

**The Impact of Administrative Support, Curriculum, Student
Retention, Population and Production Activity on Theatre Programs
at Historically Black Institutions: A Case Study Perspective**

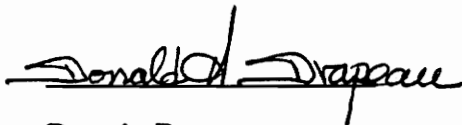
by

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IN
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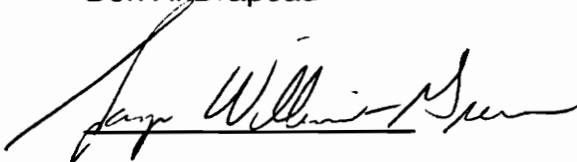

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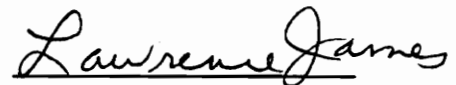
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Patricia P. Kelly, Chair

Curriculum and Instruction

(Abstract)

In the black college and university, the acceptance of academic theatre was slow. Most black colleges and universities were not established until the Civil War, and theatre programs did not appear in these schools until the early 1900s. Howard University, established in 1867, formed the first college dramatic group on a black campus in 1907, some sixty years after the founding of the institution. But after World War I theatre groups in African-American colleges and universities grew rapidly, due in part to a movement known as the Little Theatre Movement and the interjection of plays on African-American life by prominent dramatists in the 1920s and 1930s (Wallace, 1954).

From 27 identified theatre programs in historically black universities, two case studies were conducted to investigate the importance of administrative support, curriculums, student population, retention and production activity as factors in the survival of those programs. Observation of site artifacts along with interviews of faculty, students and administrators were sources for examining

the four categories. Secondary sources included histories and various studies in educational theatre.

At Institution K, an associate member of NAST, faculty and students viewed the central and departmental administrative support as conscientious and genuine. It offers the BFA degree in six areas of concentration. With 13 faculty and 188 students, the department offers an eclectic and diverse production season of plays. On the other hand Institution P will close its theatre program in the spring of 1997 because of low productivity and high cost. Faculty and students viewed its central administration as uncaring and non-supportive. However, the departmental administration although not governed by a theatre practitioner appeared sympathetic and favorable. Offering four areas of study, the program has 26 courses in the current curriculum and one full-time faculty person who also serves as the artistic director for the program. The program, however produces two major productions a year. Both institutions have state of the art equipment and facilities for theatre production. The results of the study seemed to indicate that of the four areas involved in the study the most critical was administrative support for theatre programs.

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DEDICATION

This work is dedicated to several individuals who have sacrificed in many ways in order that my dream might become a reality:

To my wife, Cherie, my children, Christine, Curtiss and Phillip I will eternally be grateful for your many sacrifices, patience, encouragement and understanding for what I do and how I do it.

To Dr. David N. Barus, I dedicate this work, for it was he who first took me to see my first Broadway production and it was he, who took me to see my first Opera at Lincoln Center in New York City. It is because of his willingness to expose me to the arts and to stand by me in all my educational and artistic endeavors that I have come this far.

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Chapter 1

Introduction

Higher Education, an integral part of American society, drew on traditions from Western Europe and various influences within the United States culture to develop a unique system of colleges and universities. "For example, the growth of democracy found echoes in the institution of student electives and academic freedom; the validation of women and people of non-European ethnicity led to the early development of women's colleges and historically black colleges and later to academic programs such as Women Studies and Afro-American Studies" (Goodchild, Lester and Wechsler, Harold, 1989: 85).

A significant force that influenced the development of higher education in the United States was the emancipation of African-American slaves. The American higher education system responded to this great social change by establishing African-American colleges and universities--now called "historically black" --whose mission was to address the particular needs of those freed people. These newly established institutions were modeled on the European system of education. The major model being the 3 R's (Goodchild et al., 1989).

Currently, there exist in the United States two types of four-year African-American colleges and universities, "Historic Black Colleges and Universities" (HBCUs) and "Newer Predominantly Black Colleges and Universities"

(NPBCUs). "Three primary differences distinguishes the two types of institutions: 1) when they emerged, 2) how they emerged, and 3) their stated mission" (Medford, 1994: 49).

All but two of the eighty-eight HBCUs in America were founded after the Civil War. (The two exceptions are Cheney State in Pennsylvania, founded in 1837 by the Quakers, and Wilberforce in Ohio, founded in 1856). "Sixteen of the HBCU institutions began as land-grant institutions, thirteen were founded as private institutions and the remaining fifty-nine were founded as state colleges." Regardless of the kind of support, all of the HBCUs educated African-Americans exclusively (Medford, 1994: 50).

The NPBCUs, by contrast, emerged primarily during the 1970s as a result of the Civil Rights Movement. These institutions were defined as having a full-time enrollment of more than fifty percent African-Americans, a percentage that can be attributed to their location in a majority of urban areas, where they provide educational opportunities to black students who may be unable to attend another type of institution and who may be forced or choose to live at home. Unlike the HBCUs, the NPBCUs were not founded exclusively to educate African Americans (Medford, 1994). Theatre like many other electives as an acceptable academic discipline was slow in coming to black and white institutions. Harvard, founded in 1636, saw no documented theatrical activities until 1698. In 1844 Harvard made theatre an approved extra-curricular activity. It was not until the 1920's that theatre courses began to be accepted in the academic community (Wallace, 1954).

In the black college and university, the acceptance of academic theatre was even slower. Most black colleges and universities were not established

until after the Civil War; theatre programs did not appear in these schools until the early 1900s. Howard University established in 1867, formed the first college dramatic group on a black campus in 1907, some sixty years after the founding of the institution. But, after World War I, theatre groups in African-American colleges and universities grew rapidly, due in part to a movement known as the Little Theatre Movement and the interjection of plays on African-American life by prominent dramatists in the 1920s and 1930s (Wallace, 1954).

Noted black scholars, Alain Locke, W. E. B. DuBois, and the dean of black educational theatre, S. Randolph Edmonds, helped to encourage and foster the acceptance of theatre as a legitimate academic discipline in historically black institutions. In an age of segregation when blacks were excluded from white cultural institutions and organizations, Edmonds, through his own efforts, helped to establish black professional affiliations. His efforts resulted in the founding of the Negro Intercollegiate Drama Association, the Southern Association of Dramatic and Speech Arts and the National Association of Dramatic and Speech Arts (Sandle, 1959).

The period of the 1960s and 1970s created a surge of growth in theatre programs at black institutions of higher learning. This growth was based on the regional theatre movement and black ritualistic drama. This period is particularly important to historically black schools because of the exploding numbers of black artists and playwrights from the Black Theatre Movement (Williams, 1975: 66)

During this same period some black theatre programs, originally housed in speech, communication and English departments began to obtain autonomy. This new found freedom brought with it the responsibility of firmly establishing

goals, objectives, and standards pertinent to black educational theatre. The development and perpetuation of the African-American experience through theatre and drama is the mission of those existing programs.

During the 1960s and 1970s organizations such as the American Educational Theatre Association (AETA), the University and College Theatre Association (UCTA), and the National Association of Schools of Theatre (NAST) began to develop minimum standards for degree programs in theatre at various educational levels. In the late 1970s and 1980s, several new African-American theatre organizations such as the Black Theatre Network (1986) and the National Conference on African American Theatre (1987) emerged to join the long established NADSA to encourage the growth of educational theatre in historically black institutions (Medford, 1994).

In 1967 William R. Reardon received a grant from the United States Office of Education, Arts and Humanities Institute to run a summer repertory theatre program at the University of California, Santa Barbara. The purpose was to upgrade the training of secondary school teachers of theatre and drama. Through the application process evidence surfaced to suggest that there were few graduates from black institutions going into the area of theatre and drama as a teaching field. Thus, the question arose: What was deterring black students from pursuing theatre as an academic profession. This situation prompted Dr. Reardon to submit a proposal to the United States Office of Education, Disadvantaged Youth Branch, for an Institute in Black Repertory Theatre. Applications were accepted from senior level students in traditionally black colleges or black students in white colleges. Also professional theatre personnel, teachers and interested administrators were accepted to the

program. During the course of the institute a continuing dialogue addressing the situations, experiences, and concerns of the black teacher in theatre was revealed. From this dialogue the group identified several problems of the black theatre and made recommendations that suggested a possible direction for theatre programs in black colleges. Basic to the problems according to Pawley and Reardon is the need to overcome the cultural lag resulting from years of segregation, discrimination, and neglect. Another major problem identified is the educational hierarchy of colleges and universities as well as that of the public schools. The group's dialogue suggested that the attitudes of those who administer historically black institutions must be altered. They believed that officials must begin to see theatre as both a curricular and extracurricular activity (Pawley and Reardon, 1970).

In this study I surveyed 117 HBCUs and NPBCUs to determine the current status of theatre in those institutions. I then looked closely at two universities, guided by four salient factors drawn from the results of the Black Repertory Institute, to determine their impact on the development and longevity of educational theatre at those selected HBCUs

Statement of the Problem

Much of the evidence that theatre programs are in trouble at HBCU's is anecdotal. When directors meet they often exchange horror stories about programs. For example, several years ago a theatre director in a HBCU appealed to the administration for a new lighting system. The present board at that time was outdated and needed to be replaced. Half of its dimmers were no

longer operative and in this present age of computer technology students were still being taught on an antiquated system. Consequently, students were not being afforded appropriate experiences in their theatre program. The request however, was denied. The administration cited the cost of the new system as its reason for refusing the request. Although in today's higher education climate cost is not an unusual justification for denial of requests, in this case no acknowledgment was made of the need for such equipment in order to maintain the integrity of the program.

In another HBCU institution, the costumer is constantly at war with the dean of the area. The costumer, considered by many to be a scholar and an artist of first-rate quality is irate over the apparent insensitivity of the dean to understand the need to adhere to the authenticity and integrity of a dramatic work. The production in question was "The Colored Museum," by George C. Wolfe. The character Miss Roj is a drag queen of yesteryear. In fact, her dialogue refers to her attire as that of patio pants and go-go boots from the 60s. The young man cast to play the role required a female size 12 boot. Upon locating the needed boots for the character, the costumer set out to procure them at a cost of \$150. The dean refused to sign the purchase request, citing the cost as an unwise investment for the department. Despite the fact that the budget sufficiently allowed for such purchases of costumes and accessories for the production, the costumer was forced to improvise the foot gear. Although the authenticity of the costumes for this period piece was compromised, the production did not suffer irreparable damage in this instance. However, it is not a single instance that causes the concern of this costumer and others like him working in theatre programs in HBCUs. Instead it is the pattern and repeated

instances that prompt the deep concern for the continued commitment toward theatre programs.

In yet another situation, one director is appalled at the mediocre budget given to his program when his sister institution within the same system is given considerably more to work with. A close look at the two institution's budgets reveal that the first school, an HBCU institution with about 3,000 students and a program of about 50 majors in the discipline, is given a budget of \$36,000 for the fiscal year. Forty-five miles east of that institution a second school, which is predominantly white and has a student population of about the same and approximately the same number of majors, has a budget of \$76,000. The first school has three full-time faculty, while the second has seven.

Are these isolated incidents or are they more widespread than might be assumed? Are these incidents indicative of the current state of affairs for theatre programs in HBCUs? Or, are they symptomatic indicators of struggling theatre programs?

In a 1974 study, Flowers found 40 active theatre programs in historically black colleges and universities. Today there are over 2,000 schools which offer programs in theatre or drama in American institutions in higher education, (ACA Bulletin, 1983: 32-35) but a recent survey that I conducted revealed that only 27 of the current 117 HBCUs offer degrees in such programs. In the past twenty years, therefore, nearly half of the programs in Flower's study have ceased operating. These thirteen programs that no longer exist cannot be studied but a look at some of the current programs may offer insights into the operation of theatre programs at HBCUs. Therefore, I selected two universities for indepth case studies of their programs with specific emphasis on these factors: 1)

administrative support, 2) curriculums, 3) student population and retention, and 4) production activity.

Significance of Study

These case studies provided some insight into problematic areas that have possibly hindered or even brought on the demise of programs in HBCUs. The portraits of these two programs offer information useful to educational theatre programs, particularly in black institutions.

There exist many texts on theatre in general and on the development of the African-American in film and on the legitimate stage. Yet, there is little written about the educational process or practices of the African-American in preparation for this field. This study provided an inward look into that process at select HBCUs.

A study of the history of educational theatre in historically black colleges and universities is important for two reasons: First, little is available on the subject and what seems to be available is incomplete and often flawed. Secondly, documentation and preservation of the contributions of educational theatre to African-American institutions is necessary to provide accurate histories of those institutions.

Chapter 2 focuses on the contributions of black theatre educators who have written about their experiences, practices and/or problems. This commentary will be accompanied by a discussion of general problems common to all educational theatre programs regardless of racial or historical background. Finally, this chapter surveys the influence of the Black Theatre

Movement on the production activities and literary sources (plays, dramaturgy etc.) as well as the national standards for theatre programs in educational institutions. Chapter 3 concentrates on the methodology employed to conduct and analyze the study. This chapter also identifies the current theatre programs in HBCU institutions and the results of a survey conducted to provide that data. Chapter 4 introduces two case studies on theatre programs at HBCU institutions. One case study takes an indepth look at an effective program, while the second investigates a program that is closing. Chapter 5 assesses the findings in the study and suggests some implications for theatre programs at HBCUs.

Chapter 2

LITERATURE REVIEW

To date, there are few studies on educational theatre at HBCUs. Perhaps, this lack is because of its relatively late development in these institutions. Those that are written tend to focus on specific practices or problems rather than on history.

Black Theatre Educators' Experiences

William Reardon's and Thomas Pawley's 1970 text The Black Teacher and the Dramatic Arts concentrates on events at a specially funded 1968 Summer Institute in Black Repertory Theatre. In the text the authors focus on salient problems of programs in HBCUs as articulated by the repertory company's participants. Seven areas are identified as having an effect on the stability and longevity of theatre programs in the black institution: 1) administration and fellow educators, 2) budget, 3) lack of scholarship support, 4) family and community attitudes, 5) facilities, 6) instructional overload, and 7) lack of professional ethics. This publication is important historically as it gives a concise understanding of the problems shared by faculty and students in HBCUs during the late sixties and early seventies. It did not, however, address the historical development of theatre in HBCUs.

A History of the Development of Educational Theatre in Negro Colleges from 1911 to 1959, a dissertation by Floyd L. Sandle, is the only text that specifically attempts to treat the history of the discipline in HBCUs. Sandle approaches the history in three ways: 1) by analyzing influential pioneering playwrights and performers in African-American theatre and drama, 2) through tracing the development of NADSA, and 3) describing the development of speech and theatre curricula.

Although Sandle takes a look at the discipline in HBCUs, he does not, in fact, look at the history of educational theatre in African-American colleges and universities. Instead the text focuses on the development of the only educational theatre organizations specifically aimed at the African-American. These include, NIDA (National Inter-Collegiate Drama Association founded in 1930), SADSA (Southern Association of Dramatic and Speech Arts founded in 1937, later named NADSA). Sandle concentrates on NADSA, tracing its development through reports of the first through the twenty-first conference proceedings. He cites conference themes and summarizes the discussions and symposiums, listed plays performed at the conference, notes the attendance, and summarizes the minutes of all business meetings. Sandle does establish very clearly the importance of this organization to educational theatre in HBCUs, but he does not provide a history of educational theatre in HBCUs. Consequently, this explanation of NADSA is not enough to provide a history of educational theatre in HBCUs. That history gets lost in the book's concentration on the conference proceedings.

In the section of the book which deals with the development of the speech and theatre curriculum, again there is no history of educational theatre

at HBCUs because his primary focus is on the development of the speech curriculum, activities, and studies within these institutions. Currently, there are two published articles by S. Randolph Edmonds, two dissertations from the 1970s, and two master's theses that offer treatment of the history of the discipline at HBCUs. Edmond's works espouse his belief in educational theatre as the mainstay for cultivating African-American drama and theatre. In his 1934 article "What Good are College Dramatics," for example, he explains the function of theatre in the African-American culture and sketches the development of the art in academia, weaving bits of history throughout that explanation. In his 1949 publication, "The Negro Little Theatre Movement," Edmonds goes into greater detail by outlining the history of the development of educational theatre at HBCUs through a study of this movement.

Two dissertations include a brief history of educational theatre at HBCUs, one through a history of NADSA and the other through a biography of S. Randolph Edmonds. Educational Theatre at Forty Predominantly Black Colleges and Universities in the United States a dissertation by H. D. Flowers II, focuses on the problems encountered by the administrators of drama programs at HBCUs. Flowers concentrates on the history of educational theatre in one chapter, "Black Educational Theatre: The Evolution of NADSA." Obviously, here again the emphasis is mainly on the national organization rather than on the departments of HBCUs. Flowers does, however, link the trends of NADSA to the development of theatre on colleges and university campuses. In doing so, he suggests that the relationship was non-reciprocal; that is to say, his treatment implies that as NADSA increased its activities so did the campus theaters.

Sheppard Randolph Edmonds: His Contribution to Black Educational Theatre, a 1972 dissertation by Allen Williams of Grambling State University, is on Edmond's influence in developing educational theatre in African-American institutions. For example, the USO tours that Edmonds initiated with his college drama group influenced touring practices in other African-American schools.

Both of the master's theses reported on educational theatre in the HBCU schools of Louisiana. A 1969 study by Robert Wilson gave an historical account of theatrical activities at Grambling State, Southern, Dillard, and Xavier Universities from their beginnings to 1966-67. Special attention is given to the activities of the various drama groups and their repertoire. Louise Wade, in her thesis, traces the development of educational theatre at Grambling State University through a study of its curriculum, speech and dramatic activities, faculty, degree, and facilities. Interspersed throughout her study are the proceedings of NADSA as they pertain to Grambling.

The sparse literature on theatre in HBCUs can be supplemented, of course, by materials in related areas, especially the history of educational theatre in American colleges and universities. Although there is material in this area for white institutions, the treatment of such as it regards African-American institutions is very minimal or it is excluded altogether.

In the text Footlights Across America, Kenneth MacGowan includes two chapters on educational theatre entitled "The University Theatre" and "Theatre Pedagogy." Through these chapters, he traces the theatrical activities and the curriculum development on the campuses of Harvard, Yale and Northwestern Universities. He fails, however to mention any of the African-American

institutions. This lack of attention to African-American institutions appears to be common to most of the earlier writers in theatre. For example, Sis. Mary Dole studies play selections in fifty-seven women's colleges, yet she fails to mention the two African-American women's colleges, Spelman and Bennett. In 1964 Burnett Hobgood wrote an historical analysis of "Theatre in U. S. Higher Education: Emerging Patterns and Problems." Once again, African-American institutions are omitted. Pattie P. Gillespie and Kenneth M. Cameron in their article "The Teaching of Acting in American Colleges and Universities, 1920-1960," look at specialized curriculums. They exclude the African-American institutions.

A History of Speech Education In America, by Karl Wallace, et al., does include a small section on educational theatre in HBCU institutions. Wallace outlines the history of theatre in the HBCU through its cultural developments which gave rise to campus theatre through the development of NIDA, SADSA and NADSA. While the outline supports the theoretical development of these programs, Wallace does not expound on the curriculum development or other theatre activities in the HBCU schools.

In the area of curriculum, a search of the literature of the histories of African-American institutions reveals that theatrical activities were not a significant part of the texts that deal with the education of blacks. Among such texts are James Anderson's The Education of Blacks in the South, Horace Bond's The Education of the Negro in the American Social Order, Antoine Garibaldi's Black Colleges and Universities, and Oliver Wendell Holme's The Evolution of the Negro College. Specific histories of some individual schools such as Howard University do, however, trace the history of educational theatre

through the development and activities of its drama club and its department. Walter Dyson in the text Howard University: The Capstone of Negro Education traces the history of educational theatre through the development of the leading drama club of the day, the Howard Players. He places less emphasis on the curriculum and the organization of the department, however, Rayford Logan in Howard University: The First Hundred Years, 1867-1967, looks at the social and political changes that affect the development of the drama on the campus.

Margaret Butcher in 1934 wrote The Negro in American Culture and her text discusses the impact that African-Americans have had on the American social and cultural fabric. Through the educational theatre, she views the "new Negro Theatre." Butcher's focus is on the major trends, people, and colleges that moved educational theatre along its route of development. She cites NADSA as the major impetus for the growth of educational theatre in African-American schools.

Loften Mitchell's Black Drama: The Story of the American Negro in Theatre and Sterling Brown's Negro Caravan mention educational theatre and its significance, yet neither treats its historical development or influences. Mitchell focuses on professional theatre although he acknowledged the importance of "tributary theatre," such as HBCU theatre programs:

I approach this work from the point of view of the professional New York theatre, and this necessarily limits it. The wonderful contributions of the so-called tributary theatre are of necessity overlooked--which is a commentary on the professional theatre (1967: 8).

Brown in his text goes further in recognizing the impact of college programs on black theatre:

With the death of the Federal Theatre Project the Negro's playwright's opportunities for genuine apprenticeship in his craft and for professional productions dwindled. It is likely as Randolph Edmonds suggests, the hope of a genuine Negro theatre is to be found in the organizational approach of the associations of Negro colleges (1969:504)

The Negro and the Drama, a 1941 text by Frederick Bond, looks at the development of educational theatre in African-American institutions with the association of the Little Theatre Movement of the 1930's. Bond leads the reader through a progression of events and practices of selected schools (both colleges and secondary) and community theatres. He includes a lengthy discussion on the contributions of Edmonds as a playwright and of the founding and influence of NIDA and SADSA.

In a review of the studies from the 1960s-1980s, there appears to be a concentration on the political, social, cultural and professional aspects of the history of the African-American theatre; and yet, educational theatre is not addressed. When it is addressed, it is done so in view of its potential to cultivate an aesthetic for black theatre. Woodie King concludes in the article "The Failure of Educational Theatre" from Black Theatre Present Condition that

Educational theatre and the Black community have been at odds . . . I don't see a coming together of these two in-

stitutions until they understand each other. It is the duty of an educational institution to serve the community that supports it. With educational theatre, that is not happening (1981: 25).

Similarly, Harold Cruse in Crisis of the Negro Intellectual asserted that It is the intellectuals who come to fore as the molders and shapers of what is new, vital, and relevant in terms of social cultural and political opinion. It is the intellectual who gives form and content to mass liberation movements that change society (1967: 83).

Cruse further contends that African-American artists and intellectuals have failed in their task. His criticism is based on his belief that the arts, particularly the theatre, reveal the climate of society. In his text, he traces major historical trends and movements in theatre. Yet, he does not address the real significance of educational theatre. Similarly, noted modern works such as Mance Williams' Black Theatre in the 1960's and 1970's: A Historical-Critical Analysis of the Movement, and Errol Hill's Theatre of Black Americans disregard educational theatre.

American theatre histories do provide a context for studying the development of educational theatre in HBCUs. Robert Gard's Theatre in America, and Pattie Gillespie's and Kenneth Cameron's Western Theatre: Revolution and Revolt, contain specific information on educational theatre in America. Bernard Hewitt's Theatre U. S. : 1668-1957 Garff Wilson's Three Hundred Years of American Drama and Theatre, and Oscar Brockett's

Perspectives in Contemporary Theatre do not included sections on educational theatre but do provide guidance in trends and shifts in American theate which might affect theatrical activities in colleges and universities.

General Problems of Educational Theatre

In the text, Theatre Education: Mandate for Tomorrow, the opinions of several respected leaders of educational theatre describe their perceptions, fears, challenges, and admonitions with regard to the future of educational theatre in the U. S. In the foreword of the publication, editor Jed Davis states:

Threats to the survival of theatre arts in this country are not new. . . . We are a house divided both at the child and the adult theatre levels. We seem unable to put aside our differences in favor of a united front against common challenges. We cannot agree about the uses of the drama and theatre in education. . . .We must develop understanding of the political process by which decisions that affect us are made; and we need to develop strategies in which our discipline operates.

(Davis,1985: iii)

It would appear from Davis' viewpoint that one of the germane problems facing educational theatre has to do with the attitudes and philosophies of its inhabitants. In the same text, the article "Retooling and De-schooling, Implications for Drama in Education in Post -Secondary Schools in the U. S. A.," Winona Fletcher resounds the underlying problems articulated by her colleagues regarding educational theatre at colleges and universities. She

cites differences in educational philosophies and priorities, listing the following as problems: ignorance of what others in the same field are doing and thinking, scarcity (or absence) of data on theatre educators and practitioners; nothing in one or two accessible places or publications, weakness (or absence) of a united voice on behalf of theatre people (or the arts). She concludes with the question: "When do we stop viewing the arts as aids to education, rather than education in their own rights?" (Fletcher, 1985: 12)

The Black Theatre Movement

It would seem impossible to discuss the development or trends of educational theatre in black institutions without viewing the impetus of the Black Theatre Movement on that development. Indeed, it was during that movement that many new black playwrights emerged, and black drama became an important new entity in literature and performance. This movement was instrumental in creating a new sense of ethnic pride in a culture that had remained dormant for centuries.

The Black Theatre Movement occurred during the 1960's and early 1970's and it was essentially a populist movement. Its alignment with the broader-based Civil Rights and Black Power movements gave it an attitude of temperament opposite to that of the "traditional" black theatre. This movement produced a new mood, a new consciousness and self-concept for the black populace. Emerging new playwrights such as Amiri Baraka (Leroi Jones), and Ed Bullins brought a new perspective to the art form. During this period of revolution, this new style of writing gained popularity with students around the

world; it became a teaching tool and expressed new perceptions of life's significance. This movement provided a coherent, unified body of dramatic works and productions much like that of the Harlem Renaissance period. It provided a break from the common day-to-day trends of black-written and black-produced theatre begun in America as early as 1821-22 (Williams, 1972).

This movement influenced greatly the selection of plays on the black campus and reflected to a large extent the objectives and goals of the various drama departments during this era. New courses in black drama and black studies begin to take root. The selection of plays by African-American playwrights responded to the diverse cultural shifts of the day by African-Americans. The Black Theatre Movement provided a spirit of new found independence for the African-American artist. Many changes in dramatic works and performance styles began to evolve. Theatres by African-Americans began to spring up across the country in coffee houses, bars, gyms, and other available spaces. African-American groups, such as the Negro Ensemble Company, The National Black Theatre, and The Free Southern Theatre, developed in cities and communities of large African-American populations (Neal, 1971).

"Above all the Black Theatre Movement through its artists challenged and purged the dominant Eurocentric culture" (Medford, 1994: 80). African-American Theatre not only helps to raise social consciousness, but it begins to correct negative stereotypes and images by presenting folk plays. Imamu Amiri Baraka (Leroi Jones) is considered to be the primary architect of the Black Theatre Movement. He very succinctly states:

Revolutionary Theatre should force change; it should be change (All their faces turned into the lights and you work to them black nigger magic, and cleanse them at having seen the ugliness...). The Revolutionary Theatre must EXPOSE! Show up the insides of these humans, look into black skulls....The Revolutionary Theatre Accuses and Attacks anything that can be accused and attacked. It must accuse and attack because it is a theatre off victims....it must be anti-western. (Jones, 1966: 210-211)

Other great playwrights emerged from the movement and provide a genre of satiric plays. Among these were Ossie Davis and Douglas Turner Ward. Ed Bullins another noted playwright wrote specifically about the black self. His plays focus on the theme of "black and beautiful," and he does not rely on complex plots but on an ethnic humor that appears to appeal specifically to black audiences (Haskins, 1982). Genevieve Fabre agrees with this emphasis on ethnic humor as a characteristic of the Black Theatre Movement:

Adrienne Kennedy explored the surrealistic side of ethnic consciousness. In the Amen Corner and Tambourines to Glory, (James Baldwin and Langston Hughes, respectively), examine the role of the church in the black community and the dramatic forms it offered to the theatre. (1968:55)

The Black Theatre movement during the decade of the 70s proceeded in new directions. The black musical and revue became popular much like those of the Harlem Renaissance. Productions such as The Wiz, Purlie, Bubblin Brown Sugar, Raisin, Your Arms Are Too Short to Box with God, and Don't

Bother Me I Can't Cope took Broadway by storm. The new feminist theatre, where poet and playwright Ntozake Shange became a spokeswoman for African-American women, provided another direction. The choreopoem came to the Broadway stage in Shange's work, for colored girls who have considered suicide/when the rainbow is enuf.

Playwrights Charles Gordone, Elaine Jackson, Ted Shine, Ed Bullins, Amiri Baraka (Leroi Jones), Melvin Van Peebles, and Lofton Mitchell, just to name a few, made many notable contributions to the literature and genre of plays produced during the 1970s. College and university theatre seemed to gain prominence thanks to the prolific writers of this era. Hobgood states that indeed, theatre in education generally moved to an emphasis on craft at this time. . . .Specialization in curricula intensified as elaborate sequences of classwork, particularly in performance and production techniques, replaced a few survey courses intended to expose students to the rudiments of acting and stagecraft. At the college level, rising enrollments encouraged this trend, and universities endorsed BFA and MFA degrees that marked completion of craft-centered programs of study. (1990: 24)

General Standards for All Undergraduate Degrees In Theatre

The study of theatre combines, to some extent, the knowledge and skills required of a performer, creator, teacher, theorist, and historian. For this reason, subject matter areas and learning processes should be common to all baccalaureate education in theatre. Individual schools because of their specific

mission, goals, and resources usually determine the precise format and curricular patterns to achieve their desired breadth of understanding and skills.

Basically, undergraduate studies should prepare the student to be somewhat of a generalist in the art form. In order to achieve this goal, the National Association of Schools of Theatre (NAST) suggests that instruction should prepare the student to:

1. be involved in public performance in the theatre;
2. develop the student's visual and aural perceptions related to theatre performance;
3. understand basic production processes such as acting directing, stage combat, lighting design, and basic technical operations related to production.
4. become familiar with and develop competence in a number of theatre technical courses;
5. become familiar with the historical and cultural dimensions of theatre, in the works of leading playwrights, actors, directors, and designers both past and present;
6. understand and evaluate contemporary thinking about theatre and related areas;
7. make informed assessments of quality in works of theatre.
(NAST Handbook 1993)

Four or five years are normally required for the baccalaureate degree.

There are two principal recognized types of undergraduate degrees. These are the "liberal arts" and "professional degrees."

Liberal Arts Degrees

Degrees in this category include the Associate of Arts, Associate of Science, Bachelor of Arts, and Bachelor of Science with a major in theatre.

These degrees usually require one-third to one-half of the total course credit be in theatre. Within this framework of curriculum, various concentrations in different areas of theatre are dependent upon the needs of students and the differences of educational institutions granting degrees. However, in the study of theatre under such programs, coverage should be broad and not limited to any single segment of the field. The burden of study should be upon the fundamentals of theatre approaches toward developing basic technique, experience with production and a set of principals and terms that lead to a fuller intellectual grasp of the art (NAST, 1993). The National Association of Schools of Theatre as an accrediting agency recommends that 10% to 20% of the curriculum in theatre be composed of theatre performance and electives related directly to the craft.

Professional Degrees

According to NAST, degrees in this category include the Associate of Fine Arts and the Bachelor of Fine Arts, which require that at least 65% of the course work be in theatre studies. BFA degrees in theatre education and certain combined degrees in theatre require at least 50% of the course credit be in theatre studies. Because of the duality of these degrees there exist two prescribed sets of standards. The standards appropriate to these degrees require extensive work in performance and actual work experience.

The Bachelor of Fine Arts degree is the initial professional degree in theatre. Its primary emphasis is on the development of skills, concepts, and sensitivities essential to the theatre profession. Emphasis is placed on the student's role as a practitioner who exhibits both technical competence and a

broad knowledge of theatre, as well as sensitivity to artistic style and an insight into the role of the theatre in the life of humankind. Candidates for professional degree programs should possess exceptional talent and a strong sense of commitment. Admission to such programs is usually by audition and/or other appropriate presentation of skill or potential. Periodic review for retention in the program is also required.

Components of study include Performance, an area in which experiences are prime factors in the preparation of students for professional careers in theatre. Skill in at least one major area of Performance must be progressively developed to the highest level appropriate to the particular area of concentration. Performance studies begin at the freshman level and extend with progressive intensity throughout the degree program to opportunities for independent study at the advanced level.

Additionally, students should have opportunities to become familiar with the theatre and its literature of various historical periods, cultural sources, and modes of presentation. Theoretically, students should be able to analyze and critically evaluate plays and their production. They should develop an understanding of the elements and vocabulary of the theatre. They should be able to place works of the theatre in historical and stylistic context. Standards appropriate to specific major areas are somewhat more rigorous.

Bachelor of Fine Arts in Acting

The curricular structure for this degree provides for studies that include: acting, speech, movement, participation in plays and Independent study. These should comprise at least 30% to 40% of the total degree program. Support

courses in theatre should comprise 20% to 30%, general studies 25% to 35%; and elective study 10% to 15% (NAST, 1993).

Essential competencies should allow for the demonstration of the student's acting ability and range as well as effective improvisational techniques. This area also insures an understanding of the specific demands of acting in plays of major periods and genre of dramatic literature. A student must have acquired clear and articulate speech patterns including the ability to use the IPA to learn and perform foreign dialects. The student should have mastered a strong use of the voice and proper use of breath control. Good vocal range and use of that range . Finally, the student should have a command of the body in a flexible manner and in basic stage movement as it relates to mime and dance as well as an instrument of characterization. Opportunities for solo and ensemble acting in a variety of formal and informal settings should be provided the student throughout the degree program (NAST, 1993).

Bachelor of Fine Arts in Design/Technology

Studies in the major area of concentration include Basic Design and technical training. The percentages for course distribution are the same as those previously cited for the BFA in Acting. Essential competencies include a knowledge of the history of decor, decorative art, architecture, including theatre architecture. It also includes a knowledge of costume history and textiles and techniques for producing costumes. These techniques include: 1) free hand and technical drawing, 2) a study of color and light and their use in the aesthetic

sense and, 3) a professional resume, rendering samples and portfolio of the student's design work in all areas (NAST, 1993).

Summary

Undergraduate degree programs in the area of Theatre Arts usually are categorized as Bachelor of Arts, Bachelor of Science, or Bachelor of Fine Arts. There exist many similarities and many differences in the expected competencies and curricula offerings for each program. It is, therefore, important that HBCUs ensure that the quality of experiences and curricula offerings in these institutions are predicated upon the unification of knowledge and skills needed to obtain the full benefits of higher education.

This section of chapter 2 has focused on and outlined what a degree program needs to provide and what students need to be able to do if they are to be adequately prepared for careers in both the professional and academic world. Curriculums should focus on an organized and generally recognized, acceptable plan of activities for learners.

Chapter 3

Methodology for the Study

As discussed in the previous two chapters, the body of knowledge related to the process of administration, governance procedures, academic and practical training in theater programs in historically black colleges and universities is limited. The purpose of this chapter is to 1) describe a survey that provided a broad overview of theatre programs at historically black institutions, 2) to describe the sites selected for two case studies, 3) to detail the data collection sources and procedures, and 4) to describe the analysis procedures.

The Preliminary Survey

In order to get a picture of the state of theatre programs in historically black colleges and universities, I conducted a survey in the summer of 1994. A printed survey instrument, accompanied by a letter was sent to 117 historically black colleges and universities (Appendix A). Four questions were asked: 1) Do you have a major in Theatre/Dramatic Arts? 2) Do you offer the BA, BFA, or BS in Theatre? 3) How many students have declared Theatre/Drama as a major? and 4) What is the total student population at your institution?

The survey revealed that twenty-seven of these institutions offer a degree in theatre (see Appendix B). These schools covered fourteen states and are either private or publicly supported. Six of the schools had either changed locations without leaving a forwarding address or had closed their doors.

Eighty-five of the schools did not offer theatre as a major. Seventy-four of these schools did not return the questionnaire and were interviewed via telephone. School populations ranged from 300 to 5,500 students.

The results of the survey (see Appendix B) revealed that approximately only 688 students currently have chosen the discipline of theatre as their major area of concentration. Two schools offer the BFA, while all others offer the BA degree.

The majority of the existing theatre programs at historically black colleges and universities reside in either cities or metropolitan areas. From the collected data the following was found: Nine were located in cities, ten in metropolitan areas, four in small townships, and four in rural areas. Seventeen are public institutions and the remaining ten are private. The number of institutions listing these major areas of study are Speech and Drama (7), Fine arts (3), Drama (4), Dramatic Arts (2), Dramatic Arts and Theatre (1) Theatre (3), Theatre Arts and Drama (1), Theatre Arts (3), and Speech and Theatre (3). These data indicate the same nine categories that define theatre programs and their emphases in the historically black institution found by Medford in her study (1994).

If consideration is given to the intent of such programs as defined by their mission statements, I believe it is safe to assume that many of the programs in the historically black institution are mislabeled. The question should be whether the primary focus and mission of the program is Performance based, Technically based, Dramatic Criticism based or a combination of these elements? The correct categorizing and classification of a program is vital to its mission and objectives. It should dictate what is taught and what is expected as competency outcomes. Accurate classification qualifies the role of the

instructional program. That is to say, it defines what is done, what should be done and who is doing it.

Site Selection for Case Studies

Initially, based on the location of the programs, type of programs offered at the institution and their funding status (i. e. private or public), I selected two institutions for an indepth study. In addition to those characteristics Institution K is credited as having been the first historically black university to house a theatre program, and it currently holds associate membership with the National Association of Schools of Theatre. It has a legacy for producing competent theatricians and employing outstanding scholars and artists . Institution P, a public institution, has had a sporadic history of success. At one time it had a thriving and very active production and touring company although it currently is not NAST accredited.

An initial telephone call was made to the two perspective chairpersons requesting permission to visit and gather research for this study. Each chairperson of theatre at the two institutions was informed of the nature of the proposed study and provided with a detailed discussion of its purpose and intention, as well as its academic and historical significance. A letter of confirmation was then sent to each participant in the study addressing the particular date and time of the expected campus visit.

Data Collection

This study used the qualitative case study method of research. In qualitative case study research methodology, the researcher is interested in insight, discovery and interpretation (Merriam, 1988). The aim of this study was to uncover the interaction of significant factors or characteristics of the programs being studied. As Yin (1984) observes, case study is a design "particularly suited to situations where it is impossible to separate the phenomenon's variables from their context" (p.19). Qualitative research, then, is concerned primarily with meaning. Answers were sought to help make sense of certain experiences. Case study methodology, strategies, procedures and techniques were used for data collection. This approach allowed me to observe the behavior of the constituents of the two historically black institutions in their natural setting. Along with direct observation and systematic interviewing of faculty and students, I also reviewed site, documents, and artifacts related to the departments and/or the institutions.

It was, of course, impossible to study everything about a theatre department or program. I selected, therefore, what I believe to be the four most salient elements: administrative support, curriculum, student population and retention, and production activities. The four categories used to conduct the study were drawn from a list of seven composed by the participants of the 1968 Black Repertory Company as described in The Black Teacher and The Dramatic Arts (Pawley and Reardon, 1970). By curriculum, I mean those

courses offered by the department that are described in the college catalogues, the number of courses listed in the curriculum, and the areas of concentration offered by the department or program. Administrative support refers to the location of the theatre program within the administrative structure of the college or university as well as the perception of the department held by deans and chairs. Faculty members were also given an opportunity to reveal their perceptions of their administrator's support of their programs. Student population refers to the number of students who have declared theatre as a major, their areas of concentration, and the number of students graduated each year from the program over the last five years. Production activities refer to the number of productions as well as the particular genre of productions offered each year. Particular attention and focus was placed upon the practical application of curriculum and play production as interactive and interrelational components that assist in the student's development and the department's visibility.

I chose three techniques for collecting data for this study: 1) observation and field notes, 2) recorded and transcribed interviews, and 3) site artifacts. I visited each institution as both an observer and as a participant in the theatrical environment, I was able to tour the theatrical and academic environments, visit with groups of students, sit in on a jury assessment and evaluation of a student's progress in the acting concentration, communicate with individual faculty both senior level tenure and non-tenured entry level, and view a theatrical production at one site. Through the observation process I was able to gain a fundamental understanding of the institution and its theatre department's

culture. The interview process used a variety of questioning techniques. Each individual interviewed was asked the same questions (see Appendix C). Questions were not asked in any specific order and were broad, open ended, descriptive ones. The interview process provided a line of follow-up by posing questions to chairpersons, faculty and students.

Data Analysis

The data collected from this study were analyzed from the basic perspective of the individual institutions and are not necessarily comparable to all historically black institutions who have theatre programs. Each interview session was recorded and transcribed. Recording and transcribing provided an excellent record of naturally occurring interactions. Through this method first hand information about the social processes occurring in the natural context of the environment was reviewed. Also, the process of transcribing provided a descriptive picture of comparison for the two programs under study. I color coded the transcribed interviews into categories of responses to the questions I had raised within each of the following four areas of theatre programs being investigated.

The data analysis on curriculum sought to answer questions such as: What is (are) the predominant areas of training (i. e. performance, technical theatre, theatre education)? What formal courses are offered? Were there shifts in focus through the year? Does the curriculum meet current accreditation standards? Has the curriculum changed over the past five years?

The primary source for examining curriculum and administrative support were college catalogues, departmental reports (i. e. self studies, annual reports etc.) and interviews with faculty, students and administrators. Secondary sources included histories and the various studies on black educational theatre. This review gives a perspective on whether or not students in HBCUs are moving more in the direction of the technology of theatre, the profession of acting in the theatre, or the teaching and training of theatre students.

In looking at the administrative support, the following questions were significant: What factors influenced the establishment of theatre programs? What departments had housed theatre before and for what length of time? How much support is given by the central administration? Is the program regarded as an extra-curricular one? Through the personal interview, I was able to gain insight and to glean those perceptions held by chairs, directors, faculty, and students toward the activities and status of theatre in the academic arena, on their campus as a historically black institution, and in the nation.

The third area of this study was student population and retention. The analysis of this area was guided by the following questions: What type of student is recruited by the historically black college and university theatre departments and or programs? How many students have actively declared theatre as a major? How many students have been graduated on the average over the past five years? and What has contributed to the retention of students in the program?

The final area of interest to this study is that of production activities in the historically black college and university. This examination asked questions that

addressed and provided a realistic view of the trends and the activities that influence play production.

Although the aforementioned questions and interests served as the basis for the data analysis, other issues did surface in the course of my research and are discussed in chapter 5. The available data reached across the study's findings to suggest recommendations for future studies on educational theatre at HBCUs.

Chapter 4

Two Case Studies

Two case studies were developed from on-site visitations conducted at two historically black institutions. The results of those investigations are presented in this chapter, beginning with a historical overview of the institutions of the study, followed by a discussion of each of the four salient factors investigated. Because the institutions requested anonymity, I have identified them simply as Institution K and Institution P.

Institution K

Historical Overview

Institution K, founded in 1867, is a four-year, private university, which also receives congressional funds. The institution was originally founded as a training ground for black ministers in an effort to help uplift the four million freed slaves. The university continues to be supported by the federal government, corporations, foundations, and individual contributions from alumni and friends. The university is comprised of 17 schools and offers degrees in more than 200 specialized subjects with doctorates offered in more than 23 areas.

The department of Theatre Arts (formally the Department of Drama) developed and expanded from course offerings in Speech. By 1870 there had been developed an annual departmental oratorical contest. Initially, public

speaking was an extracurricular activity without credit. On December 5, 1874, however, the university began granting academic credit for their work.

In 1899, public speaking was extended beyond elocution to include a review of elementary sounds, position of the body, breathing, production of tone inflection, modulation and emphasis. This work was implemented under the supervision of Mrs. C., a graduate of the National School of Oratory in Philadelphia. Such was the beginning of the intensive study of public speaking as an art at the university, although courses in Public Speaking were not made compulsory until February 8, 1911.

Institution K has been involved in drama and theatre education since 1909 when another giant of recorded Afro-American history, Mr. J., came to the university as an instructor of English. Together with a number of students, he organized the first drama group. This group organized as a club gave performances annually at a local legitimate theatre in the city. The club is reported to have been a successful financial entity for the university.

During the period from 1919 to 1925, drama at the university continued to peak both financially and technically. By 1919 a Department of Speech had been created. Under this area the first courses in dramatic art were offered for academic credit.

In those early years the drama club of Institution K specialized in the production of plays of black life written by students and others. Later they performed such works as Emperor Jones, A Doll's House, Divine Comedy, The Monkey's Paw, Hamlet and premiered two noted productions: Amen Corner by James Baldwin and Medea In Africa by Robinson J. Jefferies.

The growth and changes in the history of Institution K's Theatre department are reflected in the focus of the leadership given to the department. In 1949 under the leadership of Mrs. C., the drama group became the first college drama group to serve as ambassadors of good will. They toured with two plays throughout Norway, Sweden, Denmark and Germany for a three-month period. Later, when Mr. D. became chair, the Department of Drama merged with the Departments of Art and Music to create the College of Fine Arts.

In 1973 with the achievement of a faculty research grant, the department broadened its scope to include a full scale Children's Theatre program. The Department of Drama along with the Department of Music performed in 1978 a European premiere of the Broadway musical Raisin and the world premiere of an original work Sound of Soul in St. Gallen, Switzerland. Its theatre guild has represented the university with distinction at home and abroad. In earlier years, the production company of the institution toured Scandinavia and several other countries. For many years, the institution through the department has been noted for its encouragement and nurturing of many artist-scholars and students in theatre arts. Its legacy dates back to a period when its department served as a community art center for many Afro-American artists who were unwelcome in major theatres. Institutional K provided leadership for historically black colleges and universities which were often unsure of the appropriate role of the arts in higher education.

In 1992, upon the recommendation of the faculty and the Dean of the College of Fine Arts, the board of Trustees approved the change in the name from the Department of Drama to the Department of Theatre Arts. The

department as an instructional component is housed in the College of Fine Arts. The Theatre Arts department of Institutional K is an accredited, associate institutional member of the National Association of Schools of Theatre.

Administrative Support and Governance

Departmental

In the early years of the department, the administrative structure was governed by rotating the chair's position. Senior faculty members served two-year tenures as the department chairperson. Each chairperson was elected by the faculty. Along with each new chairperson came new ideologies and beliefs. Obviously, each new chairperson brought his or her agenda to the position; and sometimes there was mixed support for those agenda although the continued success of Institution K's theatre programs certainly attests to a faculty that worked for the common good even when all were not in agreement. However, with the reorganization of the central administration and the hiring of the present chairperson, the practice of rotating the chair through election was discontinued.

Current faculty believe the present organizational pattern of the department has proven to be quite satisfactory (see Appendix D). The theatre executive serves as both Department Chair and Artistic Director of the production program. In addition to his duties, the present chair also teaches two academic courses (six hours) a semester. The administrative system for the operation of the department is a line of authority procedure through which the chairman is responsible to the Dean of the School of Fine Arts, to the Vice President for Academic Affairs, and to the President of the University.

Conversely, matters pertaining to the welfare of the department are channeled through the same route. However, according to Prof. E. of the department, the present chair's status as a professional actor does afford the department a unique relationship with the central administration of the institution.

The faculty and staff of the department are kept abreast of the duties of the chairman, the extent of his responsibilities, actions taken by the Faculty Senate, etc. through regular departmental meetings, individual conferences, and periodic memoranda. Faculty and staff often make suggestions to improve the administration of the department. The department meetings are devoted chiefly to detailed discussions of duties and responsibilities of the personnel of the department; progress of the instructional program; needs of students; problems encountered; state, national, and professional trends in theatre and drama; and opportunities for self-improvement.

Faculty are involved in governance activities, such as serving on department committees and acting as program coordinators in addition to their regular classroom duties and related performance activities. Several faculty also serve on university-wide committees. Faculty are assigned, and in some cases volunteer, for assignments in accordance with their individual interests and instructional duties. The chairs of the committees are responsible to the chairperson of the Theatre Department.

Currently there are ten full-time faculty and three part-time or adjunct faculty in the department. It seems to be a general consensus throughout the department and of the NAST accrediting team that more faculty are needed to meet the needs of the present curriculum offerings.

As both department chairperson and the artistic director, Dr. F. reported that he (1) administers all aspects of the departmental program under the general policies of the institution; (2) is responsible for the development, implementation, and advancement of general programs in the five specialized areas of theatre; (3) coordinates departmental programs and activities; (4) designs and plans projects to improve the department; (5) recruits and recommends personnel; (6) monitors and evaluates the departmental research, instructional programs, and projects; (7) supervises departmental publications and releases; (8) provides for the flow of information to faculty pertinent to departmental, divisional, and college-wide activities and plans; (9) evaluates faculty performance to determine tenure, salary raises, and promotions; and (10) administers the departmental budget and assures the maintenance of departmental records.

In the same interview Dr. F said that faculty who serve as the coordinators of each specialty area report to the department chair and have the following duties:

1. Assist the department head in program development, administration and management of their areas.
2. Assist the department head in supervision, curriculum development (curricular modifications, deletions and additions) and objective evaluation of the program and personnel.
3. Identify significant problems and issues within their areas and suggest viable solutions and resolutions to the department head

4. Provide the department head with valid internal periodic evaluate data concerning the effectiveness of the instructional program.
5. Work closely with the department head to increase student, staff and faculty participation in the affairs of the areas and to facilitate in service professional development of faculty and staff.
6. Work closely with the department head to increase faculty/faculty faculty/student interaction within the department.

Various program committee chairpersons are designated by the department chairman or the coordinators on the basis of their educational and instructional training. These committees function to facilitate the programs in Acting, Musical Theatre, Children's Theatre, Directing, Theatre Education, and Theatre Arts Administration.

Another facet of the organizational structure involves the counseling and advisement schema which is part of the college-wide program. All Theatre Arts major students are advised by the appropriate Area Coordinators. Freshmen are initially advised by the chairman of the department of Theatre Arts or a designee. While visiting Institution K, I was able to observe the interview process for a prospective student, accompanied by her mother. The following is an excerpt from that session:

Chair: Well, we are certainly glad to have you visit with us today, and we hope that we can answer all the questions that you might have about our program.

Student: Thank you for having us over. As you know I am expecting to graduate from _____ in May, and I am interested in your performance program.

The chairperson at this point began to explain the curricula options and a bit about the heritage of the department. He also assured the prospective student that Institution K can indeed offer her a quality education, one that is well grounded academically and artistically. The dialogue continued:

Mother: Can you tell us about your scholarship options?

Chair: At this point in time we have two types of scholarships available. One is called a Special Talent scholarship and the other a Trustee Tuition Scholarship. Each is open to all prospective and current Theatre Arts Department majors who meet specific deadlines and qualifications.

The chairperson continued to explain more specific requirements such as grade point average required etc. It was obvious that the quality of this student's credentials interested the department chair and that the quality of Institution K's program interested the student.

Upon acceptance into the program, students are required to plan programs, register for courses and discuss their career goals with their Area Coordinators who provide further counseling. Transfer students for the first semester are advised by a special Coordinator for Transfer Students and later mainstreamed to the Area Coordinator of their cognate area.

As I continued to interact with the department, I began to notice a sense of family among the members. The line of communication between staff members, faculty, students and the chairman appears always open.

Frequently, the chairperson arranges for necessary conferences with other administrators or directly negotiates with them to gain approval for faculty requests. Staff and faculty members confer directly with each other. They and the department chair review departmental procedures and needs in staff meetings when necessary. Furthermore, student committees are a part of the governance process.

Inasmuch as the program is performance oriented and requires a great deal of time, faculty members schedule weekly office hours for student conferences and consider it important to understand the students' time restrictions when working on productions. The faculty with whom I spoke seem very sensitive and caring towards students. For example, Prof. E stated:

It's not easy to go through the program here. It's not easy; it's not a push over; The faculty are demanding, the work load is demanding. All of us are sympathetic when productions are going on, but all of us are demanding and class work must be done. We realized that there must be a balance. Students get tired; they must get their work done and at the same time fulfill their various roles in and on the productions. The students are asked to do a lot of the production work. Many of them cannot afford to be here at [Institution K]. With all that they must do, many of them must also hold down part-time jobs. This, of course, creates an awful lot of stress on everybody. This is a family; if a student has a problem every faculty member is made aware. Ours is a program of involvement; it's not just taking courses and going home.

Comments of this type made me feel that a real sense of nurturing existed on the part of Institution K's faculty. Indeed it would appear that the

student is considered a precious and valuable commodity by the department. Likewise, students interviewed displayed a high level of admiration and respect for their professors. Student D in an interview had this to say “We are really blessed to have the faculty that we do. J, Miss T, Mr. F., are among the best. Their names are known throughout the academic and professional theatre and as the saying goes ‘membership has its privileges.’ So to be a part of the [Institution K] Family is really a wonderful thing.”

Central Administration Governance

The present central administration supports the Theatre Arts Department. In past years, despite its legacy of quality work and noteworthy performance, members of the central administration held reservations about the image of the department. This is evidenced by the NAST Visitor Report of 1987. This attitude of the past was due in part to several factors according to the Vice President of Academic Affairs at the time. His views on those factors are summarized below:

1. Since the 1970s, the university became more research oriented but drama, as the department was then called, was not able to keep its pace with this development. It was generally felt that the department lacked strong leadership and was less-oriented towards scholarship and more concerned with entertainment.
2. It appears that the program made a significant shift away from the classical and traditional learning and became more focused toward Afro-American drama and theatre
3. Art and Music were able to initiate a graduate program and theatre

was not able to follow in the same manner. The program in theatre at that time seemed isolated and had little impact on the campus community as a whole.

4. There existed a perception by the central administration that grades were generously bestowed by the faculty of the department, thereby attracting low performance students to the department.
5. A significant number of the faculty of the department though tenured lacked terminal degrees and many of the faculty were relatively young and without any major accomplishments.
(Visitor's Report 1987).

Today, many of those issues have changed. The central administration acknowledges with great pride the talented artists produced by the department in past years. However, given the fact that the present program is performance based, there is a perception that perhaps earlier graduates were more broadly educated than in recent times. This perception seems to prevail with some of the senior level faculty members. Faculty member J stated "A BA program could work very well at the institution; there are students who, though they desire to remain in the BFA program, are not really making it. Then, too, it is simply a falsehood to believe that all our majors are going to make it to the professional stage."

Many of the present faculty feel that the current central administration does not support the endeavors of the department wholeheartedly. They feel that faculty input is limited and to some degree there exists intimidation from the central administration. Yet, there are other faculty members who feel that the central administration is a sensitive and caring one although they, too, readily admit that the level of sensitivity and caring is not necessarily at its peak. One

faculty member felt that if the present chair left the program, business as usual would resume to that of the old days. It was Prof. E.'s opinion that the department chairperson's status as a professional actor was respected more than that of those persons in academia. She stated: "The administration always feels that someone from outside can better tell them how to run the program than we who work in academia everyday."

In order to understand the perspective of the current central administrators, Faculty member J says it is important to understand that the majority of the present administrators of Institution K come from a classical educational background. By classical, I believe that Professor J is referring to a background that is perhaps more traditional liberal arts relying on an established canon of texts than experimental in attitude. Emphasis now is on form, simplicity, proportion and restraint. In terms of the curriculum, its structure as seen by the central administration is predicated upon the principal of past successful practices. It appears that they see curriculum as a simple hierarchical structure, and its faculty are charged with carrying out the strategies of instruction accordingly. In a curriculum such as theatre, it is important, I think, for one to understand that the curriculum must be accountable and sensitive to the experiences of its students and the status quo. How else can theatre as an instructional unit meet the needs of a multicultural academic society?

Students that I interviewed at Institution K feel that there is a kind of censorship, dictated by the central administration and transmitted to the faculty of the department, in terms of its instructional and creative posture. As one student put it: "We must always do that which is safe and not considered avant garde." Another student felt that many faculty encouraged one thing in their

pedagogy yet rejected any new or experimental design in actual practice. The same student also felt that those faculty members who were competent in their own right had less fear toward new ideas and were not intimidated by the central administration. Both students said that such censorship was a hindrance to their growth.

All the students I interviewed in the study felt that the department at Institution K was still battling old ideas and views of what is considered right and what is best for the student. The idea of who is accountable to students and their needs for the profession becomes a paramount question for the central administration. If their views on the central administration and its idea of accountability are true, then one must begin to wonder if the current central administration is reflective of the students needs when making decisions about their governance, instructional staff, and curriculum issues. Students felt that Black Theatre, particularly Black Educational Theatre, was on the cutting edge of the profession; yet they felt that the central administration of Institution K did not respect theatre as a truly academic area. Students cited lack of recognition for outstanding work, lack of adequate funding, and lack of exposure as their justification.

Curriculum

Specific Objectives

The Department of Theatre Arts at Institution K is committed to the training of knowledgeable theatre artists, theorists, historians, and teachers in the theatre arts. The Department is dedicated to the principle of developing the highest quality of theatre art, and to the serious investigation and perpetuation of the experiences and aesthetics of Black Theatre (Student Handbook, pg. 11).

The four main objectives of the program of the Theatre Department are as follows: (1) to train and educate theatre artist-scholars by providing students with a broad-based foundation of theatre process and practice; (2) to provide students with diverse theatre experiences and to investigate and perpetuate the aesthetics of African-American theatre; (3) to provide students with a knowledge of and appreciation for related Fine and Performing Art disciplines and how they are integrated into the practice of theatre; and (4) to provide students with the basic techniques necessary for performance in film and television (Student Handbook pg. 11).

Major Programs

Several major areas of concentrated study which lead to the Bachelor of Fine Arts degree are offered. Cognates in Theatre Arts include the Performing Arts of Acting, Musical Theatre, and Dance as well as, Pre-Directing; Theatre Education, and Theatre Arts Management. Theatre Technology has recently been discontinued, and Children's Theatre is in the process of closing because of low interest and few graduates in these programs.

Students majoring in the Department of Theatre Arts must successfully audition and/or interview for their desired cognate area. They file a form of Concentration Declaration application with the Area Coordinator of the cognate area. A final interview is secured with the department chairperson and the student then begins his formal matriculation in the department.

Students in the department are encouraged to enroll in Theatre Practicum and Advanced Theatre Practicum to gain hands on experiences. A grade of satisfactory or unsatisfactory is normally given for practicum courses. A curriculum for each course of study is outlined in Appendix E. A distribution of courses in each curriculum area is provided in Appendix F.

Recently, the department was reviewed by its accrediting agency (NAST). The department has responded to several concerns that were raised in that review. Among these were the size and scope of the curricular offerings, the number of cognate areas, and the current available faculty and teaching loads. In its response, Institution K made the following progress report:

- a. In regards to the Commission's concern for the size and scope of the theatre's curricular offerings the department acknowledges that there exist a total of one hundred five courses and six Bachelor of Fine Arts cognate areas. However, the current university catalog lists 96 theatre courses some of which remain "on the books" as moratorium and others of which are only periodically offered. All the program requirements exceed the institution's graduation requirements. In view of the sliding scale of credit hours required for graduation among the undergraduate schools of the institution, the department has attempted to reduce the number of credit hours required in each

area of concentration. Total hours required for graduation have been reduced from 142 to 134 (see Appendix F).

- b. The department's teaching faculty has increased from 10 to 13.
- c. The department has agreed to somehow include the Children's Theatre Concentration within the Acting Concentration. However it is currently in a status of moratorium.
- d. The department believes that a 4-year undergraduate program cannot adequately prepare professional directors and as such has changed the title of the concentration to Pre-Directing.
- e. Students in Theatre Education will be required to take more than one course in Introduction to Acting.

(Response to NAST Commission Recommendations, 1995)

From this available data it appears that the department in an effort to meet both accrediting standards of NAST and requirements of the institution is attempting to downsize the program and still maintain its integrity as a BFA program.

Over the past five years the six areas have produced a total of 72 graduates. Respective areas and graduates are listed in Table 1.

In an effort to fulfill its mission, Institution K provides theatre experiences in the classroom, in production, and in legitimate as well as community theatre. It is the personal philosophy of the department chairperson that the "student of theatre should be immersed in world literature." Therefore, students' experience in theatre should be balanced with a production season of contemporary black plays as well as established plays from the world repertoire. Although there are faculty members who fail to share this

Table 1
Distribution of Majors Graduated in Concentrations
from Institution K
(1989-1994)

	Act	T.A.	Direc	M. T.	T. E.	C. T.
1989	5	2	3	1	0	1
1990	3	3	2	2	0	0
1991	4	3	0	1	0	0
1992	3	5	1	1	2	0
1993	8	0	2	2	1	0
1994	1	7	2	5	1	1
Total	24	20	10	12	4	2

Key: Act-Acting, TA-Theatre Administration, Direct-Directing, MT-Musical Theatre, TE-Theatre Education, CT- Children's Theatre.

perspective, this approach seems to be a practical and effective manner of playbill selection.

Students are evaluated and their skills assessed on a level appropriate to their experiences by written examination, performance before faculty juries, and practicum experiences. While conducting my campus visit, I was able to participate as an observer in a jury evaluation of a student performer in the Acting Concentration Area. The jury examinations are normally held at the end of each semester. The student being adjudicated during my observation had postponed the process because of extenuating circumstances. All Acting students must pass the jury in order to advance to the next course level in the Acting program. Students are expected to master techniques in Basic Acting Intentions, Character Study, Acting Styles, Voice and Diction for the stage, Play Analysis, and the use of Phonetics and Dialects.

Performance and Academic Facilities

I was able to tour and observe the working areas of the department at Institution K. The Department of Theatre Arts is housed in the Fine Arts complex located on the main campus of Institution K. The Departments of Music and Art are also housed in the complex. As one enters the building, to the left are display cases of African Art and to the right are billboards of past productions. It is readily apparent that the institution has a strong legacy in relation to fine and performing arts. The students who entered and exit the building had an obvious theatrical and bold demeanor. They seemed very polite and very polished. As I made my way to the main office, I sensed that the theatre was alive and apparently well at the institution. Upon entering the departmental office,

I introduced myself to the secretary Ms. J. She was aware of my intended visit and was most cordial. She offered me coffee, as she explained that the chair Mr. F. had not arrived. It was a snowy morning and most of the faculty had not yet arrived. Then too, the department had just opened the evening before with A Midsummers Night's Dream. The office was equipped with all of the latest technology. There were two secretaries. Each office was equipped with computers. There was a fax machine and there was ample space for movement in the office.

As students came and went they seemed to be at home in the department. I felt a sense of family among the staff and the students. The theatre department is equipped with two performance spaces. The I. A. Theatre serves as the main stage performance area. It is equipped with an intimate house, a proscenium stage, counterweight system, lighting, sound control areas, and dressing rooms. The second space is known as the Environmental or Laboratory Theatre Space. Support facilities include a spacious scene shop, costume shop, dance studio, and rehearsal areas. The facilities seemed quite adequate for study. I was impressed with the number of instruments in the lighting area as well as the tools and inventory that were readily visible. Each faculty member was afforded individual office or studio space, equipped with computer and telephone.

Student Population and Retention

An active touring and recruitment program has existed at Institution K for many years . During this period of time many students enrolled in the department, and there was no staunch competition between the department and other academic institutions for talented students. Although, currently a faculty member is given the task of recruiting students, he has no real negotiating power. Faculty member G is in charge of recruiting students for Institution K. Recently, he attended a professional meeting where auditions were held for students who wished to apply to undergraduate theatre programs. He interviewed and watched several students audition whom he felt were talented and would be an asset to his program. However, he was not in a position of authority to make any of the students an offer to choose his program over any of the others. Subsequently, he failed to recruit effectively those “prime students” whom he felt would be an asset to the department. Because of such situations many times those students who would have matriculated at the institution have gone to other institutions, some of which are predominantly white institutions. The major reason for such a loss is due primarily to the lack of available scholarship money allocated for students at Institution K.

Despite situations like the one described above, Institution K has managed to maintain its enrollment at a considerably high level. This is due in part I suspect to its history, its glittering personalities who have graduated from the program, and as one faculty member states “hard work and tenacity.” The department currently has 188 majors. These majors are distributed as listed in Table 2.

Table 2

**Distribution of Majors According to Cognate Areas
at Institution K
(1995)**

Cognate Area	No. of Students
Acting	106
Musical Theatre	33
Theatre Arts Administration	22
Children's Theatre	6
Directing	14
Theatre Education	7
Total	188

Tuition at Institution K is expensive. This is due in part because the institution is a private one and in part because of its location. Many students who attend Institution K and major in the department, therefore, must work a part-time job to meet their expenses. At the same time they must keep abreast of their studies and activities as deemed necessary in the program of study. As one peruses the curriculum and begins to understand the circumstances of those who study in the department, it becomes acutely clear that the program of study is not an easy one. Despite this rigor and the high tuition, recruitment appears to be doing well at this time, particularly in the cognate area of Acting. In some of the other areas, it is a lot lower. Students do not appear to have an interest in Technical Theatre or Directing. Children's Theatre is not as active as a concentration, and there is some discussion as to whether or not the area should continue as a major focus in the department.

The department's growth has allowed the program to develop through all levels of the theatrical network. Students have been placed in internships at the Folger Library Shakespeare Company, Crossroads Theatre Company and many other professional theatre companies. Many students graduate with their equity cards as professional actors and/or technicians.

Production Activity

The Department of Theatre at Institution K presents a diverse season to complement the academic training provided by its curriculum. The Department Chairperson's philosophy is reflected as the students are immersed into the study of World Literature and are, therefore, provided with a balanced

production season of contemporary black plays and established plays from the world repertoire. This approach to play production provides and presents a challenge to the student to become as competent in the "classical" repertoire as in contemporary material. Many of the faculty believe that the department should have a thematic season. However, the present available resources of the department cannot effectively accommodate that desire in a measure that is comparable to that of the students and their diverse developmental levels. Plays for production then, are selected based on the student's competencies and range. In as much as the program at Institution K is performance based, every opportunity is given to assure the student experiences that are similar to those of the professional arena for which he or she is being trained. Because, Institution K is an historically black institution, it strives in its contemporary billing to present plays that provide a definitive look at black culture. Therefore, its season might be considered eclectic in nature. Last season the department presented a Greek tragedy, Antigone, a compiled original work based on the life and works of the black poet Paul Lawrence Dunbar called, Oke and Ivy a musical based on the extant morality play Everyman, called Y Man, and an African play, Death of A King's Horseman. This year's play bill includes Don't Bother Me I Can't Cope, and A Midsummer Night's Dream. A regular play season is comprised of four main stage productions. Touring is no longer feasible for the department due to various restrictions regarding insurance for students, etc. The department has gone through several changes over the years. Thus, the theatre's playbill orientation has also changed. Presently, the department seeks to produce productions which allow students to meet

requirements for their specific areas. In the past plays were geared toward community and provided a service for that constituency.

Institution P

Historical Overview

Institution P is a four-year, state supported institution that has an approximate enrollment of 5,000 students. The school offers programs in Liberal Arts studies and provides the opportunity for professional and pre-professional work. Accordingly, interview data suggest that the location of the institution and its proximity to the nation's capital attracts majors from many diverse areas of the country.

The Theatre Arts concentration at Institution P was begun in 1969 and is housed in the Fine and Performing Arts Department. Art and Music Education are also housed within the department. The Theatre Arts major consists of two programs: the Bachelor of Arts degree and the Bachelor of Science degree. The Bachelor of Arts stresses the liberal arts program, while the Bachelor of Science provides an emphasis in education. Students may elect to concentrate in the areas of Acting and Directing, Technical Theatre, Theatre Management, Dance or General Theatre (College Catalogue 1981). Currently the theatre program does not hold national accreditation nor is it affiliated with any of the other professional or educational associations for theatre.

Administration and Governance

Department

The theatre program as a part of the Department of Fine and Performing Arts is chaired by Dr. A. Mr. E., the only faculty member in the theatre program, serves as both the Artistic Director and Director of Theatre. He reports directly to Dr. A. Dr. A. as departmental chairperson administers all aspects of the area directly except that of play direction. In an interview Dr. A. said He is responsible (1) for securing adequate funding for each production as there is no allotted budget for play production; (2) for monitoring and evaluating the instructional programs and production projects; and (3) for evaluating the theatre director's performance to determine recommendation for tenure, promotion and salary raises.

The chairperson also described the theatre director's position held by Mr. E. as being responsible (1) for the teaching of 12 semester hours per semester; (2) for casting and directing two major productions for the main stage each academic year, one occurring each semester; (3) for supervising and in many instances creating all publications and releases that relate to play production; and (4) for working closely with the chair to identify major problems and issues within the area and suggest viable solutions and resolutions.

The theatre component at Institution P, however, does not have autonomy. The theatre director has no governing power in relation to policy regarding productions or play selection. There exists no real feel of independence to create and develop as a unit. All decisions regarding what is done and how it is done rest with the chairperson of the department This is

indicative of many theatre programs in historically black institutions, many of which are housed in departments that are not sensitive to their needs. These departments usually include English, Speech Arts and in some instances Music and or Art. This fact is supported by the research data that I collected in my earlier survey (see Appendix B). This abridgement of administrative control curtails and deprives the very essence of the theatre experience for students majoring in that art form. Because the theatre experience is a dialectical and analytical one, personnel acutely deficient in the art form and lacking in proficiency to make judgments or decisions that regard it should not administer such programs. For example, at Institution P, the play selection process, although it is initiated by the theatre director, is determined solely by the Chairperson of the Fine and Performing Arts Department. However, that person, has little feel for the range and capacity of student experiences and abilities as would the theatre director. To deprive the theatre director of an opportunity to produce a particular genre of play is to deprive students of a valuable learning experience. No matter how good the intentions of the present chairperson, there will exist a void in the training and development of students, theatre students in this case, when decisions are predicated on issues not fully understood by that chairperson.

The lack of theatre as an autonomous area of concentration also creates a sense of second class citizenship among faculty and students as they attempt to interrelate with their peers. It creates a perception of inequality and menial status. At one time theatre at Institution P according to its sporadic history, was a thriving and productive area. During this time the chairperson of the area was a degreed theatrician. Decisions made directly reflected an understanding

and sensitivity for the needs of the discipline. The idea or myth that the theatre program is just an extra-curricular activity, just “play acting,” and therefore requires no real academic or creative skill is cultivated by the lack of governance from qualified personnel.

The Theatre Director, as the only degreed person in theatre on the campus of Institution P, must perform a multiplicity of duties. A technical director is hired to assist on a temporary basis when productions require such mounting. Yet, when students are required to take courses in Stagecraft, Lighting, Sound Production, Costuming, and other technical areas, the director alone is responsible for the teaching of those courses. Having served as a “one man” theatre department, I am fully aware of the stress and long hours one has to put in to make the simplest of productions workable. This is indeed not an enviable position.

Despite what might appear to be an insurmountable situation, the present Chairperson and the Theatre Director seem to maintain a good and wholesome communication flow. Each had very complimentary things to say toward the other. In fact one thing that stands out in my interview with the theatre director was his expressed feeling that the chairperson really tried to go the extra mile to assist him in staging quality productions. Yet he felt that the chairperson's hands were tied to a certain extent by the central administration. Often the Theatre Director is consulted on projects that relate not only to theatre but to the entire Performing Arts Area, and so there is a certain collaboration of the entire faculty in the Fine and Performing Arts Area. During my visit, the chairperson shared with me a project that the unit was currently working on to present to the Board of Trustees, in an effort to make one last appeal to save

the area of Music Education and Theatre. This project would involve Acting and film as well as Music and Visual Art. Part of the project would be directed by the theatre director.

Central Administration Governance

The program in Theatre Arts is currently moving in a downward spiral. The central administration and Board of Trustees have voted to discontinue it after the 1997 academic school year. The Department Chair and the Director of Theatre have attempted to save the program by proposing to combine all of the Fine and Performing Arts areas under one degree. Combining programs has frequently served as the way for colleges and universities to protect and rescue academic areas with low enrollments. The central administration and the Board, however, rejected the proposal in this instance. The Board viewed the program as being one of high cost and low productivity. However, according to the Theatre Director of Institution P, if he had been given the opportunity to speak for the continuation of the program, he could have pointed out that the Board's assessment of "high cost and low productivity" was inaccurate. This assessment is based on a comparison of programs within the state system that are not proportionate in institutional size, graduation rate or program offerings. There can be no equal comparison of an institution of 5,000 students that graduates a total of 5 students in theatre per academic year with an institution of 2,000 students who also graduates 5 students per year. This is especially true, too, when the facilities are not equal, nor the staff and facilities proportionate to each other.

The age old argument on the duplication of programs, particularly across state colleges and universities, also prevails as a reason for the discontinuance of the program. The legacy of the program, or the fact that it might have been in existence longer than the others, appears to have little merit when budget cuts are being instituted. When asked about his perception of this point, the Theatre Director's reply provided some insight into the motivation behind the program's expiration:

Theatre Director: Institution P was awarded 13.6 million dollars from a total 134 million dollars which was awarded to the state to enhance historically black colleges and institutions. Instead of enhancing programs, several were downsized or eliminated. Much of the funds allotted were taken back the following year. Note if you will, Institution P is the only black school that was formerly a state supported institution now in the system. We are surrounded on both sides by predominantly white institutions who also offer degrees in Theatre. Beginning in 1997, those students who wish to major in the art will have to take their courses on those campuses. Do they not have a duplication of programs? Many black students, because of their lack of experiences and exposures, will not possess what is needed to get into those programs.

Again, the Central Administration and the Board of Trustees, although they saw the impact of their decision on the program, perhaps did not perceive the other implications. If the theatre program had been able to voice its concerns and provide a sense of sorts, the program would at least feel recognized and validated even if the ultimate decision was the same.

Curriculum

Specific Objectives

The area of Theatre at Institution P aims to assist students to understand the process of communication and the dramatic arts, including fundamental concepts and their application through effective artistry (Institution P Mission Statement, 45). The program emphasizes theory, methodology and art. The major objectives of the program according to the college catalogue (1981), (1) seeks to develop aesthetic awareness (2) enhance the quality of student creativity (3) provide students with basic training in the elements of theatrical productions, scenic and lighting design, acting, directing, and theatre management. As I read this and began to think about the interviews with the chair, the theatre director and the students, I began to question how this had been achieved over the past five years. How can one person effectively perform the aforementioned tasks related to the mission statement?

Yet departmental data indicated that in 1982 there were 4 faculty members and 31 courses in the curriculum of study. Currently there are still 31 courses listed in the curriculum but only one full-time theatre faculty member. Again, the question is, how are the mission statement and its objectives being met? More importantly, how have students been trained and sufficiently prepared for graduate school matriculation and for the work force over the past five years?

Another issue of concern to the study of curriculum at Institution P is the rationale behind the relinquishing or stripping of the three theatre faculty positions over the last ten years. The curriculum cannot effectively be

administered without qualified and creditable teaching faculty. Obviously, although the decision to end the theatre program is a recent one, those earlier decisions to downsize faculty did in fact begin a process that could lead to no other outcome.

Major Programs

Two major areas of concentrated study are offered by the department of Fine and Performing Arts leading to either the Bachelor of Arts degree or the Bachelor of Science degree. Currently, there are 31 courses in the theatre curriculum. (See Appendix G for a list of the core courses). Information given in the latest college catalogue, dated 1982, listed 72 credit hours required for the major field or cognate area as well as 64 credit hours to meet general education requirements. Available data show that from 1969-1979 a minimum of 28 hours in theatre were required for the Bachelor of Science degree. During this time, therefore, requirements had increased by 44 credit hours. By 1981 the Bachelor of Arts emphasis had been added to the curriculum. However, according to a 1991 institutional document, the credit hours required for each area were given as 56 (Institutional Middle States Report, 1991).

Students are evaluated and their skills reviewed in actual performance and practical experiences. All majors are required to be in the major productions of the season. Aside from their acting experiences, they must work on several crews to gain experiences relevant to regular theatre activity. The students of the program are thus afforded what is commonly called a theatre generalist degree.

In terms of the curriculum experiences, however, one must be cognizant of the internal and the external forces of the present structure that affect the overall curriculum experience. In practice, the number of courses and production requirements results in student "overload" or student burn out. Students, therefore, do not gain an accurate descriptive picture of what the theatre experience is about. In the "real world" one would not have to work to the point of creative and physical burn out. No doubt this course of action has done a great deal to deterr students from theatre programs, thus contributing to a low recruitment rate.

Performance and Academic Facilities

Losing the theatre program at Institution P will be a great loss because the performance facilities are state of the art. The theatre is housed in the fine arts and communication complex located on the main campus of the institution. It is equipped with a 1000 seating capacity and a proscenium stage. It is supported by a counterweight system; a new, state of the art, computerized lighting board; sound control areas; dressing rooms; and a spacious costume shop, which allows for all phrases of costume construction. A comparable scenic shop is also provided although there is not an abundance of materials for either. Materials are secured as needed and since the program only produces two major productions each academic year, there is no surplus of materials on hand at any given time. There is also a well-equipped theatre box office. The theatre director has office space equipped with a computer and software. Classrooms are spacious and well equipped with comfortable seating and lighting and in some cases with televisions and video cassette players.

Classes for the most part are small and lend themselves to individualized attention.

Student Population and Retention

There are no recruitment efforts being used to either gain or retain students. Since 1981 student retention has been steadily in decline. In earlier years the department engaged in a very active touring program which served as a tool for recruitment. I could not help but begin to question if Institution P had lost its respect among the administration and the present student body. If the administration does not take the program seriously, then one cannot expect those that surround it or share in the environment to do so. The current chairperson, who has been affiliated with the institution for many years, feels that the relocation of the previous theatre director, the subsequent demise of the faculty which served under that leadership and the lack of administrative support caused a loss of respect for the area. Over the past five years a total of 10 students have graduated in the area. Currently there are only three students who are majoring in the field, all of whom plan to transfer to other institutions in the fall of 1995. These students have labored at the institution under great odds only to be told now that they (if they choose to remain) will be the last to graduate from the institution with a degree in theatre. Therefore, their dreams and aspirations for a better program are no longer viable. In addition to the three theatre majors many students do, however, take courses in the area to fulfill their Fine Arts electives.

How then do they feel about the action being taken by the board toward theatre at the historically black institution? One student responds thusly:

T: We are just trying to keep our doors open. We're a black college and that's risk enough. We 're still battling old ideas, views and stereotypes. As a result the same systems make and regulate us in much the same manner of the past. Theatre at [Institution P] is respected by the community at large but not by the "decision makers." They don't consider us a serious art form.

Students enrolled in the department must do a major portion of the physical and practical work that would ordinary be assumed by faculty in a normal academic setting. Although this gives the students hands on experience, it causes "burn out "at times. This is a negative for the program because it does quite often deter a student from the discipline who might otherwise be a real asset to the program. When this occurs it is evident that a true picture of theatre is not being promoted.

Production Activity

Currently, the program produces and stages two productions, one each semester. The Spring production is always a musical. Musicals provide spectacle. The rhythm of the dance, colorful costumes, the brilliancy of the lights all create a dialectical experience between performer and audience that is magical. Because of this, there is a better box office return and that return helps to provide funding for the next year's planned endeavor. In past years the program produced four to five plays per academic year as well as one or two

touring productions and a series of experimental shows for directing students. All of this has been lost gradually over the past ten years. Present community and campus constituencies still support the productions and usually sell out the entire house. Yet the decision remains that the program must fold. The data proves that despite the present circumstances of low faculty, low budget, even low student population as measured by majors, the institution does desire and deserve a quality theatre program. Currently, the director is rehearsing for the spring musical entitled Once on this Island. The production has a cast of 42. There are, therefore, 39 persons who are not majors in the department participating in this production. This fact supports the idea that there is a desire to have theatre on the campus of Institution P.

As I watched a rehearsal for Once on this Island, I could not help but think about and question what theatre's purpose is at historically black colleges and universities. One student from the cast provided an insightful answer.

G: Theatre, particularly black theatre is on the cutting edge of the profession. We are given an opportunity to see ourselves in many different ways. We as a people through this art form are beginning to understand our psychic. The educational theatre speaks to the audience today even more than it did in the sixties and seventies. There used to be very little available for the black actor. In terms of writing, directing and acting, material, good material was almost nonexistent. There has been a shift and that shift has taken our people to a new cultural awareness, a new catharsis.

Chapter 5

Findings and Implications

This study was conducted to give a descriptive view of theatre programs in two very different historically black institutions. The study represents an effort to assess four salient factors which prolong or cause the demise of theatre programs at historically black colleges and universities. The rationale for this study was two fold: (1) to add to the limited, often flawed and incomplete information on programs at HBCUs; and (2) to provide a view of the educational process and practice of African-Americans in preparation for a profession in educational or professional theatre.

The institutions selected for the study were both historically black universities. One institution is located in an urban setting, while the other is located in a metropolitan setting. One institution was private and the other state supported. One has a long history of successful achievements and hold NAST membership; the other has had a sporadic history of success and is not accredited.

The literature review in Chapter 2 addressed and focused on specific practices and problems articulated by African-American practitioners specifically in the field of educational theatre. Basically the literature supports the premise that theatre programs in historically black colleges and universities are fighting for survival and few of them have been able to maintain their existence. In examining the literature from beginning to end, I have

detected a basic assumption that unifies the research: on all levels, personal and political, theatre in the historically black institution of higher learning has been an impoverished, chaotic and paradoxical entity, full of hidden meanings, and dilemmas. This chaos arose from the historically black institutions' inability or reluctance to accept theatre as a viable tool of learning.

The Black Theatre Movement of the 1960s, which was an outgrowth of the populist movement of the broader based Civil Rights and Black Power Movements, gave a new temperament to what black theatre was and should be about. The movement provided a coherent, unified body of dramatic works, playwrights, and productions much like that of the Harlem Renaissance period. It alone, provided a break in what had been the traditional, day to day trends of black written and black produced theatre begun in America as early as 1821-22. This movement did much to influence the direction of dramaturgy on black campuses across the country. Its philosophy reflected and made a major impact on the objectives and goals of theatre and drama programs during the era. Through this movement, Afro-American Theatre helped to raise social consciousness, correct negative stereotypes and images by presenting folk plays, musical revues, and even a new type of feminist theatre in the form of the Chore poem.

Essentially, the literature indicates that the dilemmas and challenges of maintaining theatre programs at historically black colleges and universities have been in existence for over 86 years. During the early years of development, programs in theatre were housed in Speech departments and in some cases departments of English. This practice is not uncommon today in

the historically black college and university, despite the fact that in our counterpart universities this practice is not as widespread.

In 1978, scholars such as Thomas Pawley and William R. Reardon addressed the problems faced by students and black educators in colleges and universities that maintained or desired a more complete theatre program. The literature also supports the idea that a major component in understanding the stability of theatre programs of the historically black college and university is its leadership/autonomy especially at the departmental level. Pawley and Reardon examined the role of the Director of Drama and provided suggestions for correcting and enhancing leadership functions at the departmental level. Their study and dialogue indicated that lack of administrative and fellow educators' support, limited budgets, lack of scholarship support, family and community attitudes, facilities, instructional overload, and lack of professional ethics have contributed to the plight of black theatre programs. Their beliefs were reinforced in 1974 by H. D. Flowers II in his dissertation, Educational Theatre In Forty Predominantly Black Colleges and Universities in the United States. Now, in 1995, my research indicates and validates the position that theatre programs in historically black colleges and universities continue to be less than acceptable as viable entities in the academic arena.

Findings

In order to identify theatre directors, and/or those persons in charge of the drama or theatre activities, 117 historically black colleges and universities were surveyed. The survey was used to collect demographic and program existence

data. Based on the data--location of the program, type of academic programs offered, and funding status-- two programs were selected for in-depth qualitative case study research. Also, research conducted by Medford (1994) provided information on the nomenclature by which programs are defined in historically black institutions. The research methodology involved on-site interviewing, conversations, observation, and site artifacts. In the following sections I compare the two selected institutions on the four categories of administrative support, curriculum, student retention and population, and production activity suggested by Pawley and Reardon (1968) that guided this investigation.

Administrative Governance and Support

Most faculty interviewed at Institution K believe that the current central administration is sympathetic to their needs. However they agree that the level of sensitivity is small and subject to change if the current chairperson should leave the institution. One faculty member, however, feels that the central administration looks on the department in a condescending manner. She also is of the opinion that the entire College of Fine Arts from her perspective is viewed as the college where "no serious academic or scholastic study occurred." She did however, feel that a new and more positive change was occurring within the department and thus the overall attitude of the faculty and students are changing. This change she equates with the status and quality of work that the current chairperson has brought to the department.

Students at Institution K feel differently in regards to the central administration. It is their feeling that the central administration is non-supportive and non-caring. They believe that many of the faculty are afraid to let them as

students explore and create. They credit this inhibition on the part of the faculty to the censorship and regulatory posture filtered down from the central administration. They do, however, feel that the faculty represents a well-versed and experienced professorate, one that is sensitive to and caring for their needs as students and human beings. They also cite the fact that as a graduate of the institution they will do well in the profession because the department's legacy is strong enough to open many doors of opportunity.

The director of theatre at Institution P, as well as the chairperson of Fine and Performing Arts, believe that the central administration feel no sensitivity for the program or its legacy. It is a general consensus that the program is a pawn for publicity called upon only when needed to impress outside constituents. Both felt that a different set of rules are applied when looking at the viability of the program in relation to that of other programs within state institutions. Whether or not racial equality filtered into the decision to discontinue the program is of course not a proven fact, but the idea was suggested.

Students at Institution P display a genuine love for the art form and regret that the program has met its demise. They are angered and outraged that they have contributed so much of their time and effort only to find that they are a part of a program that would cease to operate upon their graduation. There is no sense of legacy on their part to help to continue or perpetuate theatre at this historically black institution. They feel that their options for the future and remaining time of study have been jeopardized.

Curriculum

Although Institution K currently expresses an intent to downsize its present curriculum, the available written data reviewed for this study reveal an above average offering. From the available data, the cognate area in Acting was cited as having the highest student enrollment. Yet, in contrast, the cognate area in Musical Theatre provides more course work and practical experiences. Data on the curricula's structure show an average of 45 courses in each cognate area and an average of 140 credit hours required for graduation in each area. The exception to this is the Acting cognate which requires 130 credit hours for graduation. The data available on the cognate area in Children's Theatre lists four major courses in the speciality area and is currently subsumed under the Acting cognate. Apparently, there is an over compensation in curricula structure for Institution K (see Appendix F). This does not come as a shock, however, since the institution has always been noted as an outstanding academic institution.

Institution P on the other hand requires 72 credit hours in major course work and 136 hours for graduation. There are 31 courses listed in the core curriculum. While the curriculum structure does meet NAST standards for the liberal arts degree in theatre, the program is understaffed, and has only one degreed individual who must attempt to teach a balanced load of courses each semester. Obviously, courses are not taught in proper sequence, nor are all the courses required for the degree always taught. Because of the low enrollment of students as majors (3 currently), it is often difficult to meet the required student ratio for classes to materialize. It would appear then that the curricular structure is indeed one that lacks cost efficiency.

Facilities for programs at both institutions are excellent for practical experiences to curriculum study. Each has state of the art equipment to supplement its academic core.

Student Population and Retention

The attrition rate at Institution K as viewed by its faculty recruiter is normal for an institution of its size. Recruitment is done on a yearly basis, usually in the Spring at state and national conferences/auditions. Although the recruiter stated that many students come to the department from other areas, because of "word of mouth" publicity, those who do not fully understand what is required of a major in the department quickly transfer. There are currently 188 students in the program's population. As seen in Table 2 the population is distributed over six cognate areas.

On the other hand, the student population of the program at Institution P consists of three students. There is no in-place procedure for the recruitment of students. In as much as the program is about to fold, no students are currently being admitted to the program.

Play Production Activity

The data on play production activity currently and over the past year supports the mission and objectives of the curriculum and the program at Institution K. A diverse and eclectic season of plays made up the playbill selection at Institution K. Students are able to put into practical application what they have learned in the academic arena.

Institution P apparently does attempt to meet student needs through play production activity. It has concerned itself with finding productions which guaranteed secure, solid, booked houses for each performance. This concern for "staying alive," by making its productions profit and cost effective, means guaranteed support for future productions.

Summary

This research suggests that the perceptual view of theatre programs in the historically black college and university is established by the protocol of the central administration. It further suggests that the status and tenacity of the departmental chairperson and or the artistic director is what keeps the program alive. In each of the case studies, it is apparent that the departmental administration is a vital and important link to the success or demise of the program. At Institution K the current chairperson's professional status as an actor was cited by faculty and students as the life-giving ingredient to the stability of the program. Institution P has had a sporadic history of success. Each time a director of theatre left the institution, the program fell farther and farther behind. Finally the faculty began to leave and the program lost favor with the central administration program. Its decision not to fill vacant faculty positions in the program also contributed greatly to the program's demise.

Despite the aforementioned differences in the programs, there are several similarities that the two programs share. Only one of the two programs in the case studies holds NAST membership. However, both have more than the required percentage of course work needed for a solid curriculum structure. A shared problem in both programs in the case studies is a need for additional

faculty. On the other hand, facilities for each of the programs were excellent. Faculty and students of each program displayed a genuine love and caring attitude for the theatre and their program. Students are recruited to some extent for Institution K, while because of the mandate for closure, there is no such operation in the program of Institution P. Finally each program offered quality play production activity and diverse play selection although Institution P does not necessarily choose its playbill to support its curriculum needs or to provide creative theatre experiences for students.

Implications of the Study

Does a future exist for theatre programs at historically black colleges and universities? Will the past record be a barometer of the future? What will be the nature and scope of such programs? These questions are the underpinnings of this study. This study provided an in-depth look at theatre at two historically black institutions. That look reflects the ethical and professional responsibility of those who work in those institutions and produce works of creativity, the manner by which that product is achieved and how it might be improved.

A commonality for both programs is found in their burning desire to succeed despite all handicaps. Both have vision. They know what they want to do and that vision carries them over each obstacle. Unfortunately, Institution P has come to the end of its road and the present obstacle, that of maintaining the program, will take a bit longer to overcome than usual.

Institution K because of its history, location, funding, present chair, faculty and quality of students appears to have a long future ahead. This is due in part to the fact that the institution has firm goals. It has been said that we become what we think about and when we are possessed by an exciting goal, we reach it. As a performance oriented program, the department at Institution K has done much to instill the idea of success in its students. In fact one might say it is an ingredient that is embedded in its curriculum and performance core. Every facet of the theatrical environment at Institution K has a profound effect on its students. Its faculty look upon problems as challenges to be met and not as wide chasms beyond their ability to bridge.

The theatre program at Institution P has been given a "raw deal." Failure of its central administration to support its endeavors, to replace needed faculty, and to provide an adequate budget has contributed to its demise. For many years the program at this institution has shuffled along in a kind of lockstep; taking its cues from those about it, assuming that it was like all other programs, when nothing could be farther from the truth. Each theatre program is different, depending on its mission, its emphasis of study, its clientele of students and its faculty.

The theatre program at Institution K, although successful, has the same kinds of problems as Institution P and other theatre programs. There is never enough faculty to meet the needs of the program nor is there sufficient budget and scholarship revenue. However, the tenacity of the faculty helps to solve those and many, other problems.

These two case studies have helped to identify a number of differences that might be considered influential to the success or failure of theatre programs in HBCU institutions. In looking at the administrative

and faculty support system, it seems clear that theatre programs must have complete endorsement to substantiate and legitimize their existence in the academic arena. I came to this study feeling that complete endorsement of theatre as a viable teaching tool does not exist in HBCU institutions. The study suggests that my feelings have some basis. Both programs in the study, though they have had fame and glory at given points in time, still see themselves as second class citizens in academe.

In terms of curricula, it appears that HBCU institutions may, as evidenced by the two in this study, overcompensate for their programs of study. This overcompensation usually takes the form of an extended or elaborated list of course offerings that is either not sufficiently staffed with qualified faculty or is laborious to the existing faculty. Educators in the historically black institution feel an urgency, therefore, to expose students to all that is available not realizing at times that they are defeating their purposes. This is evident when one reviews the comments by accrediting agencies, which speak to the need for additional faculty, to effectively teach the courses listed in the curriculum.

To find that the curriculums were over loaded did not surprise me. However, I was not aware that Institution K had the wherewithall to offer six cognate areas in the discipline nor was I aware that the total program was performance oriented. The greatest surprise was to find a curriculum that had 31 course offerings and only one degreed faculty member to provide instruction and leadership to the program. One then must ask the question: In such a program how does a student obtain what is needed to become creditable in theatre or the theatre world?

As I reflect on my experience with the faculties involved in this study, the issue of degree status becomes an important factor for consideration. A review of the data reveals that two out of thirteen faculty of Institution K held the terminal degree. The one faculty member at Institution P held the MA degree. The data suggest two new researchable questions: (1) Does faculty degree status or credentials dictate the shape, program structure, scope or emphasis in historically black institutions? and (2) Does faculty preparation or degree status have a direct relationship to the quality of instruction and productivity of a theatre program in the historically black institution? These questions may very well be the starting point, or more importantly the decision maker, as to whether a theatre program should exist in the historically black institution.

What then has this experience taught me? As I look at both institutional programs, I begin to understand that the success of any program begins with its mission statement. Many times I think, educators tend to put words on paper that sound good but are never actualized. Theatre departments/programs in HBCU institutions must have clearly defined mission programs and goals. They must understand what they are really about in order to articulate to administrators and fellow educators. They must have a sure plan to achieve their goals. In looking closely at themselves, the question is: Should there be a degree granting program at this institution? If theatre is to be done, it should be done well.

Another element that surfaced throughout this experience in a minor way but which is indeed a major element of concern was that of budget. If theatre directors and chairpersons of theatre programs in the

HBCU institutions are to be successful, they must become educated to the language and procedures of the university budget system. Thus they no longer will act blindly but rather intelligently when making credible requests. They must, as one faculty member stated at Institution K, begin to look at educational theatre as "Business Show, Not Show Business." Practitioners in Black Educational Theatre seem to concentrated on the production and learning activity and give little or no credence to the cost or revenue-generated factors. Afro-American educators who act as directors of such programs must learn to play the game. The idea of "high cost-low productivity" must be reconsidered in terms of student retention, recruitment and production cost. Practitioners in educational theatre must be cognizant of the profit gain need if they are to exist. They cannot ignore the fact that theatre is a costly art form. While we as educators must be concerned with the academic needs and purposes of educational theatre, we must also be accountable for maintaining a solid financial base as well. The HBCU theatre program must develop marketing skills that help to provide a secure and sound financial backing. Although our concern in Educational Theatre should be about the process of educating our students to the best that mankind has written, we cannot forget that the process is always embedded in a profit or loss status. It is therefore, an important curricula point for students to grasp the concept of the "real" world order and its pros and cons of the total profession. Just as they are immersed in an eclectic curriculum of the theatre, so must they be in the rigors of the real life experience of the theatre, including profit and loss statements.

There must be created an aggressive and sophisticated method of recruitment and retention to enable programs to identify and recognize talent early to ensure the longevity of such programs. HBCU theatre programs must learn a better way to market themselves to the public. They must create and foster a new sensitivity toward theatre for the person of color.

Institution K's faculty have a long and successful, past and current record of creative and professional achievements outside of their home institution. Generally speaking, my experiences and affiliation with various HBCU institutions has proven this not to be the norm. Perhaps that is due to the under staffing in most HBCUs or the lack of sufficient opportunity to explore such avenues. Nevertheless, some type of procedure should be incorporated to ensure such creative experiences for faculty.

What resonates for me in this study is that theatre programs in HBCU institutions see themselves as victims. A theatre program like any other program in an institution of higher learning operates from a set of basic assumptions about the nature of life and people. Program image and the institutional images come from these assumptions. In examining the two case studies of theatre programs at HBCU institutions, I have detected a pattern that reveals a presupposition that has hindered the development of programs in such institutions. This presupposition questions the ability of African-Americans to perform legitimate theatre. This stereotypical view has been transmitted down through the years and has formulated a negative attitude toward the profession of theatre and its role as an educational process. Past criticism and stereotypical views have created a loss of self respect and esteem for the discipline of black

educational theatre. This was confirmed in the opinions expressed by faculty and students of both institutions. That criticism and stereotypical view has created an insensitivity that still exists today among many African -Americans. It is time for theatre administrators and directors at HBCU institutions to demand to be heard. Theatre programs in HBCU institutions must begin to gain control over the important decisions that affect their stability and creditability. These programs must move from being a victim of decisions made by others to being the architects of their own well being and that of the profession. Administrators at HBCU institutions must be made aware of the kinds of people served by these programs and of the concerns and arguments that storm educational theatre as a profession.

If programs like that of Institution K are to survive and if those 25 programs remaining at other HBCUs are to continue, the institutions must strive to strengthen and become active participants to create change. Theatre program leaders must begin to think of outreach programs that lend themselves to the development of their communities and states. Black Educational Theatre at historically black colleges and universities can have a bright future if the lessons from the past as articulated by NADSA, Edmonds, Sandle and the like are taken to heart and used as guides for the future. This strategy has the ability to touch the hearts, souls and minds of all America in a manner never before experienced. All entities of the collegial environment--administrators, faculty, staff and students--must, however, help create this positive change.

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Appendix A : Survey Card and Survey Letter

Post Card Survey

- Do you have a major in Theatre/Dramatic Arts
- Do you offer the B. A., BFA or B. S. in Theatre
- How many students have declared Theatre/Drama as a major?
- What is the total student population at your institution?

August 1, 1994

Dear Theatre Director:

I am a doctoral student at Virginia Polytechnic Institute and State University. I am currently completing the requirement for the Ph. D. degree in Curriculum and Instruction with a cognate area in Theatre Education. As a part of my dissertation, I am seeking demographic data which will identify and describe theatre programs in historically black institutions.

I would appreciate your taking the time to respond to the enclosure, returning it at your earliest convenience. Please feel free to make any additional comments or suggestions that you might feel would be helpful in this endeavor.

Sincerely,

King D. Godwin

Enclosure:

Appendix B

Survey Results of Black Colleges and Universities in the United States Offering Degrees in Theatre, Speech and Drama or Fine Arts

State	School	Support	Setting	Major
Ark.	Univ. of Ark @ Pine Bluff	Pub	City	SP & D
D. C.	U. D.C.	Pub	Metro	F. A.
	Howard University	Priv	Metro	T
Fla.	Florida A. M.	Pub	City	Da & T
Ga.	Albany State	Pub	City	D
	Clark Atlanta	Priv	Metro	DA
	Morehouse	Priv	Metro	D
	Spelman	Priv	Metro	D
La.	Grambling State	Pub	Sm Town	Sp & D
	Souther A. M.	Pub	City	Sp & D
	Dillard	Priv	Metro	Sp & D
Md.	Bowie State Univ	Pub	Sm Town	T
	Morgan State	Pub	Metro	TA & D
N. C.	Fayetteville State	Pub	City	T
	N. C. A&T Univ	Pub	City	T
	N. C. Central	Pub	City	DA
	Shaw Univ	Priv	Metro	TA
OH.	Central State Univ	Pub	Rural	FA
OK.	Langston	Pub	Rural	TA
PA.	Cheney	Pub	Rural	TA
S. C.	S. C. State Univ	Pub	Sm Town	Sp & D

TN.	Tennessee State Univ	Pub	Metro	Sp & T
	Fisk	Priv	Metro	Sp & D
	Knoxville College	Priv	City	Sp & T
TX.	Prairie View	Pub	Sm Town	D
	Jarvis Christian	Priv	Rural	Sp & D
VA.	Hampton Univ	Priv	City	Sp & D

Sp= Speech, D=Drama, DA=Dramatic Arts, T=Theatre, TA=Theatre Arts, FA=Fine Arts.

Appendix C

Interview Questions

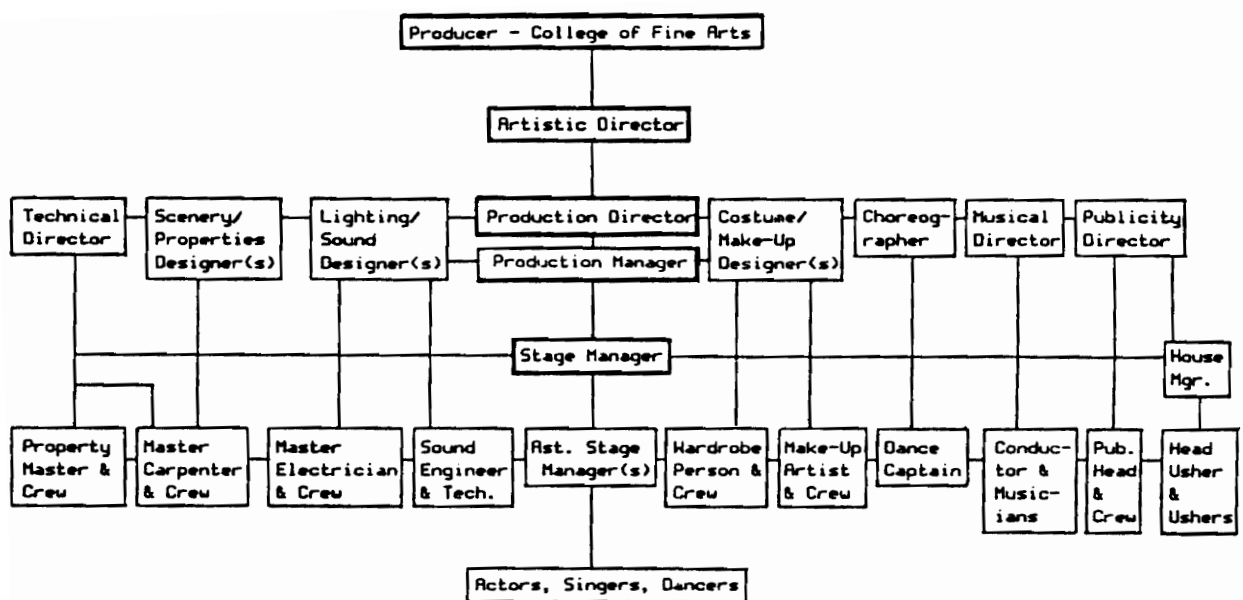
1. How many plays does your department present each academic year?
2. How are students evaluated in a BFA program?
3. Describe the typical playbill for your theatrical season?
4. What is your academic rank and status?
5. How do you think the Central Administration views the theatre component?
6. What do you think is the prevailing community attitude toward the dept.?
7. Is the jury system used only in the Acting BFA program?
8. Is there a Public Relations or Management Core to handle publicity?
9. What is the dominate area of study in the department?
10. What do you credit to the sucess of the program?
11. What is the normal teaching load?
12. How is the Chairperson chosen?
13. Does the dept. tour any productions?
14. Does the faculty have any input into the budget or its make-up?

Students were asked the following questions:

1. What is your classification?
2. What is your perspective as to Theatre at _____, and what it does?
3. How do you think other students perceive the department?
4. What is the policy regarding admissions to the program?
5. What do you view as the limitations of the department?
6. Do you think the geographical location of the department helps or hinders?
7. Does the department offer scholarships?

Appendix D: Department Organization Flow Chart for Institution K





Appendix E: Curriculum for Institution K

DEPARTMENT OF THEATER ARTS INSTITUTION K
ACTING BFA -130 CREDIT HOURS

FRESHMAN YEAR

FALL SEMESTER

ACTING TECH I	3
VOICE FOR THE STAGE	3
MOVEMENT	3
PLAY ANALYSIS	3
FRESHMAN ENGLISH	3
INTRO TO TECH THEA.	3
FRESHMAN ORIENTATION**	<u>1</u>
	17

SPRING SEMESTER

ACTING TECH II	3
DICTION FOR THE STAGE	3
FUNDAMENTALS OF DANCE	2
TECH PROD. I	3
FRESHMAN ENGLISH	3
CREATIVE DRAMA	<u>3</u>
	17

SOPHOMORE YEAR

FALL SEMESTER

ACTING TECH III	3
THEATRE HISTORY I	3
JAZZ or MODERN I or AFRICAN DANCE I	2
BLACKS IN THE ARTS	3
TECH PROD. II	3
PHONETICS/DIALECTS	<u>3</u>
	17

SPRING SEMESTER

ACTING TECH IV	3
THEATRE HISTORY II	3
JAZZ or MODERN II or AFRICAN DANCE II	2
STAGE MAKE-UP/LAB	3
COSTUME FOR THEATRE or BASIC STAGECRAFT or BASIC STAGE LIGHTING	3
ELECTIVE	<u>3</u>
	17

*Tech Production courses may be taken in either the Fall or Spring semester however, one Tech Production must be taken in the Freshman and one in the Sophomore year.

**REQUIRED FOR NEW ENTRANTS ONLY, HOWEVER, ALL OTHERS MUST SATISFY THIS CREDIT HOUR REQUIREMENT WITH AN ELECTIVE.

ACTING

JUNIOR YEAR

FALL SEMESTER

ACTING: CHARACTER/ SCENE STUDY	3
BEGINNING DIRECTING	3
INTRO TO PSYCHOLOGY	3
ART APPRECIATION	3
APPROVED HUMANITIES ELECTIVE	3
COMPUTER IN THE ARTS	<u>3</u>
	18

SPRING SEMESTER

ACTING: CHARACTER/ SCENE STUDY	3
SPEECH FOR THE MICROPHONE	3
INTRO TO MUSIC	3
ELECTIVE	3
SHAKESPEARE	<u>3</u>
	15

SENIOR YEAR

FALL SEMESTER

ALEXANDER TECHNIQUE	3
ACTING STYLES I	3
ACTING FOR FILM/TV I	3
SENIOR SEMINAR*	3
ELECTIVE	<u>3</u>
	15

SPRING SEMESTER

ACTING STYLES II	3
ACTING FOR FILM/TV II	3
HISTORY REQUIREMENT (005, 009, 010, or 051, 012-010)	3
ELECTIVE	<u>3</u>
	12

*Senior Seminar may be taken Fall or Spring Semester.

**MUSICAL THEATRE
BFA-140 CREDIT HOURS**

FRESHMAN YEAR

FALL SEMESTER

MODERN DANCE I	2
or	
BALLET TECH I	
ACTING TECH I	3
PIANO FOR MUS. THEA. MAJOR	1
VOICE: MUSICAL THEA.	2
FRESHMAN ENGLISH	3
FUNDAMENTALS OF THEORY	1/0
INTRO TO TECH THEATRE	3
FRESHMAN ORIENTATION**	<u>1</u>
	16

SPRING SEMESTER

MODERN DANCE II	2
or	
BALLET TECH II	
ACTING TECH II	3
PIANO FOR MUS. THEA. MAJOR	1
VOICE: MUSICAL THEATRE	2
FRESHMAN ENGLISH	3
DICTION FOR THE STAGE	3
ELE. EAR TR/S.S.	2
TECHNICAL PROD. I	<u>3</u>
	19

SOPHOMORE YEAR

FALL SEMESTER

ACTING TECH III	3
MODERN DANCE III	2
or	
BALLET TECH III	
STAGE MAKE-UP/LAB	3
VOICE: MUSICAL THEATRE	2
ELE. EAR TR./S.S.	2
ELEMENTARY HARMONY	3
TECHNICAL PROD. II	<u>3</u>
	18

SPRING SEMESTER

ACTING TECH IV	3
MODERN DANCE IV	2
or	
BALLET TECH IV	
INTRO TO PSYCHOLOGY	3
VOICE: MUSICAL THEATRE	2
SURVEY OF HARMONY	3
BASIC STAGE LIGHTING	3
or	
BASIC STAGECRAFT	
or	
COSTUME FOR THEATRE	
PLAY ANALYSIS	<u>3</u>
	19

MUSICAL THEATRE

JUNIOR YEAR

MUSICAL THEA. TECH I	3
DANCE*	2
THEATRE HISTORY I	3
VOICE: MUSICAL THEATRE	2
ADV. EAR TR./SS. I	2
JAZZ VOCAL WORKSHOP	1
or	
CHOIR	
ACTING: CHARACTER/ SCENE STUDY	<u>3</u> 15

MUSICAL THEA. TECH II	3
DANCE*	2
THEATRE HISTORY II	3
VOICE: MUSICAL THEATRE	2
ADV. EAR TR./S.S.	2
PRINCIPLES OF SPEECH	3
ACTING: CHARACTER/ SCENE STUDY	<u>3</u> 18

SENIOR YEAR

** VOICE: MUSICAL THEATRE	2
** MUSICAL THEA. TECH III	3
ART APPRECIATION	3
BLACKS IN THE ARTS	3
ELECTIVE	3
DANCE*	<u>2</u> 16

** VOICE: MUSICAL THEATRE	2
** MUSICAL THEA. TECH IV	3
INTRO TO SOCIAL PSYCH.	3
ELECTIVE	5
DANCE*	2
SENIOR SEMINAR	<u>3</u> 18

*These Dance classes will be recommended by the Advisor.

** There is a proposal to combine these classes together.

**PRE DIRECTING
BFA-134 CREDIT HOURS**

FRESHMAN YEAR

FALL SEMESTER

ACTING TECH I	3
DANCE	2
VOICE FOR THE STAGE	3
FRESHMAN ENGLISH	3
PLAY ANALYSIS	3
FRESHMAN ORIENTATION**	<u>1</u>
	15

SPRING SEMESTER

ACTING TECH II	3
DANCE	2
DICTION FOR THE STAGE	3
FRESHMAN ENGLISH	3
TECH PRODUCTION I	3
COMPUTERS IN THE ARTS	<u>3</u>
	17

SOPHOMORE YEAR

FALL SEMESTER

BEGIN DIRECTING I	3
CREATIVE DRAMA	3
or	
CHILD. THEA. HIST/PHIL	
TECH PRODUCTION II	3
BLACKS IN THE ARTS	3
HISTORY REQUIREMENT	3
INTRO TO TECH THEATRE	<u>3</u>
	18

SPRING SEMESTER

BEGIN DIRECTING II	3
STAGE MAKE-UP/LAB	3
INTRO TO MUSIC	3
or	
ART APPRECIATION	
INTRO TO PSYCH.	3
ELECTIVE	3
BASIC STAGECRAFT	<u>3</u>
or	18
BASIC STAGE LIGHTING	
or	
COSTUME FOR THE THEATRE	

Technical Production classes may be taken in either the Fall or Spring semester, however, one Technical Production class must be taken in the Freshman year, and one in the Sophomore year.

**REQUIRED FOR NEW ENTRANTS ONLY, HOWEVER, ALL OTHERS MUST SATISFY THIS CREDIT HOUR REQUIREMENT WITH AN ELECTIVE.

DIRECTING

JUNIOR YEAR

FALL SEMESTER

INTER. DIRECTING I: - STYLES	3
BASIC TV & FILM PROD.	3
THEATRE HISTORY I	3
AESTHETICS	3
STAGE MANAGEMENT	3
PLAYWRITING I	<u>3</u>
	18

SPRING SEMESTER

INTER. DIRECTING II: PERIODS	3
ELECTIVE	3
THEATRE HISTORY II	3
SHAKESPEARE	3
CONTEMP. ISSUES/ TRENDS	<u>3</u>
	15

SENIOR YEAR

FALL SEMESTER

DIRECTING SEMINAR: APPRENTICESHIP/ COMM. OR PROF. THEAT.	3
SEMINAR IN THEA. AD.	3
HIGHLIGHTS OF AFRO- AMERICAN LITERATURE	3
DESIGN I	3
ELECTIVE	<u>3</u>
	15

SPRING SEMESTER

SENIOR SEMINAR	3
INTRO TO SOC. PSYCH.	3
INTRO TO MUSIC or ART APPRECIATION	3
ELECTIVE	<u>3</u>
	12

SUGGESTED ELECTIVES:

Classic Films English
Major Writers in English and American Literature
TV Directing
Intro to Photography
Children's Theatre: History & Philosophy
Development of Black American Theatre and Drama

THEATRE ARTS ADMINISTRATION BFA-140 CREDIT HOURS

FRESHMAN YEAR

FALL SEMESTER

INTRO TO THEATRE MANAGEMENT I	3
LIT. OF THE ANCIENT WORLD	3
PRINCIPLES OF ECON I	3
FRESHMAN ENGLISH	3
DANCE	2
FRESHMAN ORIENTATION**	<u>1</u>
	15

SPRING SEMESTER

PRINCIPLES OF SPEECH	3
INTRO TO TECH THEATRE	3
PRINCIPLES OF ECON II	3
FRESHMAN ENGLISH	3
TECH PRODUCTION I*	<u>3</u>
	15

SOPHOMORE YEAR

FALL SEMESTER

INTRO TO THEATRE MANAGEMENT II	3
PRINC. OF ACCOUNT. I	3
BEGIN. DIRECTING I	3
COMPUTERS IN THE ARTS	3
TECH PROD. II*	3
INTRO TO STATISTICS	<u>3</u>
	18

SPRING SEMESTER

BLACKS IN THE ARTS	3
PRINC. OF ACCOUNT. II	3
INTRO TO MUSIC	3
INTRO TO ACTING	3
BASIC STAGECRAFT	3
or	
BASIC STAGE LIGHTING	
or	
COSTUME FOR THEATRE	
BEGIN. DIRECTING II	<u>3</u>
	18

*Technical Production classes may be taken in either the Fall or Spring semester, however, one Technical Production class must be taken in the Freshman year, and one in the Sophomore year.

**REQUIRED FOR NEW ENTRANTS ONLY, HOWEVER, ALL OTHERS MUST SATISFY THIS CREDIT HOUR REQUIREMENT WITH AN ELECTIVE.

THEATRE ARTS ADMINISTRATION

JUNIOR YEAR

FALL SEMESTER

THEATRE HISTORY	3
PRIN. OF MARKETING	3
STAGE MANAGEMENT	3
SEMINAR IN THEATRE AD.	3
PRINCIPLES OF MGMT.	3
INTRO TO MEDIA PROD.	<u>3</u>
	18

SPRING SEMESTER

THEATRE HISTORY II	3
ART APPRECIATION	3
MGMT. OF SMALL BUS.	3
or BUSINESS COMMUNICATION	
FINANCE PRINCIPLES	3
INTRO TO SOC. PSYCH.	3
MGMT. PRACTICUM: BOX	<u>1</u>
OFFICE/PUBLICITY	16

SENIOR YEAR

FALL SEMESTER

LEGAL ENVIRONMENTS I	3
or INTRO TO ENTERTAINMENT LAW	
CHILD. THEATRE: HISTORY/PHILOSOPHY	3
ADV. MANAGEMENT PRACT.	2
AESTHETICS	3
ELECTIVE	<u>3</u>
	14

SPRING SEMESTER

INTRO TO PSYCHOLOGY	3
DRAMA INTERNSHIP	4
SENIOR SEMINAR	3
HUMANITIES ELECTIVE	3
ELECTIVE	<u>3</u>
	16

THEATRE EDUCATION BFA-140 CREDIT HOURS

FRESHMAN YEAR

<u>FALL SEMESTER</u>		<u>SPRING SEMESTER</u>	
INTRO TO THE THEATRE	3	PRINCIPLES OF SPEECH	3
VOICE FOR THE STAGE	3	INTRO TO ACTING	3
DANCE	2	DANCE	2
PLAY ANALYSIS	3	INTRO TO PLAYWRITING	3
BLACKS IN THE ARTS	3	INTRO TO TECH THEATRE	3
FRESHMAN ENGLISH	3	FRESHMAN ENGLISH	<u>3</u>
FRESHMAN ORIENTATION**	<u>1</u>		17
	18		

SOPHOMORE YEAR

<u>FALL SEMESTER</u>		<u>SPRING SEMESTER</u>	
TECH PRODUCTION I	3	TECH PRODUCTION II	3
MATHEMATICS I	3	MATHEMATICS II	3
BEGIN DIRECTING I	3	BEGIN DIRECTING II	3
THEATRE HISTORY I	3	THEATPE HISTORY II	3
INTRO TO TEACHING: SECONDARY SCHOOL	3	STAGE MAKE-UP/LAB	3
EDUC. PSYCHOLOGY: CHILD/ADOL.	<u>3</u>	SURVEY OF EXCEPT. CHILD	<u>3</u>
or	18		18
EDUC. PSYCHOLOGY: LEARNING			

Technical Production classes may be taken in either the Fall or Spring semester, however, one Technical Production class must be taken in the Freshman year, and one in the Sophomore year.

**REQUIRED FOR NEW ENTRANTS ONLY, HOWEVER, ALL OTHERS MUST SATISFY THIS CREDIT HOUR REQUIREMENT WITH AN ELECTIVE.

THEATRE EDUCATION

JUNIOR YEAR

FALL SEMESTER

BASIC STAGE LIGHTING	3
or	
BASIC STAGECRAFT	
or	
COSTUME FOR THEATRE	
CHILD. THEAT: HIST/ PHIL.	3
IMPROVEMENT OF READING IN SEC. SCHOOLS	3
INTRO TO MASS COMM.	3
COMPUTER IN THE ARTS	3
or	
COMPUTERS & SOCIETY LEC/LAB	
SOC FOUND URBAN ED.	<u>3</u>
	18

SPRING SEMESTER

INTRO TO MEDIA PROD	3
ED. TECH & COMPUTERS	3
COMPREHENSIVE SCIENCE ELECTIVE	3
CONTEMPORARY ISSUES/ TRENDS IN AMER. THEA.	3
IND. STUDY: DIRECT STUD IN THEAT. ED.	3
INTRO TO MUSIC	<u>3</u>
or	18
ART APPRECIATION	

SENIOR YEAR

FALL SEMESTER

INTRO TO MUSIC	3
or	
ART APPRECIATION	
PRINC. OF REASONING	3
or	
INTRO TO PHILOSOPHY	
CREATIVE DRAMA	3
SEM. IN THEATRE ADMIN.	3
METHODS/PRINCIPLES TEACHING DRAMA	3
ELECTIVE (COMMUNICA- TIONS OR HUMANITIES OR HISTORY	<u>3</u>
	18

SPRING SEMESTER

DIRECTED OBSERVATION	9
AND STUDENT TEACHING/ SECONDARY SCHOOLS	
APPROVED ELECTIVE	<u>3</u>
	12

Appendix F: Course Distribution for Institution K

Distribution of Courses in Cognate Areas for Institution K

Cognate Area	M	S	E	EL	Total
Acting	51	45	19	15	130
Musical Theatre	86	30	16	8	140
Theatre Education	75	16	40	6	140
Pre-Directing	63	47	18	6	134
Theatre Admin.	61	48	22	9	140
Children's Theatre	12	ND	ND	ND	ND

**M=Major Courses, S=Secondary Theatre Courses, E=Education
Courses, EL= Elective Courses, ND=No Available Data,
Total=Credit Hours Required for Graduation.**

Appendix G: Core Courses for Institution P

Theatre Core Courses for Institution P

Course	Hrs
Play Production Performance	16
(8 sections to be taken in four years)	
Introduction to Theatre	2
Acting I	3
Stage Movement	3
Acting II	3
Stage Craft	3
History of Theatre I	3
History of Theatre II	3
Play Analysis	3
Experimental Theatre in the 20th Century	3
History of Costumes	2
Stage Lighting	3
Stage Make-Up	3
Play Directing	3
Senior Seminar I	2
Senior Seminar II	2
Playwriting	2
Community Theatre	3
Stage Management	3

Modern Drama	3
Children's Theatre	3
Acting II	3
Playwriting II	3
<u>Scene Workshop</u>	<u>3</u>
	72

CURRICULAR VITA

KING DAVID GODWIN

PERSONAL DATA

Area Coordinator/Assistant Professor (Presently on leave)
School of Liberal and Fine Arts
Department of Speech and Drama
Pine Bluff, Arkansas 71601
Telephone: (501) 543-8431

Married, three children

Home Address
#4 Avalon
Pine Bluff, Arkansas 71601
Telephone: (501) 585-6557

Local Address
1200 Synder La. #1000 F
Blacksburg, Virginia 24060

EDUCATION

Virginia Poly Technical Institute and State University, 1993-Present. Area: Curriculum and Instruction/Theatre Education, PH.D. (expected May 1995).

University of Arkansas at Little Rock, 1992. (Special Student - ED.D. Program). Area: Administration In Higher Education.

Grambling State University, Grambling, Louisiana, 1990. Area: Education Administration.

Bowie State College, Bowie, Maryland, 1981. M.Ed., Area: Theatre and Speech Arts, Secondary Education.

South Carolina State College, Orangeburg, South Carolina, 1974. B.A., Area: Theatre and Speech Arts.

EXPERIENCE

Supervisor/Graduate Assistant, Virginia Tech, School of Education/Curriculum and Design. Duties: Supervise and visit student teachers on the field. Student teachers are English and Theatre majors.

Guest Director, North Carolina A&T State University, Greensboro, North Carolina, Director of Spring Musical "Ain't Misbehavin", Spring 1994.

Area Coordinator/Instructor/Costume Design/Designer, of Speech & Drama, University of Arkansas at Pine Bluff, Pine Bluff, Arkansas. Duties: Taught courses in Oral Communication, Black Drama, Creative and Children's Theatre, Costume History and Design. Assisted in administrative duties, and executed costumes for major productions, directed for the main stage. 1984-Present.

Instructor, Speech and Drama, Voorhees College, Denmark, South Carolina. Duties: Taught courses in Fundamentals of Speech, Theatre, and Oral Interpretation. Director of the Voorhees College Players and Director of College pageants. 1981-1983.

Costume/Instructor, Department of Fine and Performing Arts, Bowie State College, Bowie, Maryland. Duties: Design and construct costumes for four (4) major productions: Taught courses in Play Analysis, Costume Construction, Oral Communication, Introduction to the Theatre, Small Group Discussion, Inter-Personal Communication, Oral Interpretation, and Directed the Gospel Choir.

Instructor, Fine Arts Department, West Hardeville High School, Hardeville, South Carolina. Duties: Taught courses in sophomore English, survey courses in Theatre arts, directed high school chorus. 1978-1979.

Instructor of Fine Arts, Lake City Elementary II, Lake City, South Carolina. Duties: Taught Music and Language Arts. 1976-1978.

Instructor, Communications Department, Williamsburg Technical College, Kingstree, South Carolina. Duties: Taught courses in English, Technical Report Writing, and Directed College Pageants.

THEATRICAL/DIRECTION EXPERIENCE

<u>Plays/Pageants</u>	<u>Location</u>
-An Overpraised Season	South Carolina State College
-Heidi (Children Theatre)	South Carolina State College
-Miss Williamsburg Technical College Pageant	Kingstree, South Carolina
-Cinderella (Children Theatre)	Lake City Elementary II, Lake City, South Carolina
-Voices of America (Compiled Script)	Lake City Elementary II, Lake City, South Carolina
-Tell Pharaoh	St. James A.M.E. Church, Lake City; Voorhees College, Denmark, South Carolina and University of Arkansas at Pine Bluff, Pine Bluff, Arkansas
-Jerico-Jim Crow	Bowie State College, Bowie, Maryland; Voorhees College, Denmark, South Carolina and Hopewell Baptist Church, Carbondale, Illinois.
-God's Trombones	Voorhees College, Denmark, SC
-Amen Corner	Voorhees College, Denmark, SC and University of Arkansas at Pine Bluff
-Michael A. King	Voorhees College, Denmark, SC
-Purlie	Voorhees College, Denmark, SC
-Bull In A China Shop	Voorhees College, Denmark, SC
-To Be Young, Gifted and Black	Voorhees College, Denmark, SC and University of Arkansas at Pine Bluff
-The Me Nobody Knows	Voorhees College, Denmark, SC
-Splendor In The Grass	University of Arkansas at Pine Bluff
-A Raisin In The Sun	University of Arkansas at Pine Bluff
-Aladdin's Lamp	University of Arkansas at Pine Bluff

Theatrical/Directing Experience Continued:

<u>Play/Pageant</u>	<u>Location</u>
-Tell Pharaoh	University of Arkansas at Pine Bluff
-Miss UAPB Coronation (1984-1989)	University of Arkansas at Pine Bluff
-The Little Blue Angel (1987)	University of Arkansas at Pine Bluff
-The Little Sweet-Heart Pageant (1987, 1988)	
-Tambourines to Glory	University of Arkansas at Pine Bluff
-Bubbling Brown Sugar (1987)	Port City Players, Pine Bluff
-Black Collage (Tour 1988)	University of Arkansas at Pine Bluff
-Marriage-Go-Round (1988)	University of Arkansas at Pine Bluff
-The Colored Museum (1989)	University of Arkansas at Pine Bluff
-Dream Girls (1988)	University of Arkansas at Pine Bluff
-The Wiz (1990)	University of Arkansas at Pine Bluff
-The Sty Of The Blind Pig (1989)	University of Arkansas at Pine Bluff
-Four Colored Girls (1988)	University of Arkansas at Pine Bluff
-Fences (1991)	University of Arkansas at Pine Bluff
-Othello (1991)	University of Arkansas at Pine Bluff
-The Mighty Gents (1991)	University of Arkansas at Pine Bluff
-Death Trap (1992)	University of Arkansas at Pine Bluff
-Joe Turner's Come and Gone (1992)	University of Arkansas at Pine Bluff
-Ain't Misbehavin' (1994)	North Carolina A&T State University, Greensboro, NC

ACTING EXPERIENCE

<u>Play</u>	<u>Role</u>	<u>Location</u>
Antigone	The Messenger	South Carolina State College
The Crucible	Giles	South Carolina State College
Jerico-Jim Crow	Old Man	South Carolina State College
Voices	Speaker IV	South Carolina State College
Purlie	Purlie V. Johnson	University of South Carolina
The Huzzy	Driver	Bowie State College
Alladin	Zampanio	Bowie State College
Tell Pharaoh	Mr. Black	Bowie State College
Oedipus	Tireaseas	Bowie State College
Bleeding Hearts	Parson	Bowie State College
Hello Dolly	Rudy	southeast Arkansas Art Center
The Shadow Box	Brian	University of Arkansas at Pine Bluff
Medea	Tutor	University of Arkansas at Pine Bluff

COSTUMING EXPERIENCE

Designed and executed costuming for the following:

The Clock	Stubborn Lady	Charlie Brown
Black Girl	Wiley And The Hary Man	Oedipus
Antigone	Dunbar In Retrospect	The Wiz
Salavation	The Little Blue Angel	Alladin's Lamp
Suddenly Last Summer	Tobacco Road	Arsenic And Old Lace

PROFESSIONAL MEMBERSHIPS

Theta Alpha Phi Honor Society
National Association of Dramatic and Speech Arts
Arkansas Theatre Association
Prince Hall Masons
Alpha Psi Omega Fraternity
Phi Beta Sigma Fraternity
Association of Theatre in Higher Education

AWARDS

1993	National Council for Marketing and Public Relations International Ambassador Invitee
1993	C-Span Seminar for Professors
1993	John F. Kennedy Center of Performing Arts - Directing Fellow Symposium Recipient, Washington, D.C.
1990-91	Who's Who in Entertainment
1990	Featured Article in Pine Bluff Commercial on October 22, 1990 - Outstanding Educator
1989	Appreciation of Service, Alpha Kappa Alpha Sorority, University of Arkansas at Pine Bluff
1989	Outstanding Educators of America
1983-84	Dean's Fellowship, Department of Speech/Theatre, Ph. D. Program, Southern Illinois University, Carbondale, IL.
1985	Appreciation of Service, University of Arkansas at Pine Bluff
1982	Community Service Award, Kappa Alpha Psi Fraternity, Voorhees College
1979	Outstanding Young Men of America
1974	Directorial Award, South Carolina State College
1974	Costume Excellence, South Carolina State College
1973	Acting Excellence, South Carolina State College
1973	Outstanding Service (Theatre), South Carolina State College
1972-74	Lettering Thespian, South Carolina State College
1971-74	Four Year Service Award, South Carolina State College
1971	Best Actor (Experimental Theatre), South Carolina State College