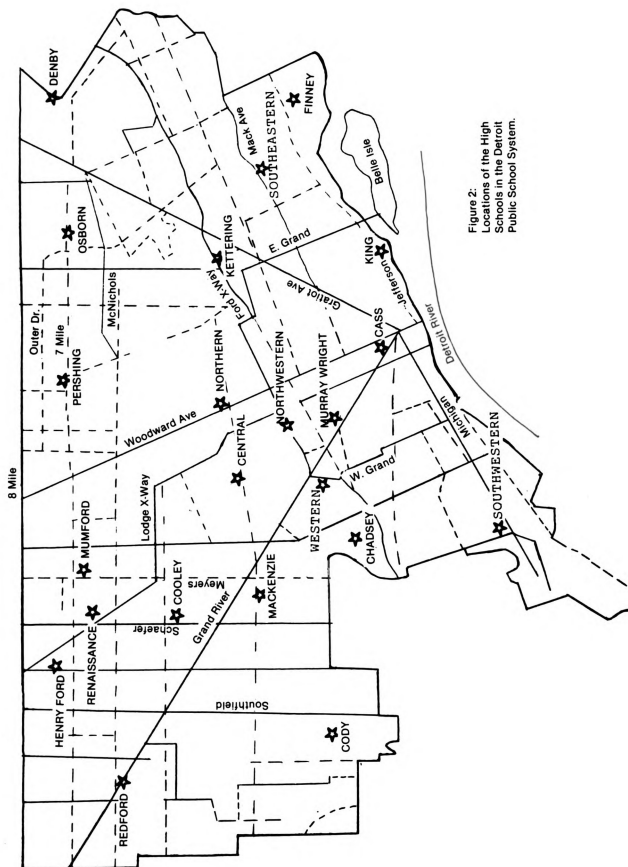


Figure 2:
Locations of the High
Schools in the Detroit
Public School System.

grounds for a career in theatre or adequate exposure to the entire spectrum of disciplines connected to theatre art" (interview, 1983).

Teacher Qualifications

The Detroit Public School System employed 8,800 teachers in 1983 (Detroit Board of Education), but a breakdown of those specializing in speech, drama, or theatre art was unavailable from either the Administrative Statistics, Teacher Personnel, or Language Arts Departments. Interviews with teachers and school administrators, however, suggested a dearth of high school teachers with these specialties. Reasons for this shortage varied, but the most recurrent theme was that few individuals were majoring in speech or drama any longer, and even fewer were certified in these areas.

Mrs. Alexis Rowan, principal of Detroit's Chadsey High School whose school had no drama class, suggested that many teachers who were in college during the 1970s majoring in speech, drama, and journalism took a turnaround in 1976 when the Detroit Board of Education developed a "kick" for the importance of improving reading skills. Many teachers consequently changed their majors to reading, believing it to be a key to finding a job--many who might otherwise have continued their specialties in drama and journalism. Mrs. Rowan added that even English teachers who could at one time employ drama in basic lessons were nearly as difficult to find (interview, 1983).

Mrs. Kim Gray, head of the English Department at Cooley High School, described in an interview (1983) her problems with finding qualified individuals. Cooley's drama program halted in 1982 because its drama teacher experienced an extended illness. Securing a substitute was difficult at best, since the percentage of teachers with drama qualifications was so low. The program was abandoned until the return of the absent teacher.

Mrs. Francis Hamburger, department head of Cass Technical's theatre arts department, also experienced difficulties in locating qualified teachers (interview, 1983). Though originally of the opinion that finding speech and drama teachers would be a simple task, she instead found it most difficult, resorting to going outside the school system and calling various universities to see if there were any graduate students in the speech and drama departments needing a job. There was an apparent lack of incoming teachers who had specialties in theatre art or speech and drama.

Hamburger suggested that this lack of teachers may be one major reason why the discipline of acting had little attention in Detroit high school drama classes. And only those teachers who really loved the theatre would be willing to put in the many hours--not only during school but after school--to coach in acting and to direct plays. "The success of such a class depends on if someone can teach it" (interview, 1983).

Acting appears to be the only performing art in which people with no training feel prepared to perform. "Anyone can act" is a phrase heard all too often. However, the opposite is true. The extensive work and practice required to become a musician or dancer is some indication of the constant work and practice involved in acting. To take Hamlet or Lady Macbeth from the printed page and to breathe life into them; to originate full and real characterizations, to create life in them . . .--that is the art of the actor (Beyer and Lee, 1975, p. 25).

As with any of the specialized arts, specialized teachers are necessary to accomplish this objective.

Many theatre art specialists believe the decline of incoming theatre art majors may have much to do with the lack of exposure to the art of theatre available to these teachers during their own high school years. This may, in part, be because offering courses in theatre art or drama within a given school (as suggested by some of the teachers and school principals interviewed) is often left to the discretion of the school's administrator. In instances where no programs exist, these principals may either lack sufficient knowledge in the subject area themselves and/or lack the resources necessary in selecting qualified drama personnel who would be better prepared to set up a complete program.

In any event, one cannot expect to provide good theatre arts/drama programs if those qualified to teach them are not available. This becomes a circular problem. If students do not develop interest in these areas during their primary and secondary education as a result of school programs which introduce them to theatre and theatre art, they are unlikely

to pursue careers in such areas during college years.

Curriculum Requirements

As with all public schools, minimum educational requirements to graduate have been set by the State of Michigan. Specific credits must be earned in areas of English, science, mathematics, social studies, with some credits acquired in areas of applied arts, humanities, or foreign languages. Additional credits may be earned in elective courses which might include music, psychology, or vocational programs, (Shirley Hyman interview, 1983).

In the Detroit school system, a variety of courses are offered high school students through the system's vocational centers. Students may select classes from such diverse specialties as home economics, drafting, electronics, auto mechanics, carpentry, air conditioning, graphic art, child development, clothing and textiles, clothing management, foods and nutrition, commercial foods, and cosmetology. The Detroit Public School System's vocational centers offer no training in connection with theatre arts, not even such classes as lighting or stage set design, (Beverly Shepherd interview, 1984).

A vocational education specialist for the school system explained that no aspects of theatre art were a part of vocational education's overall curriculum strategy since the vocational training has always been viewed as a training in "services." The specialist stated that in thinking of

theatre arts, one seldom would think of services, (Birnesteen Tubbs interview, 1984). In contrast to this philosophy, Dr. Barbara Wilson, Director of Broadcasting for the Detroit Public Schools, recently set up a vocational center that closely resembled a professional studio/cable system. Of course, in order to successfully address those "services" needed to operate such a studio, students would have to gain knowledge on a variety of basics to theatre arts such as speaking skills, prop handling, lighting, etc.

In years past, students in drama classes in some cases were allowed to earn credit in English and/or Fine Arts. One language arts supervisor and several school administrators interviewed for this study maintained that this was still the case. However, the principal at Finney High School said drama was recently removed from the school's English department as a course that could allow the student English credit and became instead an elective. Finney offered no drama classes, and the principal suggested that as an elective, the class could not attract enough students.

Some might argue that aspects of theatre/drama exposure occur in the natural course of English classes. A cursory examination of the language education requirements to graduate for each of the four high school grades in the Detroit Public School System made evident that stress was placed on basic language skills (see Appendix E for minimum course requirements for grades 9-12). Objectives were clearly defined; the ability to read and comprehend, to think, and to write coherently are indeed basic and necessary

skills for anyone hoping to function on more than a minimal level in American society. However, these requirements give little room for either the student or English teacher to explore avenues of dramatic expression or to allow satisfactory exposure to theatre art. Moreover, one language arts supervisor indicated that he frequently discouraged integrating play acting, dramatic expression, or artistic activities with required texts and objectives, (Sterling Jones interview, 1984).

Language education requirements in ninth-grade texts emphasized reading and understanding literature, writing skills, composition, and grammar. It was not until tenth grade that students received their first exposure to drama by reading "Julius Caesar" and using a text called "Drama Lives." This suggests the likelihood that for the many students dropping out of school after ninth grade there had been little, if any, exposure to aspects of theatre art.

Oral skills were finally addressed in the eleventh grade with the offering of a semester of speech. Two texts dealt with some form of drama: "Speaking of . . . Communication/ Interpretation/Theatre" and "America, 20th Century Drama: Faith and Fear." Objectives for speech classes included exploring elements of verbal and nonverbal communications and radio-television basics. Job interviews and telephone skills were also mentioned. These requirements may allow teachers and students opportunities for both creative dramatic and oral expression through the introduction of role playing as a learning technique.

Of some support to the assertion that language arts did not provide enough theatre and related experience, Dr. Barbara Wilson, an educational Broadcasting Director for Detroit Public Schools concluded that the schools have not taught enough about the arts, nor have they incorporated them into teaching techniques (interview, 1983). She believed utilization of theatre art to be a valuable tool that would motivate students in their overall academic learning. Not that it was necessary to have a "Sesame Street" or "Quick Magazine," but the schools needed to explore ways of interesting their students. "What better way of teaching reading than to give the kids a script? What better way of teaching writing than to have a kid write a play, a poem, or song? What better way of integrating what is happening in the real world with what is happening with the child in the classroom" (1983). As the curriculum now stands, incorporation of theatrical and dramatic expression is a little used motivator.

Auditorium Classes

During the '60s until the mid-1970s, the majority of Detroit students of elementary and junior high school age were required to attend Auditorium Class, just as they were required to attend math, English, or science classes. During these years, Auditorium was considered prerequisite to the performing arts and other disciplines of theatre art but was also an introduction to the humanities. Through this, students had already attained some introduction prior to eighth

grade. One benefit imparted was that many students often desired more dramatic exposure in high school. Toward the mid 1970s, however, slowly but steadily the number of schools offering the Auditorium Class dwindled.

In the summer of 1959, a group of teachers met daily for a three-week period under the direction of Mrs. Ethel Tincher, then the school system's supervisor of Auditorium. These individuals were able to develop a handbook for prospective auditorium teachers outlining the aims of Auditorium and proposing sample lesson plans. The selection of teachers was rigorous, since to "teach" Auditorium demanded individuals dedicated to their profession who could carefully and creatively channel the energies of their students into meaningful learning situations. Figure 3 details some of the selection requirements for teachers of Auditorium as presented in the handbook after a teacher had been "promoted" to "one of the most creative--and one of the most challenging positions in the Detroit Public Schools" (Handbook, 1959, Introduction). Note that Auditorium was considered a highly innovative environment; it transformed "with a flick of colored lights, a phrase of imaginative music, or even a fragment of a stage set, the most prosaic lesson into an appealing and meaningful experience (Handbook, 1959, p. 1).

Auditorium encouraged interdepartmental cooperation and a multitude of formats to incorporate various departmental lessons. Sample lesson plans (see Appendix F) aided the teacher in planning the class, but were:

. . . suggestions only. Remember that although you have planned carefully with the children, your best stimulation for lessons may come from conversation, incidents, or needs that arise spontaneously, often during a conference period. Make the most of these! However, even though you may take such a departure occasionally, you as a teacher should have a well-balanced semester plan, as well as a definite plan for each class period.

Further aid to the teacher in developing activities was provided through regular newsletters.

An examination of the sample lesson plans revealed a recognition on the part of educators involved with Auditorium that the theatre arts provided a valuable tool for teaching students. During one week, for example, elementary students learned Halloween safety rules through impromptu dramatizations (see Plans, October 25, Appendix F). They also learned rules of courtesy by organizing into groups and presenting skits on: "(1) Introducing friends to family, (2) Attending a party at friend's house, (3) Making guests comfortable." Moreover, by taking a story, "The Littlest Pumpkin," and writing their own play, casting, rehearsing, and finally presenting the play, these children were given experience in working with groups to accomplish a task. They were given the opportunity to create and to take pride in their creation.

At the junior high school level, the sample lesson plans showed the students learning about audience etiquette during Auditorium Class. While studying the Renaissance, students were assigned to groups that undertook the presentation of subject material through plays, quizzes, tapes, documentaries, or other "experimental" means. Individual contributions to

I. YOU AND THE AUDITORIUM

Congratulations on your promotion to the auditorium! Welcome to this unique department--unique because:

1. Its physical setup lends itself to more creative and purposeful activity than is possible in most other rooms.
2. Its range of activities is unlimited, including an appreciation of both the fine arts and the popular arts; the development of the basic skills of speech, radio, television, and drama, both creative and formal.
3. It is a combination language-arts laboratory and a miniature humanities program, providing enrichment and ideas for continuing education.
4. It is a logical place to which other departments may bring the culmination of their work.
5. It transforms, with a flick of colored lights, a phrase of imaginative music, or even a fragment of a stage set, the most prosaic lesson into an appealing and meaningful experience.

You were chosen because you have:

1. Sufficient imagination to give each child an avenue for self-expression and to guide his creativity
2. Techniques necessary to give each child opportunities to grow in social co-operation
3. Fine democratic attitudes with which you will help each child to develop good relationships with other people
4. An interest in correlating with other departments
5. The "know-how" to help each child develop an appreciation of the beautiful and good in both the fine arts and the popular arts, as well as skill in the other communication arts

Figure 3. Selection Requirements of Teachers of Auditorium as Stated in the Auditorium Handbook, (The Board of Education of the City of Detroit, 1961).

6. Realization of the need of each child to develop discrimination and critical awareness in reading, listening, and viewing
7. Love and an understanding of children, sufficient to provide each child with a controlled emotional outlet
8. A friendly manner which makes it possible for children to approach you, confident that you are willing to listen and to help them
9. Neat, appropriate clothes and grooming suitable for the classroom
10. A voice which is easy on the ears, low-pitched, but with enough volume to carry to the back row of the auditorium
11. A well-established habit of talking to children in such a way that they know you like and respect them and love being with them
12. A sense of humor which allows you to laugh with the class when something very funny happens
13. The ability to look at a double-section of children and see them as individuals, not as a multitude

After you have gleaned ideas from this handbook and have discovered the most usable portions for your situation, we shall look forward to receiving stimulating ideas gained from your experience for inclusion in our newsletter. "Idea Exchange", sent out periodically to all teachers of Auditorium.

Figure 3. Selection Requirements (continued).

the projects were extracted, and instructors were encouraged to instill confidence within the group. In these exercises, students explored performance as a means of communicating ideas. By creating, rehearsing, and presenting their own projects, they again gained experience in working with groups as well as developing writing and speaking skills. It is clear that within the Auditorium Class experience, students were actively involved in the learning process.

For this study and to demonstrate how important Auditorium was for providing dramatic experience, if nothing else, a pretest in playwriting was administered by this researcher to ninety-six students enrolled in English classes at Martin Luther King High School. Sixteen ninth graders, fifty-six tenth graders, and twenty-four eleventh graders took the test (Figure 4). This pretest was originally designed to evaluate the degree of knowledge that students enrolled in English classes had in theatre art. Results would help identify areas prerequisite to play writing that needed more emphasis.

The responses to the questionnaire are summarized in Table 5 with numbers and percentages of students responding yes or no to each survey question for each grade level. Percentages indicated that there were no significant differences in students' responses from grade level to grade level; however, there was a significant difference from question to question. Question 1 asked students about their performance experiences in plays after the eighth grade, to which the number of students responding yes was small. In

contrast, the number of students having play experience from kindergarten years through the seventh grade was great: an average of 96% of the students had play experience during these school years. Of significance is the fact that the Auditorium Class was present and in force in the majority of the schools when the tested students were in elementary grades, (Researcher, 1983).

While Auditorium served its purpose in the primary years of a student's introduction to theatre, it is critical that such programs continue with theatre education in the secondary years. Eighty-eight percent of the surveyed students wanted to know more about black theatre, but there was no program at the secondary level designed to satisfy any such desire. Probably as a consequence of no secondary-level program promoting theatre interest, only twenty-eight percent of students surveyed fancied a career in theatre. Table 5 clearly indicated that while many students were introduced to theatre in primary years, little experience occurred at the secondary level.

The elimination of Auditorium Class from the curriculum has been considered by many educators interviewed as a severe loss to the school system. One such educator, Dr. Gilbert Maddox, a mass communications specialist at Michigan State University, reflected on his days as an Auditorium teacher, describing the class as drama, poetry, music, dance, and more (interview, 1983). To Maddox, teaching of Auditorium was an ideal opportunity for educators to expose students to a variety of mediums, one of which in his classes was black

PRETEST/QUESTIONNAIRE

Introduction to Playwriting

Directions: Please read each question. Answer as accurately as you can. Your responses will not be used for grading. CIRCLE YOUR RESPONSE

- | | | |
|--|-----|----|
| (1) Have you ever performed in a play since the eighth grade? | Yes | No |
| (2) Have you ever been a part of a theatrical production outside of performing (such as working the lights, building sets, publicity, stage hand, working curtains, etc.)? | Yes | No |
| (3) Have you read a play since the eighth grade? | Yes | No |
| (4) Have you been to a theatre to see a play since the eighth grade? | Yes | No |
| (5) Have you ever read or seen a black play? | Yes | No |
| (6) Have you ever performed in a play from kindergarten through the seventh grade? | Yes | No |
| (7) Would you like to know more about black theatre? | Yes | No |
| (8) Would you like to have a career in the theatre? | Yes | No |

Figure 4. Pretest Administered to Students in the Detroit Public School System.
(Researcher, 1983)

Table 5. Results of Pretest on Playwriting.

Survey Question Number	# of Yes Responses			# of No Responses		
	Grade Level			Grade Level		
	9	10	11	9	10	11
1	3	15	1	21	41	15
2	16	35	6	8	21	10
3	8	35	6	16	21	9
4	12	14	8	12	42	8
5	16	42	8	8	14	0
6	24	49	16	0	7	0
7	24	49	12	0	7	4
8	8	14	4	16	42	12
	% of Yes Responses			% of No Responses		
1	13	27	6	87	73	94
2	67	63	38	33	37	62
3	33	63	38	33	37	62
4	50	25	50	50	75	50
5	67	75	50	33	25	50
6	100	88	100	-	12	-
7	100	88	75	-	12	25
8	33	25	25	67	75	75
Total Students:					24	
9th Grade:					56	
10th Grade:					16	
11th Grade:					<u>16</u>	
					96	

literature such as that written by Langston Hughes. However, Dr. Maddox apparently received limited encouragement to continue in this area because school administrators warned that "it had not been approved." To Maddox, the dropping of Auditorium from the curriculum was a "tragedy" from several standpoints, but particularly from the standpoint of oral tradition. He felt that educators attempted to teach reading, writing, and arithmetic, but of great importance, educators of today needed equally to teach the objectives of speaking orally and improving listening skills. These were skills that were often addressed through the Auditorium Class.

During the course of this study, a number of educators seemed to view the demise of Auditorium as a natural progression through changes adopted by new school administrators. Mr. James Jennings, a Detroit Board of Education supervisor for the Visual Arts Department, himself a product of Detroit Public Schools, noted that prejudices existed within the school system in regard to the arts. Students whose talents were in these areas seemed not to be considered as important as those whose talents were in the academics. "When we [educators and administrators] talk of abilities, it is in relation to academic areas; never is it in the creative" (interview, 1983). It was even suggested by some that theatre art, as was presented in the Auditorium Class forum, had always been of greater importance to white school administrators of past eras than to the black ones of today, (Gilbert Maddox interview, 1983).

Perhaps also, in an age that seems to be experiencing extreme social problems of violence and drugs, within the school environment, the strenuous efforts required by dedicated teachers to plan the complex schedules necessary for a successful and enriching Auditorium Class have been overshadowed by their concerns toward these issues.

Other Theatre Art Exposure Experiences

Theater administrators in and around the city have on many occasions attempted to interest community groups and schools to seek theatre services in an effort to provide meaningful theatre experiences for the many black students in the Detroit area. One such theatre organization wishing to attract greater theatre/school interaction has been Detroit Music Hall. However, Administrative Director J. Roland Wilson contends that there has been limited success in drawing students for theatrical or any Music Hall performance, though the efforts of about a half dozen very dedicated teachers in the school system who find one way or another to bring their students should be commended. These same teachers keep coming back, while others have failed to take advantage of Music Hall's promotions. The lack of educator support has thus seen a reduction of programs offered.

In this regard, Mr. Wilson explained (interview, 1983):

We have not had a tremendous amount of programs offered to them over the last four years. The major one that we can look at and judge was Ron Milner's production of "Cracksteppin." And that is unique into itself, simply because there was a network of people who were infiltrating the schools

and the teachers and trying to bring bus loads of teachers down. It worked very well the first time around.

It was presented to the teachers as a learning experience. It was vital for them to come down and see this show that was a product of a workshop of Detroit talent under a Detroit writer [Ron Milner] and produced by a Detroit producer [Barry Hankerson].

The production had been viewed as a tremendous opportunity to expose these students with hopes that something would be started where teachers would call and ask "when can we do this again?" It was discovered that there was very little repeat audience out of the group, however. Many teachers did not seem to be "talking to us or answering our inquiries about other shows that we have available" (Wilson interview, 1983). That "Cracksteppin" received so little teacher support was all the more discouraging since the play had been written by a Detroit black playwright and unlike many black plays was targeted for a high school audience.

Perhaps further limiting the success of these performances was the cost involved. Operation Get Down, an organization directed by Barry Hankerson, was totally responsible for the school promotion. It was only expected to produce between \$3,000-\$4,000 a performance versus some of the other shows that brought in \$9,000-\$15,000 a performance. It is likely that Hankerson lost some money because he was unable to recoup promotion costs, though the production was probably a much less expensive one since it utilized local talent and nonunion production. Wilson estimated the break-even point was approximately one-third of that of some of Music Hall's other major productions. When it was suggested

that a collaboration of less expensive productions might draw more of the high school youth of the city to the theatre,

Wilson stated:

I think that we might be able to find more inexpensive products if we honestly felt that they [the schools] were standing there waiting to come down and if we felt that encouragement. But if its a tremendous risk and no guarantee that they're going to be coming again, then it's very difficult to find a product for it."

Other theatre administrators have agreed with Wilson that the primary difficulty is arousing school interests. Mr. Bob Williams, Executive Director of Detroit's Repertory Theatre, observed in a telephone interview that the problem of attracting the Detroit Public High Schools appeared even to be worsening. He indicated that although all of the school system's twenty-two public high schools had received mail regarding his theatre's activities, not one inquiry had been returned, (Bob Williams interview, 1984).

James Peddy, artistic director for the James Peddy Players, like many theatre specialists, held the Detroit Public School System accountable for high school students' "obvious lack of exposure" to theatre art (interview, 1983). Peddy said that it was extremely difficult to get high school students into the theatre "because of the bureaucracy involved with the Detroit Public School System." It was easier to go into the private schools, though there were in the Detroit system a few individual teachers that could sometimes be relied upon. Peddy has repeatedly demonstrated a commitment in exposing Detroit's black communities to theatre art, as attested by, for example, his direction of

James Weldon Johnson's "God's Tribute," performed at the Dorothy Robinson Playhouse. As stated in Chapter 3, this is one of the few and most stable black theatres in the area.

In general, theatre specialists pointed to the lack of theatre in the curriculum as not only causing lack of teacher participation but lack of student appreciation. This was a problem not limited to the Detroit Public Schools; it was also one that had occurred in suburban schools as well. Mr. Wilson (Music Hall), as a member of the Grosse Pointe Public School's PTO board noted (interview, 1983):

The same problems and hurdles probably come up that stop [theatre activity] elsewhere, which is the teacher saying, 'there are already enough things going on to take the student out of the classroom. I don't want to give up my class time.' Most of the field trips are related directly to the curriculum.

In other words, for science study, the class might go to the natural science museum. Studying astrology, the students might go to the children's museum for a day. Thus, in order to integrate outside organizations' willingness to provide theatre exposure opportunities to public school students, a curriculum must be developed which encourages such exposure.

A final note from Mr. Wilson concerned where and how Music Hall and other Detroit theatres would get their audiences five years from now, and could future theatre producers rely on the present high school students to become members of those audiences. Mr. Wilson (1983) concluded:

No. Because we haven't reached them yet, and if we don't [interest] them before they leave the school, we are not going to get them after they leave the school--unless they are fortunate enough to find a way into college. In fact, if we don't get them

really before high school, we will have a tough time, because I think their pattern and culture is established in the home and in the elementary school. And if they aren't exposed and shown the "magic" of the stage and performance on an elementary school level, it is very difficult to get them later. The longer you wait, the fewer [students will become interested].

CHAPTER 6

SUMMARY AND RECOMMENDATIONS

Summary

The major objectives of this study were to first explore and examine the current state of black theatre in Detroit and then explore and examine opportunities available to Detroit's black high schools students of grades 9 through 12 for exposure and training in theatre art and black theatre. Findings for both of these objectives are summarized below.

In addressing the first objective, research results indicated that the growth of black theatre in Detroit is constrained by lack of audience, lack of funds, and lack of material for black stage productions, as explained by the following:

- (1) Residents of Detroit have unfortunately had limited exposure to theatre art, a circumstance which stifles, diminishes, and otherwise adversely affects efforts to promote interest in both traditional and black theatrical productions.
- (2) High unemployment has reduced audience levels. With

the restriction of incomes and increased costs of living, the numbers of people able to afford the theatre tickets have been limited. With no audience to support productions, economic well-being of existing theatres has been negatively effected. Several black theatres have struggled for survival during such a poor economic climate, but it is difficult to build a reputation throughout the city when many of the black companies have no permanent residence. The quality of these companies is further restricted by the dual professions required by actors and administrators to earn a living. Ticket sales are insufficient to pay salaries for full-time theatre professionals.

- (3) Published contemporary black plays are in limited supply. Many earlier productions incorporated dialogue directed only toward black audiences, thus discouraging white, middle-class patrons who constitute the bulk of paying theatre goers. Black audiences have not been cultivated at an early enough age to support the staging of those productions directed specifically to them. Several black theatres have also insisted on producing only those plays authored by blacks, but there are few which can appeal to both black and white audiences. The dearth of contemporary, well-written black stage productions implies that young people in the high schools and colleges have not acquired sufficient exposure to select career paths in the theatre arts.

In addressing the second objective of this study, research results indicated that opportunities available for exposing and training Detroit's black high school students in theatre art--much less black theatre--are extremely limited.

- (1) Institutions outside the public school system can reach only a limited number of students. Students may be able to receive some theatre exposure through church programs, the Detroit Recreation Department, one or two local theatres, and/or sporadic performances by the universities and colleges in the area. Of those programs developed for exposure/training purposes, many are conducted only in the summer of which a number require some form of tuition fee. As a consequence, the number of students able to participate in such programs has been further limited.
- (2) Administrators and curriculum planners of the Detroit Public School System exhibit apparent indifference to theatre art as an academic priority. Board of Education statistics indicate that fourteen of the twenty-two high schools offer no program in drama/theatre arts. At best, if every school offered two classes in this area, only 2.9% of the 52,448 high school students would receive any theatre/drama exposure. Compounding the problem is the lack of qualified teachers to pursue class programs in theatre arts.

Drama classes which would at least introduce students to traditional plays and broaden literary background have been virtually eliminated as acceptable

credits for English requirements. But in classes where some exposure might occur, the language education requirements of the school system have left little room for either the student or teacher to explore avenues of dramatic expression. The elimination of Auditorium Class in the primary schools has denied students early creative experiences which has frustrated further interest at the high school level. In instances outside the school environment where limited theatre arts exposure opportunities have existed, the Detroit School System has not effectively interacted with those theatre organizations willing and eager to provide such exposure to high school students. This lack of exposure to even traditional plays severely handicaps opportunities to introduce the literature of black playwrights.

Recommendations For Further Study

The productions of professional theatres in the city of Detroit, in general are not prospering as well as they could.

In particular, black theatre--the theatre reflecting the lifestyles of blacks and relating directly to their current and African heritage is barely surviving.

Most significantly, theatre art education, as an educational instrument and platform could be used to introduce, educate, and assist in the social problems facing the youth of the City of Detroit.

Therefore, the researcher recommends that provisions be made within the Detroit Public School System, through and by

further research and study for the implementation of theatre arts interaction in regard to the following issues.

Using Theatre Arts for the Problems
of Economically Disadvantaged Black Students

If you can show me how I can cling to that which is real to me while teaching me a way into the larger society, then I will not only drop my defenses and my hostilities, but I will sing your praises and I will help you to make the desert bear fruit.

--Willie Mae Cory (1976)
"Worse Than Silence:
The Black Child's Dilemma"

In describing how the black student living in urban cities is sometimes perceived, Willie Mae Cory, educator and author (1976, p. xvii) notes:

There are those who say that his case is hopeless because he presents too many problems, others say that his disruptiveness is so pronounced that it is not only impossible to reach him but that he makes it difficult to reach others whom they feel want to learn. Some say his negativism is so intense that he cannot be taught because he cannot be disciplined. Many have even asserted that, since he is such a monstrosity, he really does not deserve the changes made for him because he is not prepared to take advantage of the privileges offered him. . . .

Cory further notes that the challenge for improving the futures of black children is almost entirely in the hands of education and is an "irrefutability that must be accepted," because the black child's environment is frequently devoid of other influence designed to improve him or because he fails to avail himself of the offerings of those that do exist for him. Since the compulsory school age law forces him to attend school up to sixteen years, the school may be the only

uplifting influence effecting his life during these developmental years--for being black "in a setting where pigmentation is more important than people can be bad enough; but being black, poor, and ignorant can be economically and socially suicidal" (Cory, 1976, p. 180). Particularly relevant is Cory's statement (p.181):

Education in the future must bridge the gulf between promise and fulfillment. This is a responsibility of education because, although legislative groups and decision making bodies can formulate and issue decrees designed to improve the academic life of the black child, this is but the promise. It is but a promise because uplift does not lend itself simply to decrees and decisions, although they must precede actions and attitudes. It becomes the attitudes and actions which determine fulfillment. Consequently this responsibility rests not in the hands of the courts but in the hands of teachers, administrators, and all who must transform this promise into a realityActivities and attitudes must be so positively compatible that not only blacks, but all students, will be encouraged to respond and grow.

The significance of Cory's suggestion is that the very remedies that are beckoned to cure these ills have long been in existence in the very essence of the disciplines of the theatre arts.

Dr. Elizabeth Hood, Detroit high school administrator and author of "Educating Black Students" (1973), stresses the need of self-confidence in black students saying there must be a deliberate plan of activities to create learning situations which reinforce the black student's belief in himself. And in tackling these sorts of problems, Cory employed as her major instruments both drama and role playing (1976, pp. 142-43):

My decision to include in my plans the construction and presentation of original dramas written by them was a most beneficial one in helping me to deal with their values, giving them skill in literary analyses, group dynamics, creativity, and general involvement.

The plays were short but intense. They presented their plays portraying their problems. From the plays I saw how they had tried to modify attitudes toward life. I saw the problems that disturb them most. . . . Basic ideas were not lost but were made more vivid by live drama.

Some of the problems Cory observed and which manifested themselves in dramatic role playing were (pp. 139-140):

- (1) Profanity is necessary in settling any oral difference.
- (2) "The Dozens" (a devious game involving insulting another, sometimes in rhyming form) is the best device for winning an oral difference.
- (3) Policemen are more crooked than anyone else because they are in a position to take special advantage of people.
- (4) Accusing a person of homosexuality ("punk") is an effective technique when differences arise. Thus, in settling differences, calling a person by names that reflect homosexuality is the best way to "get to people."
- (5) When students complain orally, they do not think about what they are going to say; they just open up and "let them have it."
- (6) Loud tones should be used so that one's "weight" can be felt. Quiet discussion is a sign of weakness.
- (7) Educated people do not make "fair deals." Educated people are against the poor because poor people are poor out of laziness.
- (8) Rich people are better to deal with than those who own

little, because the rich do not care but the "little big shot" feels threatened since his resources are limited. Rich people will give a better deal than people with extremely limited authority and ownership.

- (9) Registering a complaint must always be accompanied by a threat. People in authority only respond to threats. That is why burning, looting, and property destruction are excellent weapons. Threats must accompany a grievance. Certainly not all economically disadvantaged black youth hold these beliefs. However, as Cory indicated, those students that did manifest such beliefs were offered the opportunity to adjust them through dramatic role playing. Along with helping the black student to "do" for himself, he must have his antagonisms against people who are not black, or persons whose ideologies differ from his, discouraged. For although he must be helped with his ethnic struggle in his attempt to find relevance at school, he must also be helped with his personal struggle of hatred and bitterness. He must be convinced that hatred and bitterness hurt him more than they do other people because they impede his growth and prevent him from being able to accept "essences that will help" (Cory, 1976, p. 140).

Performing arts as well as all the other disciplines inclusive of theatre art can be a means to the above end. Disadvantaged black children being accepted "as they are" along with a ready and available outlet for self-expression such as speech, debate, acting, pantomime, and other disciplines of the performing theatre arts may improve their

their ability to answer questions, relate to subject matter, express verbal knowledge of certain principles and facts, explain how something works, and conduct a job interview by responding more than with a nod of the head or saying, "uh-huh."

Thus, drama, oral interpretation, play acting, and other verbal disciplines within theatre art will not only improve the skills in language arts--thereby improving skills in other academic areas--but academic disciplines would also stimulate creative abilities, nurture cultural appreciation, and elevate the total self-concept of the disadvantaged black student.

Drop-Outs

It seems logical that the apparent lack of creative and motivating outlets in the Detroit school system's overall curriculum may, in part, be related to a high drop-out and truancy rate. Detroit Public School Administrator William Pappas claimed that young people are simply not coming to school. In some instances, attendance during 1982 was only 45% to 55 percent. Thus, the schools cannot be expected to reach their students if the students fail to attend classes (Detroit Black Journal Documentary, 1983).

As stated earlier, 40% of the Detroit Public School System's high school students are in the ninth grade, and ninth grade is usually perceived as a critical turning point in the student's life. Thus, success at this stage in interesting students in the importance of education virtually

assures a successful high school experience. However, most ninth graders in Detroit never reach this level of success. In 1977, only 33.5% of the students entering the school system ever graduated, indicating that an alarming 66.5% dropped out for one reason or another. The failure of the Detroit Public School System to graduate even half of its students indicates a failure to involve students in the school environment and a failure to provide adequate motivation to attend or finish school. There is obviously a need to review both the curriculum and the school experience as a whole.

Including the theatre arts in the curriculum means actively involving students in the learning process. It could therefore be beneficial toward improving the entire school experience. But this is only one of the benefits of utilizing theatre art as a learning tool. Schools should provide students with more than academic basics. They are charged with preparing youth to live in this society, which includes giving students the ability to recognize pitfalls and providing models of behavior for dealing with problem areas in life. The disciplines of theatre art can make a unique contribution to this end.

Teenage Pregnancy

Nancy Boykin, Director of Detroit's Continuing Education for Girls, notes that pregnancy is the main cause for school dropouts among young women across the country and is becoming even a more serious problem. Teenagers are getting pregnant

younger, with increasing numbers in the under-fourteen age group, (Interview, 1984). According to a recent documentary, "Public Education: A Community Crisis," Health Department statistics showed 90 fourteen-year-olds in Detroit had babies in 1981. There were 290 live births for fifteen-year-olds, 515 for sixteen-year-olds, and 769 births in the seventeen-year-old age group. These statistics did not include still birth rates, which is particularly high for school-aged women. Nor did they include data for those over fourteen who opted to have abortions, but they did cite that 265 abortions were performed on females between ten and fourteen years of age, (Detroit Black Journal Documentary, 1983).

Dr. Bernice Jones, psychotherapist and sexual therapist of Jones Counseling Services in Mt. Clemens, Michigan, suggests that incorporating theatre art in the Detroit public high schools would unquestionably be an ideal educational tool for teaching high school students the problems and dangers of premarital sex. This logic lies in her belief that drama and theatrical presentations would be an excellent way to induce discussion. Such a program should also provide educational background and awareness through role playing and discussions concerning diseases that can be sexually transferrable (i.e. venereal diseases and Acquired Immune Deficiency Syndrome). "In fact," concludes Jones, "students seem to respond remarkably to drama. It would have much more impact than showing movies and passing out pamphlets" (Interview).

Drug Abuse

The use of drugs by young people is regarded as a serious problem in all areas of the nation, showing up in cities and towns from the largest to smallest. Detroit is known as a major drug trafficking center (LaMarre, 1983). So drug abuse is of particular concern to the Detroit Public School System since students are exposed to high levels of drugs of all sorts. Of evidence is the existence of Detroit's Young Boys Inc., a major drug trafficking organization that relies on youthful drug runners who are attracted by the chance to earn money quickly. Richard B. Stuart, a University of Michigan sociologist who conducted a drug education project in Ann Arbor, also observed that drug use is often an adolescent's response to a pattern of "systematic failure ranging from boring, dreadfully conducted school experiences to punitive family experiences to general social chaos and dislocation" (Kappan, 1975, p. 254). Then, too, the National Commission on Marijuana and Drug Abuse has stated that "Education is the career which this nation designates for its young. For some of them, though, it is a meaningless one" (p. 254). Moreover, a national seminar on drug abuse sponsored by the Charles F. Kettering Foundation's Institute for Development of Educational Activities concluded that "the majority of youth are bored with their education and find the schools neither meaningful nor exciting. They seek meaning and excitement in drugs" (Kappan, 1975, p. 254).

Clearly, then, emphasis should not only be on teaching the hazards of drug abuse but on developing ways to make

school more interesting so that students are not tempted to "turn on" via the route of drugs. The performing arts and specifically disciplines of theatre art could serve as a catalyst for inducing the kind of enthusiasm and excitement sought by students when they turn to drugs and other criminal activities. Moreover, through planned drama participation and theatre arts programs conducted by professionals, Detroit public high school students may get a clearer picture of the dangerous consequences and devastating circumstances that can be caused by drug usage. Presenting drug facts from a dramatic and aesthetic perspective may have more impact on these students than tactics presently utilized by the school system.

Violent Crime

The numbers of violent crimes committed by students in the Detroit Public School System have skyrocketed. In a number of Detroit schools, some students carry guns, knives, and clubs. They also carry the notion that they may need to use such weapons. Local papers and television news shows make frequent mention of shootings and stabbings in Detroit schools. As John Elliot, President of the Detroit Federation of Teachers, projected with regard to the explosion of violence in the system, "Until something is found to stop this, this is going to be one of those factors that is going to have a negative impact on the entire school system," (Detroit Black Journal Documentary, 1983).

University of Michigan psychologist Dr. Robert Morse suggested that "It is society that puts before [high school students] the images which have turned out to be so disastrous. Dr. Morse is in agreement with other behavioral scientist who say that the violence in Detroit's schools is predictable and inevitable, citing that Detroit's youths "mirror" their parents and society. Violence statistics for Detroit in 1983 show 446 homicides, 1,151 rapes, and 12,016 robberies, up from 390, 884, and 10,789, respectively, in 1982, (Detroit News, November 9, 1983) The effects of such violent crimes must no doubt work its cancers in ways that crush the very spirits of many black youth while creating in others a sense of self-hatred, predetermined failure, and powerlessness.

Considering the vast incidence of violence in the schools, one should be able to expect school administrators and educators to revise the overall curriculum to relate more to the philosophies and disciplines of the humanities. Through the educational system, students should be able to satisfy their emotional, aesthetic, and intellectual needs, but it requires that curriculum planners provide opportunities for social and emotional outlets. As suggested by Executive Deputy Chief James Bannon of the Detroit Police Department:

An educational process is not a process involved in lining children in a classroom and giving them a recipe for learning dates and that kind of nonsense. Education is a total experience. And if educators want to isolate out all the social things that go on in an educational process and say that "that's not my responsibility," then shame on them. I think that's disgusting, (Detroit Black Journal Documentary, 1983).

Author Joseph Lee, in his book "Play in Education" (1952), explains how dramatics and the theatre arts can aid in remedying much of the deviant and criminal behavior witnessed frequently in many of America's disadvantaged youth today. Mr. Lee's comments are directed more toward the behavior of the "gang." The instinct that makes all laws and social institutions is the same instinct that has made the gang: the instinct of belonging. Even in the high school environment where actual gangs may not exist, the influence of peer pressure amounts to the same thing, the innate need to belong. Thus, Lee's principles for dealing with gang crime through dramatic expression should apply to Detroit's high school students as well. Lee states, "There is a theatrical element--a half real, half symbolic quality--in a great part of gang activity which makes acting an instinctive method of expression." He therefore proposed incorporating dramatic activities in the schools which would be used to turn such expression "to good account."

It is not the intention of this researcher to imply that exposure to the theatre arts will immediately, drastically, and systematically change the violent behaviors exhibited by many of Detroit's high school students. Rather, the school system must make provision to aid the cultivation of the wills of its students and create outlets for their intense emotional and social impulses.

Incorporating Black Theatre in the High School Curriculum

As stated earlier, a people's theatre is the living expression of that people, inextricably and inseparably intertwined with their present and past history. And although the Detroit Public School System has an 87.4% black population, not one black theatre/drama class is offered for any of its students. Utilizing black drama, whether it be in a basic English class or drama class is left instead to the individual teacher's discretion and often not considered of any priority.

Detroit high school students need exposure to the socialization process directly connected to the disciplines of theatre art, not only to acquaint them with the life of society as a whole but also as an avenue to experience and express those features of society which are particular to the black experience.

One of the problems faced by black youth is the perception that their cultural experiences are different and ever inferior to those of the larger society. Black theatre can help legitimize the black experience for black youth who, because of their youth and the constraints on their environment, are unable to see any value in their own personal experience. There are legitimate reasons for young blacks undergoing rage and anger at their positions in society. Black theatre can help them come to terms with these reasons as well as provide outlets for their rage.

Moreover, black theatre can demonstrate more positive means of dealing with the emotions of these youths. Con-

sidering the high drop-out levels, high teen pregnancy incidence, increasing drug abuse, and rise of violence in the public schools, it is evident that Detroit's black high school students need greater opportunities for exposure to inspiring role models and positive images that are only but a portion of the numerous benefits that may be derived from a black theatre arts program.

Conclusion

We need to convince the utilitarians who want education to function vocationally, and who evaluate all ideas and programs with the question "What good does it do?" or "What use is it?" that education in its fullest form involved imagination as well as memory; intuition as well as an analytical grasp of materials, and appreciation, as well as accumulation of information.

--Dr. William Graham
Catholic University of America,
Washington, DC

Black theatre has much to offer the Detroit community. The arts help us transcend the mundane. They bring new perspectives to the commonplace and challenge us to look beyond it. The arts help us to find in ourselves and our communities those common themes of humanity which give meaning and value to our lives. They not only express these themes creatively, they encourage us to see creatively, to be creative. The problems confronting our society demand new and creative perspectives. Where are these perspectives to come from if not from our young?

Introducing our youth to theatre and black theatre can do more than create future audiences--audiences which would

provide the foundation upon which a flourishing theatre could thrive. It would encourage within youth that which they must have to see clearly that there can be more to life, that solutions to problems are worth working for, that they can make a contribution--a difference. The arts, and particularly theatre arts, encourage creativity and expression. The value to be derived from these qualities are felt not just by the individual but by the entire community.

A theatre arts program implemented and carried out by and through each of Detroit's public high schools would allow its disciplines to work as an extension of that which is learned in the academic areas of math, science, and language arts. In addition to meeting the academic needs of the student, a high school theatre arts program can develop higher standards of public taste in theatre art and improve community relations.

However, one fact remains if we are to ensure Detroit's black school students a platform for dramatic and artistic expression and live productions immersed in positive and inspiring role models: Detroit's community leaders, theatre innovators, school administrators, and curriculum planners must become committed to creating and refining opportunities for this exposure.

APPENDIX A
INTERVIEWS

INTERVIEWS

Adams, Kim. The Attic Theatre, Administrator. 14 October 1983, September 1986.

Anderson, Rev. Clevelan. Anderson Memorial Church of God in Christ. July 1984.

Bailey, Chauncey. The Detroit News, Staff Writer. 8 March 1983; January 1984. Mr. Bailey has investigated briefly several reasons why communities in Detroit have had limited exposure to the arts, primarily the performing arts. May 1985, August 1987.

Bethesda Church of God in Christ. July 1984.

Bible Believing Church of God in Christ. July 1984.

Boykin, Nancy. Detroit's Continuing Education for Girls, Director. 1984.

Calvary Baptist Church. July 1984.

Campbell, Carol. City of Detroit, Assistant to the Mayor. 21 April 1983. Mrs. Campbell also oversees the Detroit Council of the Arts.

Coulter, Dr. Barbara. April 1983; May 1983; February 1984.

Crockett, Rev. Bibleway Church of God in Christ. July 1984.

Crusade for Christ Temple Church of God in Christ. July 1984.

Davis, Lavona. Detroit Chapter NAACP, Act-So Educational Committee; Campbell Elementary School, Principal. June 1984.

Delmar Street Church of God in Christ. July 1984.

Douglas, Walter. New Detroit, Inc., President. July 1984.
New Detroit is an organization concerned with promoting community-organization and private-sector cooperation toward meeting the needs of Detroit and its residents.

Dulin, Joseph. Roberta Clementa School, Ypsilanti, Michigan, Principal. 3 March, 1983. Mr. Dulin is also the former principal of St. Martin de Porres High School in Detroit. Utilizing an extremely limited budget, Mr. Dulin insisted that performing arts be a part of the schools overall curriculum. Mr. Dulin has been featured in Time Magazine and on local television networks with regard to his concern for the self-concept of disadvantaged youth. March 1987.

Essex, Jon. Fisher Theatre, Detroit, Director of Public Relations. 4 April 1983. September 1985.

Fauntroy, Carmen. First Baptist Institutional, Drama Director. July 1984.

Foster, Rev. Lawrence. Hartford Memorial Baptist Church, Assistant to the Pastor. July 1984.

Gadsin, Curtis. WDIV Television, Detroit, Producer-Director. 17 March 1983.

Gardner, Dr. William. Detroit Chapter NAACP, member of the Executive Board. June 1984. August 1987.

Gordy-Edwards, Ester. Motown Records and Fila, Vice President. 21 February 1983. Mrs. Gordy-Edwards has also shared through various media her concerns of disadvantaged youth having a visible outlet for expression and growth. May 1987.

Gray, Kim. Cooley High School, English Department Head. February, 1983.

Hamburger, Francis. Cass Technical High School, Performing Arts Department Head. April 1983; June 1984.

Harbin, Shirley. Performing Arts Department, Detroit Parks and Recreation Department, Director; Michigan Theatre Association, Drama and Educational Chairperson. December 1983.

Hardy, JoAnn. St. Paul (AME) African Methodist Episcopal Church, Youth Director. July 1984.

Hart, Dr. Jim. Detroit Council of the Arts. May 1983; June 1983; June 1984. September 1986. May, 1987.

Hayman, Ed. The Detroit News, staff writer for the arts. 8 March 1984. September 1985. May 1987. September 1987.

Henderson, Erma. Detroit City Council, Council President.
27 April 1983.

Hood, Dr. Elizabeth. MacKenzie High School, Principal.
December 1983. September 1986. September 1987.

Hyman, Shirley. Information Systems (Administrative
Statistics), Detroit Board of Education, Secretarial
Supervisor. December 1983. August 1987.

Jennings, James. Detroit Public Schools, Director of
Visual Arts and Art Education Director. 25 April
1983.

Johnson, Rosena, Grace Temple Church of God in Christ,
Church Spokesperson. July 1984.

Jones, Dr. Bernice. Jones Counseling Services, Mt. Clemens,
MI, Psychotherapist and Sexual Therapist. Dr. Jones
is a former nurse and holds a BA in Human Sexuality and
Ph.D in Bible philosophy. January 1983

Jones, Sterling. Detroit Public Schools, Supervisor of
Language Arts. 4 March 1984.

Karr, Dr. Ronald. Detroit Public Schools, Supervisor of
Language Arts. 4 March 1984.

Kena, Pastor Willie. Church of God in Christ in True
Holiness. July 1984.

Lamb, Michael. Detroit Public Schools, Acting Assistant
Director and Supervisor of Language Arts. 4 March
1984. September 1986. May 1987.

Love, Josephine. Your Heritage House, Director. 18 March
1983. Your Heritage House is a cultural center for the
arts in downtown Detroit.

Maddox, Dr. Gilbert. City Communications, Inc., Vice Pre-
sident. Dr. Maddox was once a teacher of Auditorium
in the Detroit Public School System and has been
affiliated with Michigan State University as a
mass communications specialist. 9 February 1983.

Malone, Bruce. Detroit Repertory Theatre Company, Director..
June 1984. August 1987. September 1987.

Mann, Rosalie. All Nation Congregational Church of God in
Christ, Sunday School Secretary. July 1984.

McCants, Victoria. Finney High School, Assistant
Principal. December 1983.

- McNeil, Archie. Church of God in Christ, Church Secretary, July, 1984.
- McQueen, Sister Elaine. Solomon's Temple Apostolic Church of Our Lord Jesus Christ, Church Secretary. July 1984.
- Milner, Ron. Playwright. December 1983; February 1984.
- Paul, Rev. Bailey Cathedral Church of God in Christ Southwestern. July 1984.
- Peddy, James. James Peddy Players, Artistic Director. December 1983.
- Peoples Missionary Baptist Church. July 1984.
- Plymouth Congregational Church. July 1984.
- Porter, Myrtle. Tabernacle Missionary Baptist Church, Church Spokesperson. July 1984.
- Rankin, Steward, PhD. Detroit Public Schools, Director of Research and Planning. 25 March 1983.
- Reed, Gregory J. D. Director of the Division of Entertainment Law for the State of Michigan. June 1984. May 1985. March 1987.
- Regal, David. Department of Theatre, University of Detroit, Chairman. May 1984. February 1986. August 1987.
- Riddle, Ronald. Calvary Church of God in Christ, Church Secretary. July 1984.
- Robinson, Dorothy. Creative Express Theatre Company, Owner-Director. July 1984. Ms. Robinson is also a playwright. May 1987.
- Ross, Diana. Singing and film star. 24 November 1983.
- Ross, Fred. Sister to singing and film star Diana Ross. November 1983.
- Rowan, Alexis. Chadsey High School, Principal. December 1983.
- Sheffield, Rev. Horace L., III. Renaissance Christian Church. June 1984. Rev. Sheffield has also been a prominent member of Nucleus, Inc., a national theatre company. June 1986. September 1987.

Shepherd, Beverly. Golightly Vocational Technical Center, Detroit Public Schools, Head Secretary. June 1984. September 1987.

Smith, Earl. University of Detroit, Director of Black Theatre. May 1983. February 1986.

Steinhardt, Hershel S. Detroit playwright. June 1983.

Stotts, Pastor Valmon. Unity Baptist Church, President of Detroit Baptist Churches. July 1984.

Terrell, Rita. June 1984.

Tubbs, Birnesteen, Ph.D. Detroit Public Schools, Martin Luther King Jr. High School, Teacher of Vocational Education. January 1984.

Ward, Tom. Field Analysis Unit, Michigan Employment Security Commission, Statistician. April 1983.

Washington, Dr. Von. Wayne State University, Director of Black Theatre. 19 May 1983. September 1986. September 1987.

Wells, Annie. Greater Grace Temple Apostolic Church, Drama Spokesperson. July 1984.

West, Harold. Orchestra Hall, Manager. June 1984.

William, Sister Ernestine. Bethlehem Tabernacle Church of God in Christ, Church Secretary. July 1984.

Williams, Bob. Detroit Repertory Theatre Company, Executive Director. June 1984. August 1987.

Wilson, Dr. Barbara. Detroit Public Schools, Director of Broadcasting. 18 February 1983. March 1987.

Wilson, R. Roland. Music Hall, Detroit, Administrative Director. 19 September 1983.

Woodham, Virginia. December 1984; June 1984.

Young, Ronald. Ebenezer (AME) African Methodist Episcopal Church, Church Member. July 1984.

APPENDIX B
SAMPLE INTERVIEW QUESTIONS

SAMPLE INTERVIEW QUESTIONS

*To Detroit Public Schools,
Performing Arts and "Drama" Educators*

- (1) Are you already involved actively at present with theatre art and/or black theatre as a total art form?
- (2) What sorts of experiences in theatre art/black theatre have you made available to your students?
- (3) In regular drama class sessions, do you actively expose students to the differences of black theatre as opposed to traditional or non Afro-American theatre?
- (4) Have you introduced your students to the techniques and disciplines connected with acting?
- (5) Are students exposed to atmospheric devices and ways in which they can recreate the American lifestyle through theatre art (proper setting and technical creation, technical design, lighting, directing, etc.)?
- (6) Do students actively experiment with the many facets of the total play production (play writing, publicity, stage management, etc.)?
- (7) Are arrangements made possible for students to visit local theatres presenting theatre/black theatre? If so, are the experiences related to actual classroom experimentation?

*To City Officials, Directors, and
Black Community Leaders of Detroit*

- (1) What kind of experiences did you have in school that would point out the importance of theatre art/black theatre to both the City and to the young people of Detroit?

- (2) What kinds of ideas would you like to see expressed through theatre art/black theatre (i.e., civil rights, political responsibility, family love, racial pride, achievement in education, etc.)?
- (3) Do you believe that all capable high school students in Detroit should have a ready and available outlet for their talents in the form of theatre art/black theatre/drama classes that teach acting, directing, technical and stage management?

To Theatre Administrators, Theatre Specialists

- (1) What has been your experience in recruiting Detroit black high school audiences?
- (2) Are there summer workshops or seminars available through your theatre for Detroit black high school students?
- (3) What has your experience been in having teachers contact you for the purpose of exposing black high school students to theatre in general and specifically black theatre?
- (4) What is your evaluation of the commitment of Detroit public schools to theatre art and/or black theatre? Are there educators who have expressed their commitment to black theatre through making arrangements for their classes to attend the theatre? aiding in fund raising? sending students to work with the theatre? coming to work for the theatre themselves? writing or creating new works for the local theatre?

To Church Officials

- (1) Do you presently have a drama class or drama director in charge of producing annual or semiannual plays?
- (2) Do you actively encourage youth to express their emotions and thoughts through dramatic interpretation?
- (3) Does your church ever produce plays that do not originate from Biblical themes? Are there any examples?

- (4) Must one be a church member to participate in a church production, whether or not (s)he lives within the church's immediate community?
- (5) Do you feel that youth today (1984) can benefit from the total experiences of theatre art exposure?

APPENDIX C
ATTIC THEATRE PROGRAM

THE ATTIC THEATRE

Narrative - Question #4

Question #4 - part a.

The Program consists of 2 components, both to be completed within a semester's time, between September and December 1983, and repeated for another group of students between January and April 1984.

Component A - STUDENT MATINEES

Four matinees per semester:

Semester I - HOW I GOT THAT STORY by Amlin Gray
10:00 a.m. - October 6, 13, 20, 27 (Thursdays)

Semester II - AWAKE AND SING by Clifford Odets
10:00 a.m. - January 19 and 26, February 2 and 9

Prior to each matinee, the Attic will provide secondary teachers with a copy of the script and a study guide developed by the Attic teaching team. In this way, the secondary teacher can orient the students. This can be accomplished to the desired extent - the teacher may choose to have the students read the play or may just want to introduce them to the topic matter and historical perspective in which the play takes place, and have the students experience the play in performance rather than literary form. The week following the performance, a team consisting of actors and/or directors and/or playwright will visit the students' classes for question and answer sessions on the production.

Component B - DRAMA PROSEMINAR IN CRITICAL ANALYSIS OF DRAMA

The 10-week course will be taught by the 4-instructor educational team to 24 students each semester on Saturday afternoons and a few evenings.

**SYLLABUS
(First Semester)**

Week 1 (Oct. 1)	Orientation - explanation of critical guidelines and criteria - read aloud scene from Classic play - Homework Assignment: Read whole play and write critique.
Week 2 (Oct. 8)	Turn in critiques - Read aloud scene from HOW I GOT THAT STORY. Homework assignment: Read entire play and critique.
Week 3 (Oct. 15)	Return Classic critique to students - individual conferences upon request. Turn in HOW I GOT THAT STORY critiques. Read aloud scene from STRIDER.
Week 4 (Oct. 22) 6:00 pm	Attend full performance of HOW I GOT THAT STORY - pick up graded papers on the play at Box Office.
Monday, Oct. 24 7:00 pm	Attend staged reading of new play followed by adjudication. Assignment: critique.
Week 5 (Oct. 29)	Attend final rehearsal of STRIDER. Turn in staged reading critique.
Week 6 (Nov. 5) 6:00 pm	Attend full performance of STRIDER. Assignment: write comparative critique of STRIDER in rehearsal and in full performance.
Week 7 (Nov. 12)	Turn in comparative critiques. Individual conferences to discuss topics for final paper (5 pages) and review of progress.
Week 8 (Nov. 19) 8:00 pm	Attend opening of WILLING (World Premiere)
Week 9 (Nov. 26)	Read scene from new play. Informal discussion/evaluation of new play.
Week 10 (Dec. 3)	Oral presentation of Synopsis of Final Papers. Recapitulation of Process of Critical Analysis of Dramatic Structure.

The Attic Educational Team of teachers will develop a detailed curriculum, containing critical guidelines and criteria, resource bibliography, and standards for student evaluation and grading. At the end of the first semester, Attic team will meet with appropriate Detroit Public School personnel to evaluate the program prior to commencement of second semester course work. Teachers are welcome and expected to participate whenever possible in the students' experiences at the Attic.

APPENDIX D

ALL SCHOOLS IN THE DETROIT PUBLIC SCHOOL DISTRICT

LIST OF SCHOOL NAMES AND CODES

B004	ANGELL	A420	CONDON	E139	GREENFIELD PK
B007	ANGELL PRI	I667	CONTINUING ED	E140	GREENFIELD UN
B005	ANN ARBOR TR	C069	COOKE	C141	GUEST
E008	ATKINSON	G520	COOLEY	F142	GUYTON
D014	BAGLEY	B070	COOLIDGE	D150	HALLY OP MS
E402	BARBOUR	I071	COOPER	F151	HAMILTON
E017	BARTON	B054	COURTIS	D152	HAMPTON ELEM
I791	BATES	E072	COURVILLE	D447	HAMPTON MS
A018	BEARD	A073	COUZENS	A154	HANNEMAN
D401	BEAUBIEN	C075	CRARY	F155	HANSTEIN
F020	BELL	D077	CUSTER	C156	HARDING ELEM
F038	BELLEVUE	G601	DAVIS	C448	HARDING MS
A022	BENNETT	E088	DAVISON	A157	HARMS
F039	BERRY	H744	DEITER	H175	HARRIS ADLT
C144	BETHUNE	G524	DENBY	C159	HEALY
B024	BIDDLE	H709	DET PRAC NURS	B160	HERMAN
D040	BIRNEY	H326	DET SCH DEAF	D161	HIGGINBOTHAM
C027	BOW	H041	DEXTER	A162	HIGGINS
A028	BOYNTON	B090	DIXON	C164	HOLCOMB
D029	BRADY	C091	DOSSIN	E165	HOLMES AL
D030	BREITMEYER	D092	DOTY	A166	HOLMES OW
B404	BROOKS	C093	DOW	F167	HOSMER
A032	BUNCHE	B428	DREW	C168	HOUGHTEN
F405	BURBANK	A095	DUFFIELD	F170	HOWE
C034	BURGESS	D430	DURFEE	C172	HUBERT
I903	BURGESS OP EL	A432	EARHART	D452	HUTCHINS
I094	BURGESS OP MS	C104	EDISON	F174	HUTCHINSON
C035	BURNS	A105	EDMONSON	D182	ILLENE
E406	BURROUGHS	A106	ELLIS	F185	IVES
C036	BURT	C107	EMERSON ELEM	F454	JACKSON
I037	BURTON	C434	EMERSON MS	J187	JACOBY
F408	BUTZEL	D112	FAIRBANKS	B188	JAMIESON
C410	CADILLAC	E435	FARWELL	A189	JEFFRIES
A078	CAMPBELL	A114	FERRY	D194	JOFFE
F055	CARLETON	H779	FIELD TR	E193	JONES
F056	CARSTENS	G530	FINNEY	F458	JOY
B057	CARVER	F411	FISHER	E191	JOYCE
G510	CASS	D118	FITZGERALD	D198	KEIDAN
G512	CENTRAL	3119	FLEMING	F336	KEITH
C412	CERVENY	B439	FORD ELEM	0540	KETTERING
G514	CHADSEY	G532	FORD HS	C201	KING ELEM
E060	CHANDLER	C122	FOX	G529	KING HS
A061	CHANEY	H123	FRANKLIN	A460	KNUDSEN
A062	CHRYSLER	8130	GARDNER	B202	KOSCIUSKO
F063	CLARK	D143	GLAZER	F203	KROLIK
3414	CLEVELAND	B134	GOLDBERG	C210	LARNED
D064	CLINTON	I015	GOLIGHTLY	3211	LAW
A065	CLIPPERT	C135	GOMPERS	H778	LEE TR
G516	CODY	F136	GOODALE	B213	LESLIE
C416	COFFEY	E442	GRANT ELEM	B462	LESSINGER
A079	COLUMBIAN	E137	GRANT MS	F223	LILLIBRIDGE
F418	COLUMBUS	E138	GRAYLING	C217	LODGE

LIST OF SCHOOL NAMES AND CODES (CONT')

A218	LOGAN	A476	PELHAM	E378	WILKINS
D461	LONGFELLOW	G568	PERSHING	A379	WILLIAMS
D219	LOVING	C292	PITCHER	A498	WILSON
0466	LUDINGTON	H293	POE TR	H380	WINGERT
3221	LYNCH	D478	POST	C381	WINSHIP ELEM
E783	LYNCH ANNEX	A296	PRIEST	C499	WINSHIP MS
H222	LYSTER	E297	PULASKI	D497	WINTERHALTER
D230	MACCULLOCH	0572	REDFORD	B383	WOODWARD
D231	MACDOWELL	G574	RENAISSANCE	C394	YOST
0548	MACKENZIE	F307	RICH	C393	YOUNG ELEM
F232	MACOMB	E480	RICHARD	A115	YOUNG MS
B233	MANN	F309	ROBINSON ELEM	H395	YOUTH HOME
A235	MARK TWAIN	F308	ROBINSON MS		
F236	MARQUETTE	D310	ROOSEVELT		
B238	MARSH	E311	ROSE		
E239	MARSHALL	B482	RUDDIMAN		
E241	MASON	B323	SAMPSON		
A243	MAYBURY	D324	SANDERS		
B244	MCCOLL	D328	SCHULZE		
B245	MCFARLANE	F337	SCRIPPS		
B259	MCGRAW	D484	SHERRARD		
F247	MCGREGOR	B330	SHERRILL		
C248	MCKENNY	G576	SOUTHEASTERN		
A250	MCKINSTRY	G578	SOUTHWESTERN		
B251	MCLEAN	A216	SPAIN ELEM		
B471	MCMICHAEL	A486	SPAIN MS		
A465	MCMILLAN	F331	STARK		
H298	METZNER	F333	STELLWAGEN		
A468	MILLER	E334	STEPHENS		
D253	MONICA	D339	STEWART		
B254	MONNIER	C488	TAFT		
G550	MUMFORD	B337	TAPPAN ELEM		
A469	MUNGER	B490	TAPPAN MS		
C470	MURPHY	B351	THIRKELL		
G552	MURRAY WRIGHT	E354	TRIX		
A270	NEINAS	H501	TROMBLY ADLT		
A271	NEWBERRY	D082	TURNER		
C272	NEWTON	E366	VAN ZILE		
F273	NICHOLS	D364	VANDENBERG		
B473	NOBLE	D367	VERNOR		
E474	NOLAN	D338	VERNOR PRI		
G558	NORTHERN	G491	VETAL ELEM		
G560	NORTHWESTERN	C368	VETAL MS		
H280	OAKMAN	E492	VON STEUBEN		
G564	OSBORN	H372	WASHINGTON		
A282	OWNE	F373	WAYNE		
B285	PARKER	B374	WEATHERBY		
B286	PARKMAN	B496	WEBBER		
B777	PARKS	A375	WEBSTER		
D287	PASTEUR	G584	WESTERN		
B288	PATTENGILL	E376	WHITE		
D289	PECK	H377	WHITE ORTHO		

APPENDIX E

DETROIT PUBLIC SCHOOL LANGUAGE EDUCATION REQUIREMENTS

REVISED: JUNE, 1982

DETROIT PUBLIC SCHOOLS

LANGUAGE EDUCATION DEPARTMENT

NINTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS

COURSE DESCRIPTION

The nine fundamental reading, writing, and study skills identified by Detroit teachers as essential for students to function in the language represent the core of ninth grade English instruction. The Detroit Ninth Grade Communication Skills Objective-Referenced Testing Program centers on these skills. These and other skills contained in this course description embody the objectives of the High School Proficiency Program.

BASIC TEXTS AND MATERIALS

Ninth Grade Correlation Guide (a basic reference source)

English 1 and 2RCLiterature Texts:

Rally! (Levels B & C)
New Worlds of Literature

Composition Texts:

Modern English in Action,
Level 9

English 1 and 2XLiterature Texts:

Insights: Themes in
Literature
Responding: Basic Se-
quence Three
Responding: Writer-Reader
Sequence/Words and Beyond

English 1 and 2YLiterature Texts:

Ideas-Patterns in Litera-
ture, Book I (out of
print)
Outlooks through
Literature

Composition Texts:

Dynamics of Language, Book 3
Guide to Modern English:
Thought and Phrase

Composition Texts:

Operations in Modern
Grammar and Composition
English Grammar and Com-
position, Third Course

OBJECTIVES

Upon completion of the course, students will exhibit improvement in the listed skills as measured by objective-referenced pre- and posttests, quizzes, and assignments.

READING - 9B

1. Following written directions
2. Defining words in context

NINTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS (CONT')

3. Identifying main idea
4. Drawing a valid inference

WRITING - 9A

5. Using correct capitalization and punctuation
6. Constructing a sentence
7. Organizing a paragraph

Mandatory Minimal Writing Requirements

Two expository paragraph essays per month with only the rewritten version subject to grading.

Recommended length: 50-75 words

Evaluation CriteriaForm and Content

- a. The student has written about the assigned topic.
- b. The paragraph includes a clearly stated topic sentence which embodies a position regarding the assigned topic.
- c. All of the other sentences in the paragraph support the central idea.
- d. There are at least four sentences or thought units in the paragraph.
- e. The paragraph is well-organized, coherent, and logical.
- f. The paragraph is written legibly and in standard paragraph form.

Mechanics

- g. Complete sentences are used, rather than fragments or run-on sentences.
- h. Words are used correctly in context.
- i. There is a logical consistency in person and tense.
- j. Nouns, verbs, and pronouns are in agreement.
- k. Capitalization, punctuation, and spelling are correct.

STUDY SKILLS

8. Using a dictionary (9B)
9. Locating information in catagorical listings (9A)

GENERAL NOTES:

Assignments directed toward the nine reading, writing, and study skills can be strongly focused through wide-spread use of the Ninth Grade Textbook Correlation Guide which was developed to tie in the most frequently used textbooks with the skills.

DETROIT PUBLIC SCHOOLS

LANGUAGE EDUCATION DEPARTMENT

TENTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTSCOURSE DESCRIPTION

This one-year course will cover a thematic approach to the study of literature as well as reading, writing, and study skills. It is designed to expose students to a variety of reading materials and to aid them in mastering the skills needed in writing effective, well-organized, and mechanically correct expository paragraphs. The objectives of this course encompass the High School Proficiency Program (HSPP) objectives and thereby assure their systematic review and extension.

BASIC TEXTS AND MATERIALS3-4X (Great Expectations)10B Semester:Great ExpectationsGo Tell It on the MountainPoetry Lives! (Orange Level)The American Short Story10B and 10A Semesters:English Grammar and Composition,Fourth CourseDeveloping IdeasExploring Life through LiteratureResponding: Basic Sequence Four(out of print)Responding: Writer-Reader Sequence,The Writer's ViewResponding: Theme Sequence,A Good Life10A Semester:Julius Caesar3-45 (Reading Competency)REVISED READING COMPETENCYSYLLABUS FOR TENTH GRADE10B Semester:Reading Competence10B and 10A Semesters:Scholastic ScopeMagazineSense (BasicDevelopmentReader)Success in Lan-guage andLiterature-B(out of print)10A Semester:Reading Improvement3-4Y (Higher Horizons)REVISED READINGCOMPETENCY SYLLABUSFOR TENTH GRADE10B Semester:Reading TacticsA & BSights and Sounds,Book IMini-Units inReading, Book IScoring High BScope Visuals

Note: Revised Reading Competency Syllabus for Tenth Grade is used as the basic source in English 3 and 4 for both Reading Competency and Higher Horizons.

TENTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS
Page 2

10B and 10A Semesters:

Encounters, Themes in Literature
Developing Ideas
Modern English Action, Level 10
Ideas--Patterns in Literature Book II
Guide to Modern English: Idea and Expression

10A Semester:

To Kill a Mockingbird
Drama Lives! (Orange Level)

OBJECTIVES

Upon completion of the course, students will exhibit improvement in the listed skills as measured by objective-referenced pre- and posttests, quizzes, and assignments.

READING

1. Comprehending written directions
2. Defining words through use of context clues
3. Identifying main ideas
4. Drawing valid inferences
5. Distinguishing fact from opinion

WRITING

6. Employing appropriate mechanics
7. Choosing words effectively
8. Expressing ideas in paragraphs

Mandatory Minimal Writing Requirements

Two expository paragraph essays per month with only the rewritten version subject to grading.

Recommended Length: 50-75 words

Evaluation Criteria

Form and Content

- a. The student has written about the assigned topic.
- b. The paragraph includes a clearly stated topic sentence which embodies a position regarding the assigned topic.
- c. All of the other sentences in the paragraph support the central idea.

TENTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS

Page 3

- d. There are at least four sentences or thought units in the paragraph.
- e. The paragraph is well-organized, coherent, and logical.
- f. The paragraph is written legibly and in standard paragraph form.

Mechanics

- g. Complete sentences are used, rather than fragments or run-on sentences.
- h. Words are used correctly in context.
- i. There is a logical consistency in person and tense.
- j. Nouns, verbs, and pronouns are in agreement.
- k. Capitalization, punctuation, and spelling are correct.

STUDY SKILLS

- 9. Using common reference tools

DETROIT PUBLIC SCHOOLS

LANGUAGE EDUCATION DEPARTMENT

ELEVENTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTSCOURSE DESCRIPTION

The eleventh grade curriculum continues the systematic teaching of those objectives begun in the ninth grade. American literature is offered during one semester; speech is offered during the other semester. Eleventh grade requires an increased emphasis upon speaking skills and High School Proficiency Program (HSPP) competencies. Reading Competency is offered both semesters for students who have not passed the High School Proficiency Program (HSPP) Examination or who need additional strengthening in language skills.

BASIC TEXT AND MATERIALS:Speech

SPEECH SYLLABUS
Speaking of. . .Communication/
Interpretation/Theater
Contemporary Speech: A
Comprehensive Approach to
Communication

Tape Recorder

Basic eleventh grade textbooks with speech content:

English Grammar and Composition,
Fifth Course: Part II, Usage,
pp. 75-195
Guide to Modern English, Concept
and Statement: Chapter 1,
Good English, pp. 1-20
Modern English In Action,
Level II: Unit Four, Speaking
and Listening, pp. 204-223
Questions in Modern Grammar and
Composition: Part I, Chapter 4,
Problems of Usage, p. 14
The Dynamics of Language, Book 5:
Chapter 4, The Personality of
Language, pp. 67-90

Reading Competency

READING COMPETENCY SYLLABUS FOR
ELEVENTH GRADE
Modern Short Biographies
Of Mice and Men

Literature

American Literature,
c. 1975
Responding: Basic
Sequence, Five
(out of print)
Responding: Theme
Sequence, American
Dream
(out of print)
Responding: Writer-
Reader Sequence,
Shape
United States in
Literature
America, 19th
Century Fiction:
Extraordinary Selves
America, 19th Cen-
Century Poetry:
Innocence and
Experience
America, 18th & 19th
Century Exposition:
The Individual
and Society
America, 20th Cen-
tury Fiction:
Authority and
Self-Discovery
America, 20th Cen-
Exposition: Man
the Social Machine
America, 20th Cen-

ELEVENTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS (CONT')

Reading Tactics-B & CLandscapes of the Mind

America, 20th Century Drama: Faith and Fear
Excerpts from Voices of Black Experiences

Composition

English Grammar and Composition, Fifth Course,
c. 1977

English Grammar and Composition, Fifth Course,
Models and Exercises

Guide to Modern English, Concept and Statement
Modern English in Action, Level II

Questions in Modern Grammar and Composition,
c. 1971

The Dynamics of Language, Books, c. 1971

OBJECTIVES:

Upon completion of the course, students will exhibit improvement in the listed skills as measured by objective-referenced pre- and posttests, quizzes, and assignments.

READING

1. Comprehending written directions
2. Defining words through use of context clues
3. Identifying main ideas
4. Drawing valid inferences
5. Distinguishing fact from opinion

WRITING

6. Employing appropriate mechanics
7. Choosing words effectively
8. Expressing ideas in paragraphs

Mandatory Minimal Writing Requirements

Two expository paragraph essays per month with only the rewritten version subject to grading.

Recommended Length: 75-100 words

Evaluation CriteriaForm and Content

- a. The student has written about the assigned topic.

ELEVENTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS (CONT')

- b. The paragraph includes a clearly stated topic sentence which embodies a position regarding the assigned topic.
- c. All of the other sentences in the paragraph support the central idea.
- d. There are at least four sentences or thought units in the paragraph.
- e. The paragraph is well-organized, coherent, and logical.
- f. The paragraph is written legibly and in standard paragraph form.

Mechanics

- g. Complete sentences are used, rather than fragments or run-on sentences.
- h. Words are used correctly in context.
- i. There is a logical consistency in person and tense.
- j. Nouns, verbs, and pronouns are in agreement.
- k. Capitalization, punctuation, and spelling are correct.

STUDY SKILLS

- 9. Using common reference tools

SPEECH

- 1. Learning basic listening skills
- 2. Exploring elements of verbal and non-verbal communications.
- 3. Investigating small group experiences
- 4. Outlining
- 5. Telephone basics
- 6. Job interviews
- 7. Radio-television basics
- 8. Presenting speeches
- 9. Writing brief informal speeches
- 10. Looking at basics of informal debate
- 11. Exploring basics of oral expression
- 12. Choosing words effectively

REVISED: OCTOBER, 1981

DETROIT PUBLIC SCHOOLS

LANGUAGE EDUCATION DEPARTMENT

TWELFTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS

COURSE DESCRIPTION

The twelfth grade curriculum is a study of literature, composition, and grammar. It is designed to heighten the student's appreciation of literature and to improve the individual student's reading, writing, and study skills. Reading Competency is offered both semesters for students who have not passed the High School Proficiency Program (HSPP) Examination or who need additional strengthening in language skills.

BASIC TEXTS AND MATERIALS:7-8X English

England in Literature
English Grammar and Composition, Complete Course
Forms in English Literature
Practical English Handbook

7-8Y English

Adventures in Modern Literature
Excerpts from Voices from the Black Experience
Sights and Sounds, Book II
Mini-Units in Reading, Book II
Scope Visuals
Modern English in Action, Level 12
Practical English Handbook
Dynamics in Language, Book 5

Black Perspectives
Twenty Grand American Short Stories
Reading Performance
Reading Achievement
Scope Visuals
Reading for Comprehension, Book I, II
Scholastic Scope Magazine
Short World Biographies
Guide to Modern English: Experience and Communication
Writing Patterns and Practice, Book II
Reading Tactics-C & D

7-8S (Reading Competency)

READING COMPETENCY SYLLABUS
 FOR TWELFTH GRADE

JOURNALISM

Press Time
Journalism in Mass Media

OBJECTIVES:

Upon completion of the course, students will exhibit improvement in the listed skills as measured by objective-referenced pre- and posttests, quizzes, and assignments.

TWELFTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS
Page 2

READING

1. Comprehending written directions
2. Defining words through use of context clues
3. Identifying main ideas
4. Drawing valid inferences
5. Distinguishing fact from opinion

WRITING

6. Employing appropriate mechanics
7. Choosing words effectively
8. Expressing ideas in paragraphs

Mandatory Minimal Writing Requirements

Two expository paragraph essays per month with only the rewritten version subject to grading.

Recommended Length: 75-125 words

Evaluation Criteria

Form and Content

- a. The student has written about the assigned topic.
- b. The paragraph includes a clearly stated topic sentence which embodies a position regarding the assigned topic.
- c. All of the other sentences in the paragraph support the central idea.
- d. There are at least four sentences or thought units in the paragraph.
- e. The paragraph is well-organized, coherent, and logical.
- f. The paragraph is written legibly and in standard paragraph form.

Mechanics

- g. Complete sentences are used, rather than fragments or run-on sentences.
- h. Words are used correctly in context.

TWELFTH GRADE ENGLISH MINIMUM COURSE REQUIREMENTS

Page 3

- i. There is a logical consistency in person and tense.
- j. Nouns, verbs, and pronouns are in agreement.
- k. Capitalization, punctuation, and spelling are correct.

STUDY SKILLS

- 9. Using common reference tools

SUGGESTED GRADING SYSTEM FOR ENGLISH/READING CLASSES

- A. Major Examinations..... 30%**
1. Literature (short stories, poetry,
 plays, essays, novels)
 2. Grammar
 3. Compositions
 4. Assigned outside readings
- B. Assignments..... 60%**
1. Reading and classwork
 2. Class discussion
 3. Class lectures and notes
 4. Compositions
 5. Grammar
 6. Book reports
 7. Quizzes
 8. Homework
 9. Study skills
- C. Class Participation..... 10%**

APPENDIX F
SAMPLE AUDITORIUM CLASS SCHEDULE

Sample Morning Program for a Week in an Elementary Class

WEEK OF OCTOBER 25

1-3	BI-A1	S-7	3B-3A	9-11	4A-5B	13-15	5A-6B
Tell story of "The Littlest Pumpkin". Discuss characters.	Safety (Halloween) Discuss and dramatize: 1. Kinds of costumes 2. Rules for begging 3. Fun and courtesy at parties	Rehearse Halloween play, "The Timid Witch". Stress good diction, clear, but not over-articulated or done in a sing-song fashion.	Art: Pictures: "Portrait of Henry VIII" by Holbein; "Master Crewe as Henry VIII" by Reynolds	17	6B-6A	13-15	5A-6B
1-3	BI-A1	S-7	9	Children present reports on Halloween Safety (assigned last week).	17	6B-6A	13-15
Plan creative drama of "The Littlest Pumpkin"; allow several children to try out for parts.	Continue: Improvise dramatizations, reviewing Halloween safety rules.	11	13-15	Review Lesson Quiz on Monday's Art lesson, including details of pictures and lives of artists.	17	6B-6A	13-15
1	1B	S-7	11	Same as Section 9 on Tuesday	17	6B-6A	13-15
Creative stories from pictures	Choral Speaking Learn Halloween poems: "Black and Gold" "The Goblins Are Out"	13	9-11	Rehearse "The Timid Witch"... stress action in 2nd scene.	17	6B-6A	13-15
1-3	Select cast for "The Littlest Pumpkin" and play it on stage. If time permits, select another cast.	Music: Woodwind-instruments of the orchestra. Filmstrip with record. Use of poster pictures. Demonstration by school orchestra.	9-11	Present "The Timid Witch" (Invite sec. 10 and 12 from homerooms) Do an evaluation.	17	6B-6A	13-15
1-3	Music: "The Dancing Doll" by Poldini. Play and discuss record... tap rhythm... children be dancing dolls on stage.	Review Halloween poems... using solo lines and group effects... say poems from stage.	9-11	Present "The Timid Witch" (Invite sec. 10 and 12 from homerooms) Do an evaluation.	17	6B-6A	13-15

MON

TUES

WED

THURS

FRI

Sample Two-Week Program for a Junior High Class on a 10-Week Schedule
JUNIOR HIGH - 10-WEEK SCHEDULE

1st week		2nd week	
M O N	Teacher-introduction to subject: What does Renaissance mean? Who knows something that happened during this historical period? Discussion—Organize groups, class nominate 8 group chairmen who choose group members from volunteers. Non-volunteers are assigned where needed. 1. Important names of Renaissance. 2. Social & Political development of countries involved 3. World discovery 4. Architecture 5. Art 6. Literature 7. Drama 8. Music Assignment: Bring in books and materials for group.	M O N	At beginning of class, group leaders give brief summary of each project and progress...devise order in which projects will be given (children nearest project completion will volunteer)...Rehearse...Teacher check group progress
T U E S	After roll is taken, break into groups—go to assigned rehearsal areas. Have materials & books on hand to lend to each group for project reference. Group works together; individual reports or reading and discussing reference. Group decides manner of presenting the project material. (Play, quiz, tape, documentary, experimental)	T U E S	Rehearse 1/3 class period...Begin presentation of projects. 15 minute production limit. Example: 1. Important Names of Renaissance 2. Social & Political development of countries involved
W E D	Check each group for individual contribution to project...group should now have a definite presentation in mind. Continue group discussion on material for project...If material is well along, begin rehearsal. Teacher should check each group, give individual marks for material prepared for project.	W E D	Give Projects: Evaluate after each performance. 3. World Discovery 4. Architecture (If there is time, Movie: "Chartres Cathedral", "How to Make a Stained Glass Window")
T H U R S	Rehearse group activity...Teacher should check each group's progress... Assist and guide ideas if necessary...Intill confidence within group... Comment and compliment good points; help revise difficult spots in presentation.	T H U R S	Give projects: Evaluate after each performance. 5. Art 6. Drama (If time; Movie on "Columbus" or Art picture mentioned above)
F R I	Sound Film: "Rembrandt"... "Michelangelo", or on Minstrel Troubadour Musicians and Music.	F R I	Give projects: Evaluate after each performance. 7. Literature 8. Music (If time, a general discussion of Renaissance...If not, continue discussion.

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY

7B - 210 Discuss people and personalities. 1. Mannerisms 2. Carriage 3. Voice Read descriptions from books (stories). Volunteers pantomime from description. Assignment: Bring in written description from books.	7B - 210 Read descriptions. Volunteers pantomime. Discuss stereotypes. Pantomime: Bashful boy or girl... Giant... Witch... Miser. Evaluate: Why use stereotypes? Always true? Assignment: Story pantomime.	8B - 105 Discuss introductions. Kinds: MC, Radio, TV, After-dinner, Interview, Speakers (assemblies)... Purpose of each. Overall (Prepare audience). What things audience should know: Name, Background, etc. Etiquette of "host".	8B - 105 Divide in groups of two. Each person prepares introduction of a famous person. Take turns introducing each other, using book information.	7A - 203 Tell short story of each play... Choose leaders... Leaders choose play and group. Group reads play. 2 groups to each play. "Mad Tea Party", "Spooky Cabin", "Secret of Princess"
7A - 107 Discuss possibilities of Thanksgiving program. What emphasis? List suggestions. Look over file and discuss material. Outline program. Assignment: Bring in material.	7A - 108 Look over & discuss material brought in. Plan by days. Bulletin boards... Students choose committee to work on. Meet in committees. Teacher checks and helps with progress.	8B - 107 Choral Speaking. Read "Baby Street" by Don Blanding. Watch for rhythm of accent during second reading. (Pass out copies.) Let students experiment, trying 2 voices, single chorus, etc. Choose groups. Assignment: Find poem everyone likes from poetry books.	8B - 107 Leader reads poem (Evaluate choice). See that everyone has copy. Plan how you will give the presentation. Prepare it for next week.	9B - 208 Discuss Early American Statesmen and events. Assignment: Collect material on one so you can tell about them as if you were there.
9A - 203 Discussion of Renaissance. What does it mean? What happened? Organize groups. Leaders chosen will choose groups.	9A - 203 Groups break... Collect materials on subject chosen. 1. Important names of Renaissance 2. Social and Political Development 3. World Discovery 4. Architecture 5. Art 6. Literature 7. Drama 8. Music	9A - 203 Check with groups 1. Individual contribution 2. Method of presentation Begin rehearsal	9A - 203 Group rehearsals (Teacher checks and guides) (Continue next week)	9A - 203 Education Films: "Rembrandt" or "Michaelangelo" "Minstrel" "Troubador Musicians"

9:05 - 9:55

10:00 - 10:50

10:55 - 11:45

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