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AFFIRMATIVE ACTS: THE NEED FOR AMERICAN BLACK
THEATRE IN THE CLASSROOM

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Theatre Arts

by
Angela Batrice Brooks-Van Niel

June 2010

AFFIRMATIVE ACTS: THE NEED FOR AMERICAN BLACK
THEATRE IN THE CLASSROOM

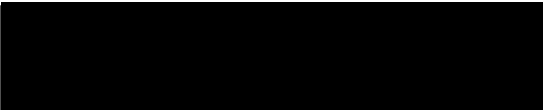
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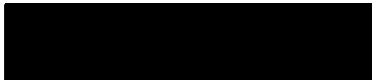
June 2010

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6/09/10
Date



Kathryn Eryn



Steven Morris

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ABSTRACT

Acknowledging the Black American experience and its relevant contributions in art, history, science, and literature should be an imperative to our growth as American and world citizens. Facilitating a redesign in California's current elementary and secondary content frameworks and curricula will foster positive self image and cultural awareness for underrepresented and disengaged students, as well as embed the rich tapestry of Black American culture in our populace.

This thesis suggests that by establishing governmental or privately funded community-based outreach programs operated by local artists--who will create original theatrical works as a means to bridge the gap between the issues prevalent in any specific community and the more traditional subject matter habitually taught in local public schools--a more comprehensive educational experience can be gained through the application of Theatre-In-Education (TIE) techniques.

My research methodology includes the gathering of statistical data from various governmental and private agencies; interviews and testimonies from contemporary scholars of American Theatre and American Black Theatre;

and, articles from reputable scholarly journals, websites, and other published works.

My findings reveal a prolonged and severe absence of Federal and local funding for Black Theatre education and Black Theatres as a whole, as well as highlight a lack of functioning outreach programs--particularly those relevant to the Black American experience.

My goal is to educate the "whole child" with the "whole truth." My proposed plan is universal in its format, with a footprint that can be adapted easily to fit any particular community's socioeconomic, ethnic, and cultural background.

DEDICATION

To Pieter and Jonathan

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CHAPTER ONE

WHAT IS AMERICAN BLACK THEATRE?

Statement of the Problem

Despite the implementation of agendas, studies, and events that have attempted to change societal behaviors-- such as color-blind casting, multicultural studies, Affirmative Action (Civil Rights Act 1964), as well as the induction of Barak Obama to the Oval Office, a post-racial American society has not taken hold with any lasting measure; our "American Theatre" stages and information taught on elementary-secondary levels mirror that reflection.

According to past U.S. Census years, Black/African Americans (habitually reported as one race) have remained as approximately 12% of the United States population for the last several decades. American Black Theatre not only has reflected the tensions and difficulties of African Americans in the context of American cultural and artistic customs, but also has explored the isolation and multiple personas Black Americans have suffered and expressed.

Lack of exposure to Black Theatre cheats the American cultural quilt out of an essential piece. One might easily conclude that a continual lack of interest in Black History and Culture evident in the classrooms of elementary, secondary, and higher education has been a natural, if unfortunate, result.

Purpose of Study

The reason for this thesis is to reveal that racial inequality in American Theatre is still in existence; that while our country has gained some level of integration, several societal and artistic echelons evidence a remaining tendency towards discrimination--a separatist sense of culture that unfortunately informs elementary and secondary classrooms all across the United States as well as still exists in the general arts. This thesis also provides a possible and realistic win-win solution to this habitual lack of Black Theatre and experience within American society and conscience, all the while establishing cultural and community pride for all.

Other Scholarly Works

Unlike the times of the Harlem Renaissance of the twenties, thirties, and forties and the Black Arts Movements of the sixties and seventies (the New Harlem Renaissance) when several large and influential voices were writing as activists at the forefront of the movements, today's Black American experience sadly lacks such a group of individuals who can stand out as leaders, agents of change, and exemplars of social and artistic conscience.

Although a few contemporary, even present day, scholarly writers are scribing articles that address the subject matter of Black Theatre experience head on, the ultimate expressions seem to lack realistic answers or solutions to the lack of presence and identity Black Theatre still suffers within American Theatre.

Artists and scholars such as City College of New York English professor James V. Hatch, who wrote the compelling article, "Here Comes Everybody: Scholarship and Black Theatre History," work to provide a brief historical look at the evolution of Black Theatre in America. Hatch tracks the absence and lack of acknowledgement given to Black performers and writers

from the late 18th century to the late 1980s; moreover, he addresses the lack of modern day black authors in American literary and Theatre anthologies; a dilemma that we still face today in 2010.

Hatch calls on black graduate students to take up the fight and to become fully educated not only in "ethnic" theatre history, but also in "all" theatre histories, so not to be pigeon-holed in their professional careers and to ensure that they can give their students a full overview of "American Theatre". Implicit in his call to action is the fact that the change needs to come from the present "within."

Outside of urban settings, African or Black Studies and Black American Theatre history classes have virtually disappeared from education. The study of American Black Theatre has been relegated to the traditional history and introduction courses in higher education, to the general drama courses in secondary schools, and to and even less than casual reference in the elementary school experience. In fact, elementary and secondary schools essentially make no reference to Black Theatre artists at all, since arts programs tend to be part of the general curricula (English, History, etc.); some higher education

ethnically oriented arts programs or courses appear to have been watered down and blended into the general coursework and the discipline of theatre with only casual attention given.

In 2003, Stanley R. Coleman, a doctoral candidate at Louisiana State University, wrote his dissertation entitled, "Dashiki Project Theatre: Black Identity and Beyond." He briefly addresses the difficulty of defining so-called black identity, and he also comments about the lack of presence of Black artists in American Theatre. The primary focus of his scholarship is New Orleans' Dashiki Project Theatre (DPT), which was established in the 1960s by Dillard University professor, Theodore Gilliam.

Coleman solely traces the DPT's history and its role during the Black Arts Movement period (1960-1970s), and his work serves as a specific example of the isolation and alienation still present in attempts of blacks to share a predominate role in American Theatre.

Both of these scholars address the need for Black Theatre through historically general terms by Hatch, as well as theatrically specific components from Coleman.

This thesis expands and further identifies the need to attend to this issue by examining and applying extensive statistical data, looking at local schools and regional theatres, and identifying local per capita ratios of commitment to Black Theatre. This study also proposes a possible solution to the racial crisis within American Theatre, one that must be addressed.

Not Like the Others

Inspired by the continual lack of Black presence throughout American History, American Theatre, and the coordinated absence of the Black experience taught in today's elementary and secondary classrooms, I chose to write this thesis. My thesis will present some facts of the deficient government sponsorship and support of Black Theatre companies, as well as the constant disdain of the two largest theatre syndicates in American Theatre--the Theatre Communications Group and the League of Regional Theatres. Also reported are some statistical facts which show where the Black experience place is in today's curriculum and elementary to secondary education throughout California. I will use my one act play, "Martyr Interrupted," as an example of how Black Theatre

can be used to teach subject matters outside the box, but within the stringent statewide curriculum frameworks.

In conclusion, this thesis suggests a possible and profitable proposition of establishing cultural academies statewide that will instill communal pride, spread cultural knowledge, increase property values, and give artists a place to hone their skills and tell their and their communities' stories. Today's elementary and secondary teachers are desperate to have students pass a test; with the help and support of community artists who can go beyond the textbook and ensure that the whole truth is taught, and with a collaborative approach that emphasizes educating the whole child with a complete history, the passing of tests can include the kind of content learning that makes students understand what real America is. It can all start with Black Theatre taking center stage in the secondary curriculum.

Definition of Terms

According to Dartmouth's emeritus professor, Errol Hill, in his book, The Theatre of Black America:

Theatre is both an art and an industry; an expression of culture and a source of

livelihood for artisans; a medium of
instruction and purveyor of entertainment. (1)

Born out of the Pan-Africanism Movement, W.E.B. DuBois had a more black nationalist approach to Theatre: he believed and created "unities" for American Black Theatre that it should be "about us", "by us", "for us", and "near us."

In today's America, American Black Theatre continues to work to realize a combination of all these components and much more. According to Stanford's Hoover Institute fellow Shelby Steele, in an article entitled, "Notes on Ritual in the New Black Theatre," art is regarded as, a Western concept of art for art's sake--in the ritual aspect, art must be functional; it must serve an end beyond itself. (31)

Black Theatre in America is more than an art form; it has a purpose, a responsibility to serve, to facilitate social and cultural reform within the Black community and the American experience as a whole.

In Nellie McCaslin's book Creative Drama in the Classroom and Beyond, Theatre-In-Education (T.I.E) or Drama-In-Education (D.I.E), one notes a theory (developed in Britain in the 1960s by Dorothy Heathcote) defined as

Theatre that differs from traditional children's theatre; because of its use of curricular material or social problems as its themes. (12)

According to the California Department of Education's web site, Theatre-In-Education or Drama-In-Education (TIE or DIE), is defined as a "program that utilizes dramatic concepts in teaching other subject matter." Clearly, theatre must serve as an active facilitator and teaching foundation for Black American history and culture, not just American Black Theatre. Black Theatre has always positioned itself to do just that--whether by topic or theme, or by the prevalent exploration of black identity and black social themes through the consciousness and creative eye of the playwright persona.

McCaslin further expands on the result and reaction of what a T.I.E/D.I.E concept and play aspires to do:

1. To change an attitude or behavior;
2. To stimulate intellectual curiosity; and
3. To motivate the audience regarding a specific topic or issue. (327)

Much like the "edutainment" philosophy of the Pin Points Theatre in Washington, D.C., my thesis combines

the components of these separate studies clearly coordinate with the desired utilization of Black Theatre as an entertaining, historical, cultural, and topical teaching tool.

CHAPTER TWO

TEACHING THE TRUTH

Schools In Crisis

From our schools to local theatres, the lack of information about the black experience in America runs rampant. The government further shuns Blacks in the Arts with a prevalent lack of funding and constantly scant help facilitating permanent structure space for black artisans to be nurtured and developed.

As of today, most school children learn little or nothing regarding the contributions made by Blacks or any other people of color in their history/social study classrooms and textbooks. Hill and Hatch's A History of African American Theatre, although an old scholarship, still remains true with its underlying premise, when Hatch states that American Blacks have been so systemically omitted from the history books, that biography plays serve to recover, rectify and preserve our heroes. (448)

According to the recent California Department of Education (CDE) Standards and Frameworks, elementary and secondary students learn very little about America Black

Culture and History. In the fifth grade, students are taught the homogenized version about slavery, and by the eleventh grade they learn about the Civil Rights Movement, just learning the typical standards of Martin Luther King Jr. and Rosa Parks. Black History Month, much like theatre classes in most secondary education, has had its function deduced to the status of a club or an after-school gathering.

The CDE's website publishes a list of current literary works on its California Reading List (CRL). The list contains the other suggested literary works outside of the Prentice Hall Anthologies canon that are considered required reading materials for kindergarten-high schools students. The CRL identifies 240 work of literature of which only 20 works were by black writers. Out of the 240 literary works, only 27 were plays by the usual dead white men: Sophocles' Oedipus the King, Shakespeare's The Tempest, Romeo and Juliet, Twelfth Night, Othello, Midsummer Night's Dream, Macbeth, King Lear, Julius Caesar, and Hamlet, Ibsen's A Doll's House and Hedda Gabler, Shaw's Major Barbara, Ionesco's Rhinoceros, Albee's The American Dream and The Zoo Story, Pirandello's Six Characters in Search of an

Author, Williams' A Streetcar Named Desire and The Glass Menagerie, Miller's The Crucible, Fugard's Master Harold and the Boys Brecht's The Threepenny Opera, Beckett's Waiting for Godot, and Lorca's Blood Wedding to add a dash of Spanish flair. Out of the 27 plays, only three were by Black/African American playwrights: Nzoke Shange's For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf and August Wilson's Fences and Two Trains Running. (Appendix A)

In most California English or Literature secondary classrooms teachers use PRENTICE HALL LITERATURE Timeless Voices, Timeless Themes as their standard textbook. The series is currently available in several editions from Copper to Platinum, The American Experience, The British Tradition, and World Masterpiece. The American literary anthology series begins with Onondaga's "The Earth on Turtle's Back" (a 1700s Native American myth) and ends with the Arthur Miller's 1953 The Crucible.

Within the series of eight (8) literary anthologies serving as their arsenal, Prentice Hall selected to publish only nine (9) plays: Sophocles' Antigone, Shakespeare's Tragedy of Julius Caesar and Tragedy of Romeo and Juliet, Goodrich and Hackett's The Diary of

Anne Frank, Israel Horovitz's A Christmas Carol: Scrooge and Marley, Arthur Miller's The Crucible and Grandpa and the Statue, Foote's The Dancers, and Susan Nanus' The Phantom Tollbooth. Throughout the collection, Prentice Hall offers many black poets and short story writers-- Langston Hughes, Countee Cullen, Arna Bontemps, Jean Toomer, Gwendolyn Brooks, Alice Walker, and Colleen McElroy--but not one Black/African American playwright. At what point and time are our children and students supposed to learn about the richness of Black Culture and History if the subject is never taught?

Playing Fair

Money makes the world go around and Theatre is no exception. Even though in this day and age, the field of theatre, like many others, is suffering the threat of the redline as a result of our world's current economic crisis; nevertheless, the odds are stacked even more against the Black Theatre experience.

In spite of the good intentions of today's theatres with their occasional "Black Play," most institutions do not feature Black Theatre on a fulltime basis. They do not see the works by Black artists to be profitable and

are afraid that it might turn away or lose their audience and clientele base. Woodie King Jr., the founder of the New Federal Theatre in New York, attests to this monetary proclamation in his quote from Eugene Nesmith's article, "What's Color Got to do With It" where Nesmith quotes King:

When large grants are given to a number of large white regional theatres across the country to increase their audiences of people of color...these companies hire black directors or associate directors...and have that person direct the one black show a year to get black people to come to their theatres. It will bring in an audience, and break all types of records, but that black audience will not come back. Those theatres that continue with this practice, by mounting at least one black-themed show a year...the plays will be safe plays...These theatres are not going to threaten their subscribers, they are not going to do new plays or develop black plays that will leave that theatre and be done all over the country. (13)

Unfortunately, the fields of Education and Theatre both have had to change their outlooks and outcomes and think of the bottom line just as most businesses do. However, we must consider the effects of an all-business mind-frame on our clientele, the community, and the students. Maybe with the dismantling of the "No Child Left Behind" policy, we will have more practitioners in the classroom--not just facilitators and technocrats teaching to pass a test--who can help students to enjoy synapses learning and more comprehensive understanding.

Just the Facts

In the mist of Reaganomics and trickle down theories during the 1980s, the National Endowment for the Arts (NEA) eliminated its Expansion Arts Division (EAD). The EAD's sole purpose was to award funds to minority arts organizations--this serves as an example on a federal level and a major indicator regarding the lack of interest in supporting and preserving Black Theatre in America.

Within the last two years (2008-2010), under the Access to Artists Excellence I, the National Endowment for the Arts (NEA) has received federal funding and

disbursed or awarded roughly \$2.9 million each year to select theatres nationwide. Out of the 133 theatres receiving funding, only two (2) Black Theatre companies received funds for a mere grand total of \$50,000 in 2008. In 2009, out of 134 theatres, only four (4) black theatre companies: Junebug Productions Inc. in Louisiana, Penumbra Theatre Company in Minnesota, New Federal Theatre in New York, and The Providence Black Repertory Company in Rhode Island received funding totaling \$70,000; in 2010, out of 157 Theatres nationwide, only four (4) black theatres, the African-American Shakespeare Company and Cultural Odyssey in California, Junebug Productions Inc. in Louisiana, and Classical Theatre of Harlem in New York, received funding totaling \$70,000.

(Appendix C)

In 2010, less than a handful of black artistic directors have a position in any of the major American theatre houses. The League of Regional Theatres (LORT) has over 75 Theatres within its network serving under the motto of "Creating Excellence Coast to Coast". According to LORT's website, the criteria for its new members:

that the theatre be incorporated as a
non-profit I.R.S. approved organization; each

self-produced production must be rehearsed for a minimum of three weeks; the theatre must have a playing season of twelve weeks or more; and the theatre will operate under a LORT-Equity contract. Members theatres are placed into monetary categorized tiers from "A" (\$110,000 and more) to "D" (\$44,999.99 and below). Figures are based on weekly actual box office receipts averaged over the theatre's last three complete fiscal years.

During the LORT's 2008-2010 season, its members produced 557 theatrical performances, of which only 42 were black performance productions. Of these 42, 19 were musicals: Thomas "Fats" Waller (music) with Richard Maltby Jr. and Murray Horwitz's Ain't Misbehavin, Frank Higgins' Black Pearl Sings, Terrence McNally's Ragtime, Jeffrey Hatcher's Ella, and Jerry Leiber and Mike Stoller's Smokey Joe's Café. Majority of the legitimate theatrical works were: Lorraine Hansberry's A Raisin in the Sun, Tracey Scott Wilson's The Good Negro, Langston Hughes' Black Nativity, Nilaja Sun's No Child, Lydia Diamond's Stick Fly, and Radio Golf, Two Trains Running, Ma Rainey's Black Bottom, Joe Turner's Come and Gone, and

Fences authored by recently deceased playwright August Wilson. (Appendix D)

The theatre powerhouse conglomerate, Theatre Communications Group (TCG), with its hefty membership of over 474 theatres nationwide, states that they "Reflect the Diversity that characterizes American Theatre." TCG publishes on their website the following membership requirements:

a minimum operating expenses of \$50,000 in most recently completed fiscal year professional paid leadership; including at least one full-time paid professional director or manager; evidence of rigorous pursuit of theatrical form, as shown by artists' payroll activity of at least 15 weeks per year or by a minimum of 50 performances per year; a commitment to the rehearsal process which is demonstrated by at least 30 hours of rehearsal time for primary production activities; a minimum of one years' prior existence as a professional producing organization with continuity of operation; community vitality, as evidenced by local, state or national funding

sources, local media coverage and/or community awards or other recognition of the value of the theatre's work; diversification of funding sources, with no more than 50% of expenses covered by any single contributed income source; and payment to actors equivalent to the Equity minimum for the area or at least 20% of the theatre's annual budget dedicated to total artist compensation. With such stringent rules and requirements, it is easy to see why only 14 full-time Black Theatres are associated with the TCG organization. That's less than 3% of its total membership. Where's the diversity?

(Appendix E)

Back in 1968, The Drama Review ran a directory list of all the "Black Theatre Groups" nationwide, there were thirty-seven (37) total recorded. As of 2010, only seven (7) of those original theatre companies still exist in some capacity: Inner City Repertory Company in California, Free Southern Theatre, Inc. in Louisiana, Detroit Repertory Theatre in Michigan, Karamu in Ohio, Negro Ensemble Company, The New Heritage Repertory Theatre, and The New Lafayette Theatre in New York..

According to the Bridges Web Services website, out of the one hundred and fifty-four (154) Black Theatres currently operating nationwide, only seven (7) theatres received federal funding and support from the NEA during the years of 2008-2010. Out of the seven (7) only three (3) of the Black Theatres (African American Shakespeare Company and Cultural Odyssey in California, and Junebug Productions Inc. in Louisiana) belong to TCG and none belong to the LORT. The lack of support for Black Theatre in America is quite clear.

CHAPTER THREE

FUTURE PLAN OF ACTION

Time for a Revolution

Regardless of our country's financial difficulties and economic struggles, the arts continue to cry out for support, recognition, and respect. We need to stop turning a blind-eye to the misdirection and misuse of federal funds that were earmarked for arts support. We must utilize and apply the funds wisely to establish outreach and youth mentorship programs, all the while ensuring to make theatre physically and creatively accessible to all, especially in urban and economically depressed areas.

Flagship Academy 2010

Despite the boondoggling activities of the past, resources for funding still exists on federal, state, local, and private levels; someone just needs to follow through and apply for the money. I want to scribe a proposal to establish a cultural diverse fine arts academy, that will serve under the motto "Proudly Serving and Celebrating Our American Diversity." The Fine Arts Cultural Academy or Institute, will employ and train

50-100 theatrical artists that will serve the local community. Once designated as a not-for-profit organization per the IRS rules and regulations, the Institute will hopefully raise \$150,000-\$500,000 for operating costs, by applying for federal grants from NEA and the Department of Education, as well as seeking private donations from major corporations and foundations (Bill and Melinda Gates, Rockefeller and Carnegie), and donations from local businesses and private individuals. The flagship Academy/Institute offices and theatre will be centrally located in San Bernardino. It would serve the communities and public schools throughout the Inland Empire and San Bernardino County.

The first year will be used to train the artists, formulate a mission statement, discuss payment and fees arrangements under a not-for-profit organization; develop alliances with neighboring schools; and create scripts to correlate with curriculum and represent and investigate local cultural and demographic issues. By year two, the Academy/Institute will begin to branch out to other communities of Southern and Northern California. Also, as part of the Academy/Institute plan by the second year, those chosen for managerial positions must undergo

intensive business training that will teach them how to handle funds, hire experienced staff, and skillfully run day-to-day operations. All qualified artistic directors (managers) will undergo extensive training in various business courses: accounting, finance, business administration, management, and leadership, marketing, project management and grant proposal writing.

Once properly trained, the new artistic directors will be able to answer and deal with the following: how to be active in local schools, how to deal with marketing and fundraising; how to analyze and graph the prevalent audience base/clientele; how to define a season that features Black Theatre as well as local cultural issues without chasing mainstream audiences away; and, most importantly, how to generate income when shows are not being produced.

On a yearly basis, the Academy/Institute will hold a conference or symposium for all the artists state-wide to ensure that we are all still working towards the common goal of culturally educating the whole child, sharing scripts and experiences, and participate in holistic workshops to keep things fresh and new.

The Realty Drama

As an active member of the California Association of Realtors (CAR) and Department of Real Estate (DRE) (DRE/CAR 01705571), I have researched the latest national figures from the National Association of Realtors (NAR): for the past five years, California Residential and Commercial property values have plummeted to an all time low. Real properties throughout the Inland Empire are reported to be the lowest values in the state. Moreover, the national commercial property market is in constant deficit, with the number of vacant industrial and office properties at a high of 13%-18% nationwide. Many prime locations and abandoned properties through the Inland Empire could serve as a flagship to suit the Academy/Institute needs, for instance, the old Stater Brothers building on 40th Street and the old Big Lots building on Waterman Avenue.

So, why not allow the federal government to take over these abandoned or foreclosed properties and establish communal academies or community recreation centers: a greater purpose would be served. This is a feasible win-win solution, giving opportunities for community artists and groups to create and flourish in

theatre arts while increasing communal pride and raising property values rather than allowing another empty commercial space to sit dilapidated and unused.

Taking Aggressive Steps

Black American Theatre needs to develop new works that reflect, promote, and expose the surroundings, culture, and identity that create such a rich tapestry of contemporary Black American experience. This new 21st century black experience, while paralleling past black history in America in many ways, contains a modern sense of the black self as both an assimilated as well as distinctly unique persona. In order for Black Theatre to be revolutionary and cause social change in this new age, it needs to elevate its people, artisans, audience, and community.

In 1996, Lou Bellamy, the artistic director of Minnesota's only professional Black Theatre, the Penumbra Theatre Company, was quoted in a Eugene Nesmith American Theatre article entitled, "What's Race Got to Do With It?" on the subject of Black Theatre and the community. Bellamy stated that black artists need to exist as artists and creative leaders and educators who work

...inside the community doing professional work, being accessible to the people. We have a role to play within the community with our art. We are culture stabilizers; we ask hard questions; we are in and of the community. (12)

As "cultural stabilizers," we need to educate both sides of the brain to ensure synapses learning, to effectively teach not only the creative side, but also business acumen and logic. Thus, they will become the next artistic directors, theatre managers, chief executive operations and financial officers who can effectively forward our arts. Like the Chinese proverb "give a man a fish, he eats for a day; teach a man to fish, he eats for a lifetime," I want to create creative oceans of learning in which our communities and students can "fish." By using the same philosophy, our communities will develop the kind of leaders that can flourish and act as change agents--with skills that will last a lifetime and not go out like a canlight fading to black.

Educational Outreach

The California Department of Education's Visual and Performing Arts website identifies its central purpose as

a focus to provide experiences to help the students understand their world in ways that support and enhance their learning in other core subjects; furthermore, the arts can serve to convey knowledge and meaning not learned through the study of other subjects. The intent looks great on paper, but in actuality, with budget cuts throughout the State of California, many Theatre, Art and Music programs are vanishing from the daily curriculum of elementary and secondary schools. Once a viable creative tool craft of learning is downsized to a club or after-school activity.

Several local and federal government funded fine arts organizations exist today: California Arts Councils and The California Arts Project (TCAP) support arts in California. Although the CAC is throughout the state, it does not have an office serving the San Bernardino County area, which is the largest county in California; TCAP is a wonderful organization, but its primary purpose is professional development for elementary and secondary teachers, not educational outreach.

With the growth of school closures and more charter schools being established due to a history of poor public school performance, an educational quagmire of lack has

further mired and weakened already struggling educational models and institutions. If our schools will not pick up the slack to ensure we produce a well-rounded student, then it is the responsibility of the artist community to go into the schools as Artist-In-Schools (AIS) or Teaching Artists (TA), which are aspects of Theatre-In-Education (T.I.E). The Academy/Institute will establish several residential groups of Teaching Artists who will create, develop and produce new plays regarding the Black American experience with topics that can cover all areas of curriculum (History/Social Studies, English/Literature, etc.), as well as issue-oriented situations (drugs, gangs, rape, pregnancy, etc.) relevant to the students in the respective area schools. Important to this approach is its relevance to the communities served: the diversity of our local, state, and national fabric will be naturally represented as the programs progress with Latin Americans, Asian Americans, and Native Americans--as well as with our numerous immigrant cultures that have helped make our country and our history the rich melting pot that it is.

For example, my one-act play, "Martyr Interrupted", covers the lifetime of the controversial Civil Rights

leader Malcolm Little, aka Malik Malcolm X El Shabazz, a subject matter that was not and is not covered in today's elementary-high school classrooms. I recently ran this 35-40 minute play at El Camino College Compton Center in Compton, CA for two weeks during February and March, 2010. (Appendix E)

Initially, the play was geared towards children; however, I was pleasantly surprised with the positive feedback from college administrators, board members, English classes and people of all ages and races from the campus and surrounding communities. Everyone enjoyed and learned from the piece in diverse and interesting ways; some related to the acting and storyline, others related to the music, others gained real insight and personal growth.

The play was written to be performed in a theatre space or equivalent, although it can be adjusted and adapted to be toured to individual classrooms if a cafeteria or auditorium space is not available. The play was mounted and performed in a Band Room since the Campus Little Theatre was unavailable, and the space still served to house the art and the learning of the piece. This adaptable kind of work can bridge the present gaps

between our culture and the classroom curriculum in inexpensive and immediate ways.

The "Martyr Interrupted" Study Guide accompanies the play. It offers educators an overview of the play and all the historical and other viable information needed to enrich and fulfill their lesson plans. Within the study guide, a list of all CDE requirements under its Standards and Framework for which the play fulfills as well as suggested activities and puzzles can assist the teachers to test the student's aptitude and comprehension.

(Appendix F) If local residential Teaching Artist groups or AIS specialist existed in every community, we finally might just give our new learners the chance to succeed and gain a brighter and more comprehensive sense of self and cultural identity. Instilling pride and knowledge of one's heritage establishes a sturdy foundation for each and every child to flourish.

Implementing such a plan will benefit not only the child, students, adults, businesses, but also the community as a whole. Having positive places for people to come and express themselves and learn of Black culture as well as other cultures that may exist within the community will pull people together. This is the founding

step to real re-gentrification--upping community pride,
improving school performance, increasing property value,
and creating a more educated, sensitive, and productive
people who can function in our complex, multicultural,
and highly diverse new world society.

CHAPTER FOUR

CONCLUSION

Time to Act

Once we all can get over the pain from centuries in the making, we will be able to become "American Theatre Practitioners" respectful of our past, paying homage to our predecessors and nurturing the whole student with a comprehensive and realistic sense of truth and history. Without such a step forward, we are condemned to continue the same sense of isolation and alienation from the mainstream, with only a choice to completely assimilate and lose our innate history and black identity. We must not stay relegated to the positions and "assigned" stereotypical places that still inform mainstream experience when we attempt to assert a distinctly "Black" identity.

Some feel that being black in our contemporary American society must include a denial of our blackness, a careful watching of our manners and positions so as not to disturb mainstream American status quo thought. Yet, in order to understand our historical and African rooted identity, the American Black must find a way to come out

on the other side of our past "Affirmative Acts" without disregarding our informative history and culture.

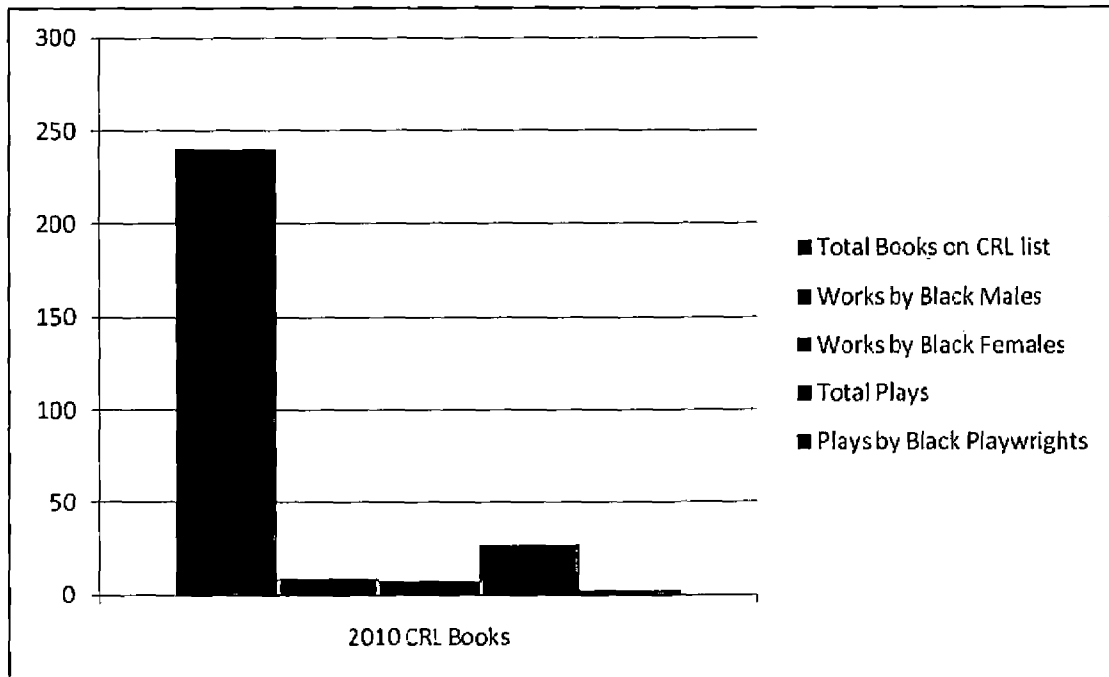
Perhaps in 2030, after a few decades of the Academy/Institute outreach philosophy growing nationwide, we as a people will evolve into a true post-racial society, one that exists in real life and not just on paper; then, we will be able to co-exist under the American Theatre umbrella. Although belonging to a larger entity, we can maintain the unique and meaningful forms and content of Black Theatre. Moreover, perhaps we will have learned, through the development of more contemporary and reflective Black Theatre works, that we can celebrate our profound and distinctive place in American Theatre and Culture as equal participants in the general theatre world. We must move forward and create the new forms that can represent and present who we are as past history and as present and future world theatre participants.

APPENDIX A
CALIFORNIA DEPARTMENT OF EDUCATION'S
2010 ELEMENTARY AND SECONDARY
CALIFORNIA READING LIST 1

CALIFORNIA DEPARTMENT OF EDUCATION'S

2010 ELEMENTARY AND SECONDARY

CALIFORNIA READING LIST 1



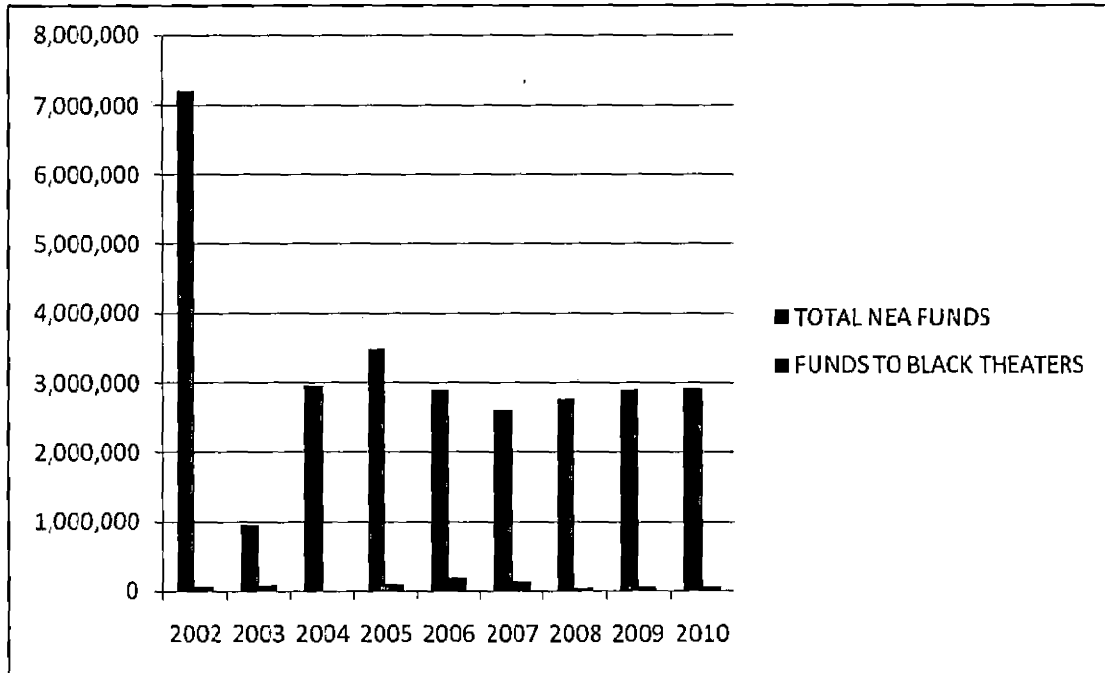
APPENDIX B
NATIONAL ENDOWMENT FOR THE ARTS:
ACCESS TO ARTISTIC EXCELLENCE I
TOTAL FUNDS DISBURSED
2002-2010

NATIONAL ENDOWMENT FOR THE ARTS:

ACCESS TO ARTISTIC EXCELLENCE I

TOTAL FUNDS DISBURSED

2002-2010



APPENDIX C
NATIONAL ENDOWMENT FOR THE ARTS:
ACCESS TO ARTISTIC EXCELLENCE I
NUMBER OF THEATRES NATIONWIDE
AWARDED GRANTS
2002-2010

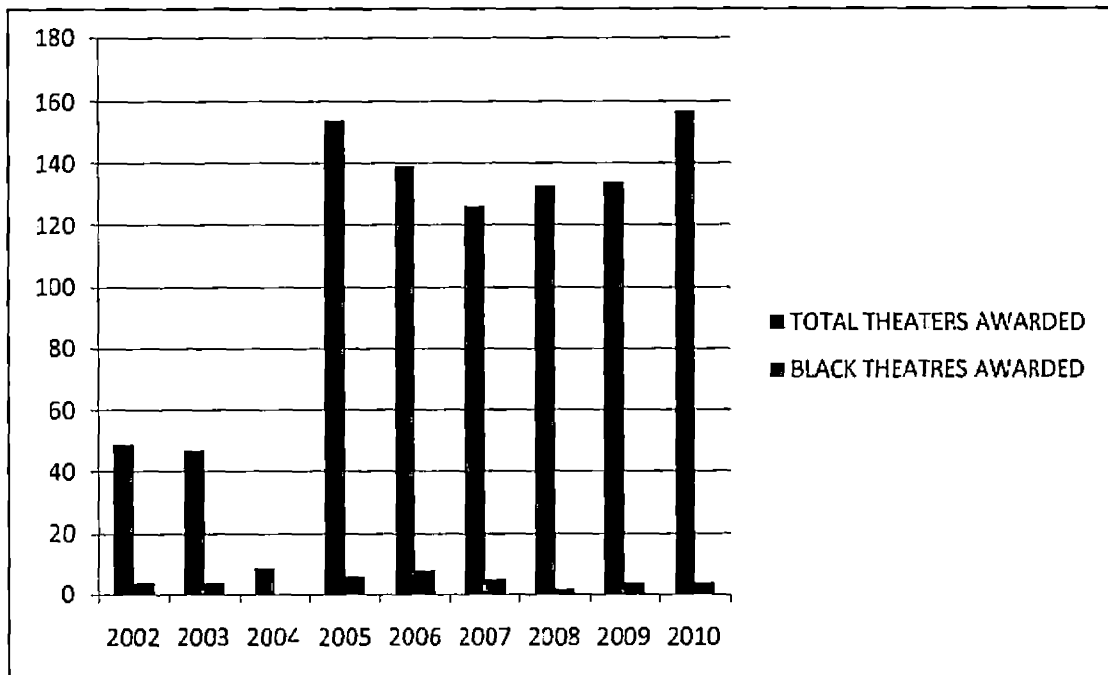
NATIONAL ENDOWMENT FOR THE ARTS:

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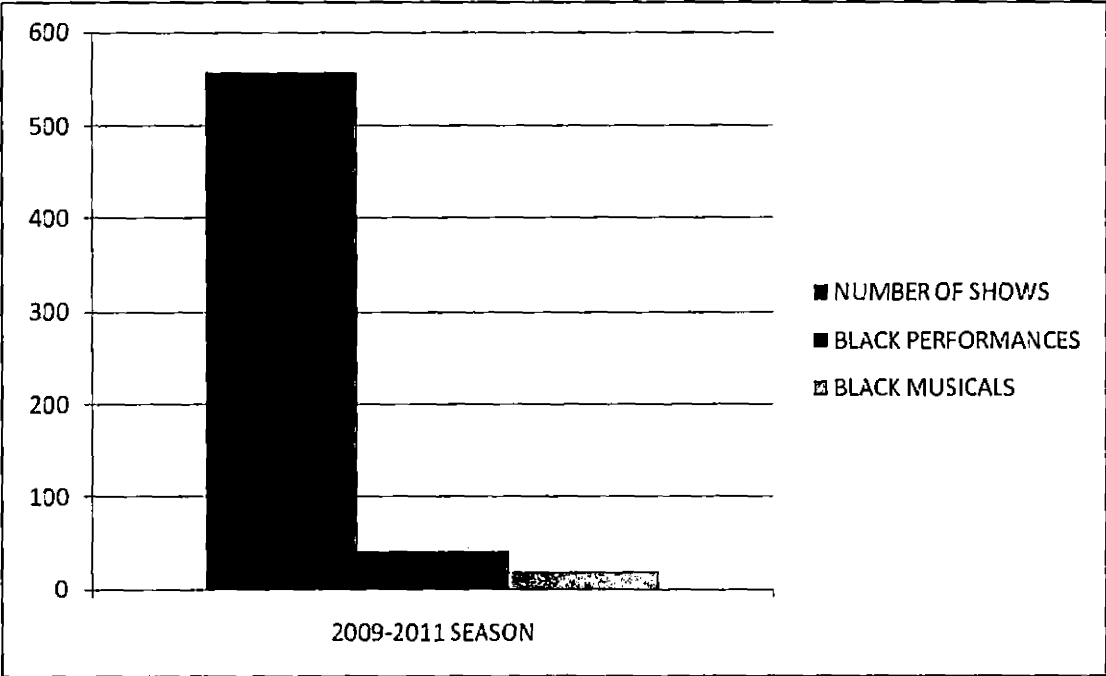


APPENDIX D
LEAGUE OF REGIONAL THEATRES
76 MEMBER THEATRE GROUPS
2009-2011 SEASON

LEAGUE OF REGIONAL THEATRES

76 MEMBER THEATRE GROUPS

2009-2011 SEASON

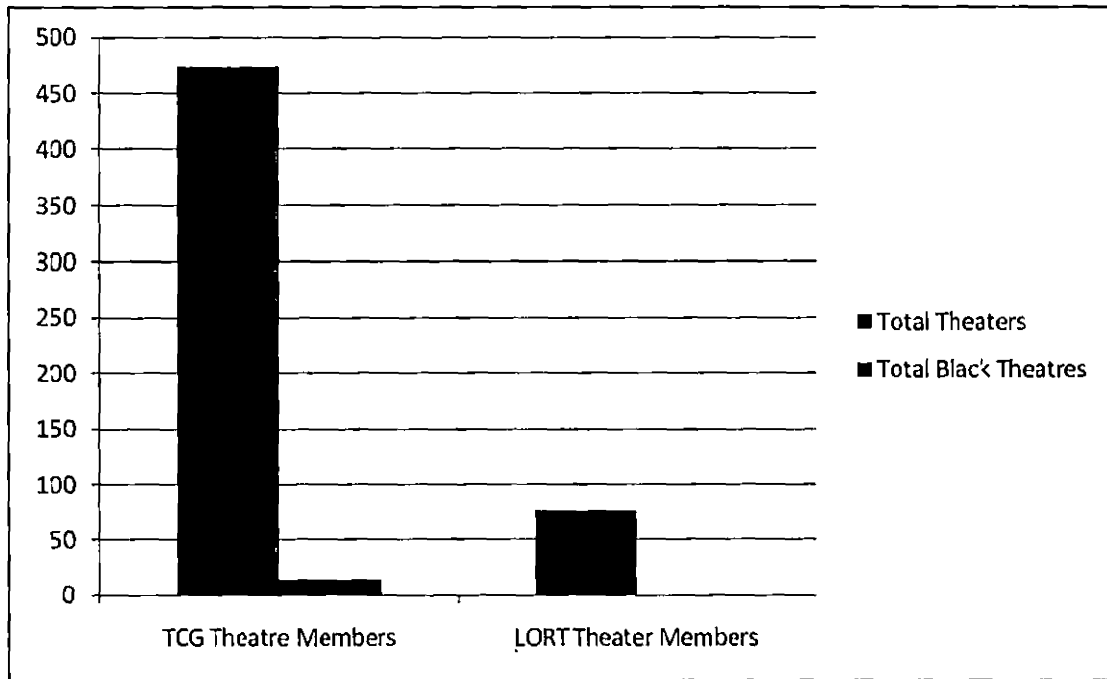


APPENDIX E
TOTAL MEMBERS OF THEATRE COMMUNICATIONS
GROUP AND LEAGUE OF REGIONAL THEATRES
VERSUS BLACK THEATRES MEMBERSHIP

TOTAL MEMBERS OF THEATRE COMMUNICATIONS

GROUP AND LEAGUE OF REGIONAL THEATRES

VERSUS BLACK THEATRES MEMBERSHIP



APPENDIX F

THE PLAY, "MARTYR INTERRUPTED:
MALCOLM LITTLE, THE MAN LEFT
IN THE SHADOWS"

Martyr Interrupted
Malcolm Little: The Man Left in the Shadows
By
Angela Brooks-Van Niel

Cast of Characters:

Malcolm Little (various ages) -- (Malcolm X/ El-Hajj Malik El-Shabazz) eldest mid 30's tall, slender

black male, dye red hair; (Detroit Red) 20's tall, slender black male
(dancer) dyed red long wavy hair (2) youngest between (8-13) slender
black male dyed red hair

Mrs. Little -- 30ish, black female

Children -- (2) black males various ages (8-10)

Wilifred -- 14 y/o little black male

Elijah -- young black male (11-13)

Social worker -- black woman 20ish

Intaker -- black man

Betty Shabazz X -- early 20's, black female

Malcolm "Shorty" Jarvis -- early 20's, black male (dancer)

Sophia -- early 20's blonde hair, blue eyes, white female (dancer)

Vickie -- early 20's blonde hair, blue eyes, white female (dancer)

Police -- (2) 30ish white male

John "Bimbi" Bembry -- 40ish black male

Hon. E. M. -- 40-50ish black male

Rashad -- 30ish black male

Followers -- (2) any ethnicity male any age

Gunmen -- (3) black males various ages

The Light -- 30-40ish female (soft, yet warm full-bodied voice)

Voices SFX (pre-recorded):

Doctor -- male

Nurse -- female

Mother -- female

Judge -- male

Malcolm X -- Variety of public domain speeches ("Chickens coming home to Roost" and "The Ballot or the Bullet")

Cantor -- male (call to prayer in Arabic)

Setting/Spectacle:

The time period is undefined and set in a void. The stage is gray, scarcely dressed. With the use of visual, sound and lighting effects the set transforms into various locations and time periods.

Storyline:

The play begins with Malcolm's untimely death and then to his mother having a difficult childbirth; the doctor is not confident about the baby's chances of survival. Sounds of the hospital increase and then stop, into total silence and the stage is once again black. A slight fog mists over the stage and a piercing bright white light grows in intensity, as the light shines on Malcolm (at age 10), who's in the fetal position, also scantily clad. The Light calls out to him, explains his situation about his troubled birth and asks him if he would like to continue with this life or wait for another. Malcolm is confused and seeks what the value of this life is, so The Light shows him several key excerpts of importance from Malcolm X's life, such as: the death of his father, his mother being placed in a mental asylum, his Detroit Red years, his incarceration, conversion to Black Muslim, the conflicts within the NOI, time at Hajj, and finally his death. At the end of the reenactments The Light poses the question again, would you like to be born into this existence? The young Malcolm gives his answer and the lights go out soft music and a warm orange glow starts and grows as the sounds of a newborn cries are heard.

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Act I, Scene i

Sam Cooke's A Change is Going to Come plays. A photo of the Audubon Ballroom dated Feb 21, 1965, appears on the backdrop, the lights slowly fade from black to warm bright light shining on a microphone stand

Rashad: Ladies and Gentlemen, Brother El-Hajj Malik El-Shabazz

Malcolm enters from UC to microphone; 3 cast members are in the audience front row

Malcolm: As-Salāmun `Alaykum

Audience: Salaykum Salaam.

Malcolm: Greetings my brothers and sisters, friends and enemies...

Gunman #1: Get your hands out of my pocket

Gunman#2 & #3: *(stands up and shoots Malcolm) (runs off center backstage)*

Loud shotgun and gun blasts SFX, the lights go from white to bright red wash/running blood. All exit UC

Act I, Scene ii

The red wash is still going, a photo of Omaha, Neb dated May 19, 1925, as an instrumental of God Bless the Child plays lightly throughout the scene. The screams and sounds of a woman trying to give birth, medical equipment sounds are heard, the doctor's voice is getting louder as we hear the woman cry out.

Mother (SFX): *(screaming in pain) Aaaawwwwwww!Wooo Wooo!*

Nurse (SFX): Doctor, her pressure is falling.

Doctor (SFX): What are her vitals?

Nurse (SFX): Temp is 101, her respiratory labored and pressure is 90/70 and dropping fast Doctor.

Doctor (SFX): The baby is in distress. Prep her for a difficult delivery.

Nurse (SFX): Yes, doctor.

Doctor (SFX): Now, Mrs. Little, you have to push. Mrs. Little stay with me. Push.

Nurse (SFX): Push! Mrs. Little, push!

Mother (SFX): *(Scream) Awwwwwwwwwwwwwwww.*

Act I, Scene iii

The stage suddenly goes to black. A mystical sound occurs. After a few seconds have a bright piercing white light shines from the east (like the rising sun) to the UL corner. With its brightness increasing you see a form of a young male dressed in tattered white clothes, his body in the fetal position slowly coming to life.

The Light: *(Voice coming from the east, in a soft, soothing voice.)*

Malcolm...Malcolm. Wake up, Malcolm. We have work to do.

Malcolm: *(slowly rising, hands raised over his face protecting him eyes from the light) (stretching and yawning)* Where, where am I? Where am I?

The Light: *(Lights lessening in intensity)* Malcolm, take a deep breath. You're safe.

Malcolm: *(lowering hands and crossing CS)* How'd you know my name?

The Light: *(little chuckle)* Oh Malcolm, I know you...I know *all* about you.

Malcolm: You do? Everything?

The Light: Yes, darling, everything.

Malcolm: How come?

The Light: How come what?

Malcolm: How'd come you know all about me?

The Light: I just do, Malcolm. (pause) Now we have a lot of work to do.

Malcolm: Work....work? Work on what?

The Light: Why on You, my child, on you.

Malcolm: On me? What are you talking about?

The Light: Well, you see there is a slight problem. And you have to make --

Malcolm: Problem? What problem?

The Light: Just a minor situation that we need to act on.

Malcolm: Can't we work on it later?

The Light: No, Unfortunately Malcolm, it cannot wait.

Malcolm: *(throwing a tantrum)* But, I just got heerrreeee.

The Light: I know...But, you can't *stay* here.

Malcolm: Why not? Don't you want... (*folding over in pain*) (*Slight shade of red light from bottom /up*) Oowww, what's happening to me?

The Light: Life. (*red light slowly fades, but not totally just focused in the corner*)

Malcolm: What... (*puzzled*) Life?

The Light: You have to make a choice, Malcolm. A decision.

Malcolm: Choice about what?

The Light: If you want to live.

Malcolm: If I wanna live? But, I am living. I'm alive.

The Light: Actually, not quite yet.

Malcolm: What you mean I'm not alive? I'm here and I...ooooooooowwww (*crouch over in pain*) and I feel...oooooooo!!! (*falls to the ground*)

The Light: I know sweetie. And I want to stop your pain.

Malcolm: (*still in agony*) (*red lights flood the stage*) Please, please make it stop! (*Malcolm moans*)

The Light: (*lights change from red to a warm yellow, Malcolm's pain subsides, he stops moaning; and the lights gradually fade back into the white spotlight*) There. Is that better?

Malcolm: (*slowly stands up, without any pain*) Whew! Much better thank you. (*checking out his body and slightly bewildered*)

The Light: Good. (*pause*) Now Malcolm, I need to have an answer.

Malcolm: (*scrunches shoulders*) I don't know. I really don't know. You choose.

The Light: No sweetie, I cannot do that. It has to be up to you.

Malcolm: Well, just tell me what to do. And, I'll do it.

The Light: Again, I cannot do that, this is your journey and only you can make this decision.

Malcolm: (*getting flustered*) How am I suppose to choose? (*red light slightly growing*) What, what ...I don't know what to do.... Help me! Can't you help me? Please.

The Light: I am. Alright now Malcolm, calm down. (*Malcolm calms down*) (*red light diminishes, back to slightly in the corner*) Take another deep breath.

Malcolm: Ok, that's better, but I still don't know what to do.

The Light: What if I show you a few moments of this life, would that help you to decide?

Malcolm: Yeah, yeah. That would help a lot.

The Light: OK, but Malcolm, afterwards I need an answer.

Malcolm: Hmmmm, ok. (*Malcolm sits on floor*)

The Light: Alright then, just sit back and observe. (*SL slowly fades to darkness and light rises on center stage*)

Act I, Scene iv -- Malcolm's Childhood

Photo of Lansing, Michigan dated 28 Sept. 1931. Basin St. Blues plays and the sounds of children jumping rope, then the lights come up and you see Malcolm at age (8-10)

Malcolm: 5- 4- 3- 2-1, ready or not here I come. (*looks around*) I see you Wilifred. (*runs after him, but he gets to safe spot*) (*Malcolm runs around, giggling and searching for the other kids, he tags a little brother while everyone else gets to safe*)

Wilifred: Ahhh man, it's not fair I always get caught (*he turns back and covers his eyes while the other kids scurry about and find hiding places*) I see you. Awww man I'm still it. (*he turns around and searches for the other children. Kids scurry around trying to get to safe and the little girl is it again. He starts counting again*). Ok, start hiding...5-4-3-2-1, ready or not here I come....

Elijah: (*enters*) Mrs. Little, Mrs. Little come quick.. (*A woman enters*)

Mrs. Little: What's with all the yelling. What's wrong Elijah?

Elijah: Hurry Mrs. Little, it's your husband; he's being chased by a gang of white men.

Mrs. Little: What? Oh Lord, was it the Black Legion? Where is he Elijah?

Elijah: He's headed towards the center of town ma'am. Hurry, com' on. I'll take you there. Hurry.

Mrs. Little: Oh Lord, Oh Lord, come now, come on children (*exit right*)

Malcolm: But momma we're playing (*follows stage right*) Wait for me momma.

Mrs. Little: Come Now!!! (*all exit*)

The sound of screeching brakes of the trolley car and it hitting something and the screams of the crowd and one lone scream

Mrs. Little: Noooooooooooo!

Stage goes dark, Photo of newspaper of Mr. Little's death and then lights LS

Act I, Scene v (*mystical sound*)

Malcolm: Daddy? Daddy? What happened?

The Light: He's gone Malcolm.

Malcolm: But, but why were those men chasing him?

The Light: Because he was a Negro. Some say he was making trouble for the white men in town by organizing other Negroes to supported Marcus Garvey's back to Africa movement. Malcolm, your father was a good man, just trying to do good things for his community...But that was a different time.

Malcolm: Oh, so what happens to my family?

The Light: Just watch and see... (*Lights fade and slowly go up DC*)

Act I, Scene vi (**Mother institutionalized**)

(Photo of Lansing, MI home 1939, Billie Holiday's Good Morning Heartache plays)

Mrs. Little: (*DC Mrs. Little holding on to her children*) No, no!...Not my babies!

Social Worker: Mrs. Little, we have had these discussions over and over again. Now we will have to place your children in foster care. There's nothing more to be done. Come with me little boy, right now.

Malcolm: Mama, mama, I don't wanna leave. (*grabs Malcolm*) Please mama, I don't want to go.

Mrs. Little: (*crosses over to DC and falls to knees*) I'm so sorry babies, mama is so sorry. Listen to me, listen. I want you all to protect one another and remember everything that your father and I taught you—And don't feed my children pork! Lord, give me strength. (*Gentleman enters*)

Intaker: It's time to leave Mrs. Little.

Mrs. Little: I tried to be a good mother, I really tried, I really tried. It's just so hard all alone.

Intaker: Yes, ma'am. You just need some rest. Now come along now.

Mrs. Little: Yes, yes. I need some rest. (*Both exit, ad lib off*) Some rest.

Picture of Kalamazoo Institution as music fades out. The set goes dark and the lights come up on the LS on Malcolm

Act I, Scene vii (The Light & Malcolm) *(mystical sounds)*

Malcolm: Mama! (pause) Mama. Is she going to be alright?

The Light: She's fine Malcolm; she will live a long life.

Malcolm: And my brothers and sisters, are they going to be okay?

The Light: Yes. Do you need to see more?

Malcolm: There's more?

The Light: Yes Malcolm, much more. Take a look.

Fade to black

Act I, Scene viii (Detroit Red Times)

Photo of a beautiful Mass. House dated 1946 and song Best Things in Life are Free plays

Malcolm climbs through a window

Malcolm: Woo weee, this place sure is nice. Come on slow poke.

Shorty: I'm coming, I'm coming *(climbs through window)*. Just gotta get my footing...wooooc.

Malcolm: Shorty, stop playing around and go get the girls.

Shorty: The girls...Alright, alrighty. *(X C and comes back with a girl under each arm)*

Sophia: Ooww, you boys are soooo bad!

Vickie: Yeah, whose place is this anyway?

Shorty: Oh, don't you girls fret about that, let's just have some fun. *(pull out a flask from his jacket pocket and shares it)* Look what I found.

Malcolm: Awww yeah. Hey Shorty find us some tunes so we can get this party started.

Sophia: I just love a good party.

Vickie: Yeah me too. *(Girls drink and giggle and start to dance together)*

Shorty finds record player and plays It Don't Mean a Thing If It Ain't Got That Swing. Both guys grab a girl and start to Lindy Hop. They are having such a great time and don't notice that the police have come into the house.

Police 1: *(turns off the music)* Just what the hell is going on here? Neighbor says he saw some niggers climbing through the window.

Sophia: We're having a party. Join us.

Malcolm: No, no, no Officer, we were just seeing these ladies home. Really we were ...

Shorty: Yeah Officer, we're just showing them home.

Police 2: Uh-huh. Well, this ain't their home. Did these boys hurt you ladies? (*Girl's nodding no*)

Malcolm: (*surprised*) What? Not their home. But we thought this was their house Officer, sir.

Shorty: Yes Officer, we were just trying to be gentlemen and see them home.

Police 1: You girls get on out of here and get on home. And don't let me catch you all slumming again.

(girls gather their stuff and exit center and blowing kisses to M&M)

Police 1: Obviously you boys need to be taught a good hard lesson.

Police 2: Yeah, we don't take kindly to niggers messing with our white women. (*Pulls out nightsticks and precedes to beat them and all exit UC*)

Fade to black on set and photo of Malcolm's mug shot,

Judge: Mr. Little, you have been found guilty of breaking and entering and you are hereby sentenced to 8-10 years in the Massachusetts State Prison. (*sound of gavel*)

A photo of the Massachusetts State Prison

Malcolm moves SR and a lighting design of bars fall on him to show he is in jail and the sound of a cell door closing

Bimbi: (*enters from UC to Malcolm's cell with some books*) Hey boy, whatcha in here for?

Malcolm: I ain't nobody's boy.

Bimbi: Oh, you one of those type of brothers.

Malcolm: Listen nigger, I told you I ain't no boy and I ain't your brother. Just get out of my face.

Bimbi: You like using the white man's words. With that attitude, you won't last too long in here. I'm John Bemby, but my friends call me Bimbi. I'm a good man to know, I can get you whatever you need.

Malcolm: Good for you, Bimbi. Now just leave me alone.

Bimbi: Lord Brother, what did you do to your hair? Is you trying to look like the white man? Ain't you happy the way God made you? Don't you know the black man has royal blood and is a direct descendent of kings. The Honorable Elijah Mohammad says that the black man....

Malcolm: --Listen old man, I don't want to hear none of your mumbo jumbo and I don't want whatever you're selling.

Bimbi: Okay, but here, I do think you do need this. (*Looks on cart for NOI booklet*)

Malcolm: I told you I don't want the wares you're hustling. I am just fine, just as I am.

Bimbi: So, you think you're fine? Huh, just give it a read. (*Finds booklet and places through the bars*) It may not be what you want, but it is what you need. (*exits UC*)

Malcolm: The Nation of Islam? (*sits down on stairs and starts to read the pamphlet and the light fade to black, Malcolm exits*)

Act I, Scene ix (The Light & Malcolm) (*mystical sounds*)

Malcolm: I go to jail?

The Light: Yes, for six years. But while you're there, you become a new man.

Malcolm: A new man?

The Light: Yes Malcolm, you find a purpose and change yourself and your life for the better.

Malcolm: Really?

The Light: Just watch.

Fade to black and photo of Hon. E.M house dated 1952 Chicago, Ill. Jazzy instrumental music plays

Act I, Scene x (NOI) Mtg w/ Hon. E.M/Betty/Finds Voice/Outcast

HEM: Brother Malcolm Little, you will forever be known as Malcolm X. By removing all ties to the evil blue-eyed devil and forsaken your slave name, you now exist within the Nation Of Islam.

Malcolm: Thank you Honorable Elijah Mohammed for all that you have done for me. For over five years I have studied your teachings and through them I have found my way and purpose in life.

HEM: You are a great servant brother Malcolm. You have truly proven yourself worthy. I want you to be our representative, my voice to the people of our Nation. You must establish mosques all over this country and spread our message of Black Pride.

You must educate our people about the evils of the white man. You have a heavy task, to convert young brothers and sisters to our ways. You will elevate our people even during this time of civil unrest. (*Looks hard at Malcolm*) I am entrusting this task to you. Can you handle it?

Malcolm: I am here to serve, Honorable Elijah Muhammad.

HEM: Ah very well then, All praises due to Allah.

Everyone: All praises due to Allah.

HEM: Well this has been a most pleasant meeting, we must celebrate with a drink. Betty, Betty, please bring us our tea! (*Betty enters from UC to RS*) This is Sister Betty Shabazz, Malcolm. Sister Betty, Malcolm X. (*Betty stumbles, Malcolm X to her*)

Malcolm: As-Salāmun `Alaykum Sister Betty, it is a pleasure to meet you.

Betty: Salaykum Salaam, brother Malcolm. (*serves tea*)

Fades to black and shines on LS.

Act I, Scene xi (The Light & Malcolm) (mystical sound)

Malcolm: She sure was pretty. Who is she?

The Light: She will be your wife. And with her you will become an even better man. You will make new discoveries and reshape your beliefs.

Malcolm: How do I do all that?

The Light: Just look.

Sounds of Malcolm speeches plays with Nina Simone's Sinner Man underneath. Different photos of Malcolm giving speeches dated 1952-1964(Malcolm is being silenced papers, then photos of papers regarding HEM having children out of wedlock and chickens coming home to roost).

Malcolm: How dare he tell me I cannot speak. I bring him Cassius Clay and increase his membership from hundreds to tens of thousands. And he silences me? (*paces*)

Rashad: (*sitting reading Muhammad Speaks paper*) He's the prophet Malcolm, and if you speak against him...

Malcolm: What Rashad? What will happen if I speak against the Honorable Elijah Mohammad?

Rashad: Something bad could happen brother Malcolm. Something really bad.

Malcolm: Is it my fault that they misquoted me? Yes, I referred to the President's assassination as the chickens coming home to roost, but I also said it in reference to

the murders of the little girls bombed in Birmingham, to Medgar Evers and to all the other countless Negroes killed by white hands in the name of hate.

Rashad: But Malcolm, he's our leader and we must do what he asks us--

Malcolm: He's no prophet, just a hypocrite who doesn't even practice what he preaches. How many of his indiscretions must we tolerate. I don't know who or what to believe anymore. But it sure as hell ain't him. (*exits UC*)

Rashad: Brother Malcolm, please don't do anything rash. Brother Malcolm!

Fades to black on the stage the sound of a fire bomb goes off and photos & papers of Malcolm's home fire bombing. The lights quickly shine SR

Act I, Scene xii (The Light & Malcolm) (*mystical sounds*)

Malcolm: What was that?

The Light: Someone fire bombed your house.

Malcolm: What? Why?

The Light: Because you dared to speak the truth.

Malcolm: But, Mama said to always speak the truth.

The Light: She was right. Some people just don't want to hear the truth.

Malcolm: Hmm...did I die?

The Light: No, Malcolm. You, your wife and daughters were fine.

Malcolm: Who did this?

The Light: A few members of the Nation of Islam.

Malcolm: But I thought we were on the same side. I'm all alone, what am I suppose to do now?

The Light: Let's take a look and see.

Act I, Scene xiii (Hajj) Goes to Grand Mosque

Photo of JFK airport. Airport sounds

Malcolm: I don't want to leave you and the girls, but I have to go on this pilgrimage, I have to find some truth in all of this.

Betty: I know. You were invited to the Grand Mosque, and you have to go. So, go Malcolm. Go and find the truth you seek my love. And we will be here waiting for you.

Malcolm: I love you Betty. *(to Rashad)* You keep my family safe, Rashad. *(kisses Betty and leaves UC)*

Rashad: With my life bother Malcolm. No harm will come to them. *(sound of plane take-off)*

Photo of plane in air and sounds of landing and Arabic music. The cantors call to prayer is playing in the background while Malcolm is in the middle of the Hajj with several other people of all races walking counter clock wise around the Kaaba (Black box) seven times.

Follower 1: As-salaam ‘Alaykum and welcome brother Malcolm.

Malcolm: Salaykum Salaam my brother. Do I know you?

Follower 1: No brother, but I know of you, we all know of you. I’m Latif from Cairo and this is my friend Evan from Canada. *(Shakes hands of both men)*

Follower 2: It is a pleasure to meet you sir. I have followed your plight in America, through the newspapers and television. I support and commend you on your selfless work.

Malcolm: You follow and support my plight? I mean thank you both every much. So, you’ve heard of me in you countries?

Follower 1: Yes, brother Malcolm. We know of the difficulties of the black man in your country. Please know your fellow Muslims walk with you. And know we are here today to assist you through your first pilgrimage.

Follower 2: This is my second and Latif’s third Hajj. It’s something special being here surrounded by your fellow brethren, all seeking the same thing...

Malcolm & Follower 2: The truth *(at the same time)*

Malcolm: For so long, I’ve looked for a place to belong and sought to develop my beliefs. But, I have spent so much time on hating and too much time, not getting to the core, to the truth of my beliefs and teachings.

Follower 1: *(Laughs)* And that is why we are all here--for clarity. *(Follower 1 & 2 continue to make their way around the Kaaba)*

Malcolm: *(XDC)* When I was born, my eyes were shut, waiting to be taught what to see. When I was in prison, I learned to believe. When I joined the Nation of Islam, I found the beginnings of faith. When I traveled to Mecca, my journey became a true path of understanding. My eyes are open. As I return home, I realize that I cannot, I

must not turn away from the truth. Just as there is One father to all men--then I am brother to all men. All praises due to Allah. *Malcolm falls to his knees and prays to the east. Set goes black*

Act I, Scene xiv (Final Speech @ the Audubon)

Photo of plane in air and sounds of plane landing and the sounds of a busy New York streets and Miles Davis' Toy plays .Betty enters while Malcolm is kneeling and removes his Arabic covering.

A photo of the Audubon Ballroom dated Feb 21, 1965 (back stage), appears on the backdrop, the lights slowly fade from black to warm bright light.

Malcolm: I feel like I have been gone a lifetime, Betty. Through my travels I have learned so much. *(cross UC looks out)* I just don't know how people are going to react to this, I don't know if they are ready to come with me down this new path--

Betty: *(crosses to Malcolm)* Malcolm, you have always been a good, honest man. You sought the truth and found it. How can you not share your newfound knowledge with your followers. They have been waiting, we all have been waiting. So what if the message differs from a year ago. You are a changed man, and we are a changing world. So, don't you hold back on us for a second. Few men would ever admit to being wrong, and even fewer men would do it publicly. Malcolm, Malcolm... You are my husband and I am proud and honored to be your wife. Know that I stand with you and that your people follow you not for your rhetoric but, for your honesty. Now get out there and do what you have pledged to do and tell them the truth.

Malcolm: I am one lucky man. This is a new beginning for us Betty, a new beginning for us all.

Rashad: *(from back stage)* Ladies and Gentlemen, Brother El-Hajj Malik El-Shabazz.

Malcolm enters UC to backstage Fade to Black, Betty exits

Act I, Scene xv (mystical sound)

Lights up to Malcolm USL

Malcolm: After all that, I finally find my way. And I inspire so many others too.

The Light: Yes, Malcolm, you do.

Malcolm: Hmmmm...

The Light: So Malcolm, have you made up your mind?

Malcolm: I think I have.

The Light: Are you sure?

Malcolm: Yes...yes, I am sure. I know what must be done.

Fade to black and we hear to sounds of the hospital. Show the photo of hospital again and the sounds of a baby cries fill the space as the SFX doctor plays...

Doctor: It's a boy. You have a fighter on your hands, Mrs. Little.

The lights gradually grow on CS, where the oldest Malcolm is standing

Mrs. Little: Yes, and he will do great things.

Lights fade to black while Sam Cooke's A Change Is Going to Come starts.

Cast members come out, take bow and full lights.

THE END

APPENDIX G
"MARTYR INTERRUPTED"
STUDY GUIDE



Martyr Interrupted

Malcolm Little: The Man Left In the Shadows

by Angela Brooks-Van Niel

STUDY GUIDE

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Martyr Interrupted

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Evaluation

Angela Brooks-Van Niel is an actor, choreographer, director, playwright and active theatre practitioner. She is currently a 2nd year graduate student at CSU San Bernardino completing her Master's Degree in Theatre Arts with an emphasis in Theatre for Youth. She has done several performances here at ECCCC (formerly Compton College) such as: *Lovers and Other Strangers*, *The Question*, *Beaches*, *Womanhood*, *Beneath the Eyes of God* and *Precious Lord*, just to name a few. She also taught theatre and dance (ballet & hip-hop) for several years at Compton College's Fine Arts Academy, a summer and after-school program that served the communities of Compton, Carson, Lynwood and North Long Beach, and provided young students a safe haven to explore and expand their creativity.

Educational Theatre: Going beyond the Textbook

I was inspired to write *Martyr Interrupted* after reading *The California and United States Educational Code Standards for History and Social Studies*. I was shocked by the lack of "real" American History that was taught to our children. Think back to when you were in grades K-12. What did you learn about African-American's in American History? Were the discussions regarding slavery seen as taboo? Were you taught the usual African-American "standards" such as: Crispus Attuck, Harriet Tubman, WEB Du Bois, George Washington Carver, MLK and Rosa Parks? Over 300 years in America and that's all we deem fit to teach our students and children. Why, in 2010, with all the contributions made by African-Americans that shaped this great Nation, are we still so timid to teach and speak the truth about the African-American's experience in early American History?

Why Malcolm X?

So, why not a play about Malcolm Little? What do we really know of the man that became Malcolm X? Very little if anything is ever taught about him in today's elementary or secondary classrooms. He is often portrayed as a militant or rebel trying to destroy the fabric of America, yet in all honesty he was far from that persona. Very few people have had to abandon their core beliefs and start anew, but he did--more than once. Although his transformation was cut short by his untimely death, his influence has spanned beyond his lifetime. In this day and age of job insecurity, furloughs and recessions, where people are having to reestablish and reinvent themselves just to survive...Malcolm Little found himself reborn over and over again as a matter of conscience and truth.

Malcolm's Timeline

- 1925 - On May 19th, Malcolm Little was born in Omaha, Nebraska to Earl & Louise Little, the 7th out of 10 children.
- 1931 - Malcolm's father, Earl Little, is killed by a streetcar
- 1939 - Malcolm's mother, Louise Little, is committed to the State Mental Hospital in Kalamazoo. Malcolm is placed in juvenile and various foster homes while attending Mason High School in Michigan
- 1940 - Moved to Boston with his older sister Ella
- 1941 - Worked at various menial jobs and at the New haven Railroad
- 1943 - Moves to Harlem, New York. He is deemed unfit by the draft board and starts a life of petty crime and starts his "Detroit Red" days.
- 1944 - 1st run in with the law in Boston and is sentenced to one year probation for larceny
- 1945 - Returns to Harlem
- 1946 - Convicted of larceny, B&E and carrying a weapon and sent to prison for an 8-10 year sentence at Charlestown Prison in Massachusetts.
- 1947 - Gets moved to Concord Reformatory on the request of his sister Ella. She talks to him about converting to Black Muslim group aka Nation of Islam.
- 1948 - 1951 - gets moved to Norfolk Prison Colony and utilizes there library to further his education and studies heavily about the Nation of Islam
- 1952 - He is released from prison. He meets with Elijah Muhammad in Chicago and dedicates himself to the Nation of Islam. Changes his name to Malcolm X
- 1953 - Becomes minister in Boston for Temple 11 for the Nation of Islam
- 1954 - Becomes minister in New York for Temple 7
- 1955 - Minister in Philadelphia for Temple 12
- 1955 - Rumors regarding Elijah Muhammad adultery start
- 1958 - Marries Betty Shabazz X
- 1959 - 1st daughter Attallah is born. As the ambassador of the Nation of Islam he travels the world.

- 1960 - Meets with Castro in Harlem. His 2nd daughter Qubilah is born.
- 1962 - Gets physical proof of Elijah Muhammad's adultery. His 3rd daughter Ilyasah is born.
- 1963 - Openly criticizes the March on Washington. He makes his "Chickens Come Home to Roost" speech and is suspended by Elijah Muhammad and is silenced for 90 days.
- 1964 - Meets and converts Cassius Clay. Leaves the NOI and starts the Muslim Mosque Inc. Starts his autobiography with Alex Haley. Meets with MLK Jr. for the 1st and last time for a few minutes. Makes his 1st trip to make his Hajj and embraces the true core of Islam and changes his name to Malik El-Shabazz. Comes back to the US with a new outlook and forms the Organization of Afro-American Unity. His fourth daughter, Gamilah, is born in December.
- 1965 - His house is firebombed. Seven days later on February 21st, at the Audubon Ballroom in New York, Malcolm is shot and killed by three NOI gunmen. Over 20,000 people attend his funeral at the Faith Temple Church of God & Christ. His twin daughters Malikah and Malaak, are born later that year.

CIVIL RIGHTS GROUPS

C.O.R.E - Congress of Racial Equality - an interracial organization founded in 1942. In the 1960's CORE members engaged in sit-in's and registered voters. They participated in the Freedom Rides, Freedom Summer and the Black Power Movement.

C.O.F.O – Council Of Federated Organization – Founded in 1961, the organization was made up of the following groups: SNCC, CORE, SCLC, and a number of smaller local groups. Their sole purpose was voter registration launched the freedom vote. In 1963 they held mock elections to prove that blacks wanted the vote. In 1964 they launched the Freedom Summer protests in Mississippi.

M.F.D.P – Mississippi Freedom Democratic Party – Founded in 1964 at a COFO convention to challenge the state's Democratic Party, which had denied blacks the opportunity to participate in the electoral process.

N.A.A.C.P – National Association for the Advancement of Colored People – Founded in 1909 by influential white people and Booker T. Washington and his supporters. W.E.B. Du Bois and Thurgood Marshall were members that helped turned the small organization into a litigation powerhouse. They handled the legal matters for the black community fighting segregation in education, voter registration and employment practices.

S.C.L.C – Southern Christian Leadership Conference – Founded in 1957 by Martin Luther King Jr. and other ministers that sought out to promote nonviolently against racial inequality and injustice. The SCLC is primarily known for their efforts to desegregate lunch counter with sit-in's and other public places.

S.N.C.C - Student Nonviolent Coordinating Committee – Founded in 1960 at Shaw University in North Carolina. With members such as Julian Bond and Stokely Carmichael the group organized student led sit-in's throughout North Carolina and eventually in the deep south. They registered thousands of southerners during Freedom Summer.

U.N.I.A - Universal Negro Improvement Association – Founded in the early 1920's by Marcus Garvey, a Jamaican immigrant and member of the New Negro movement. The UNIA aka Pan Africanism was the opposite of most other Civil Rights groups of its time, which asked blacks to integrate into white society. Garveyism promoted black pride by stressing that the black community be financially free of the white man and that blacks should establish their own states or even make the voyage Back to Africa if not physically, spiritually. He also called on his members to give up the Anglo-Saxon Christian views on God, Jesus and The Virgin Mary. The UNIA's philosophies can be found in the core values of other black pride religious organizations such as: the Nation of Islam and the Rastafarian.

A Few African-American Historical & Cultural Events

1920's

Negro National League is established

Shuffle Along 1st African American musical on Broadway

Bessie Coleman 1st African American pilot

Rosewood, Florida Massacre

Jean Toomer publishes *Cane*

Harlem Renaissance starts

Negro History Week is proposed

NAACP starts an anti-lynching campaign

1930's

The Scottsboro Boys' Trial begins

Study of Untreated Syphilis on Negro Males by Tuskegee Institute begins

NOI founder, Wallace D. Fard disappears

Jesse Owens wins four gold medals at the Summer Olympics in Berlin

Zora Neale Hurston writes *Their Eyes Were Watching God*

Marian Anderson sings in Washington D.C on the steps of the Lincoln Memorial

Billie Holiday sings *Strange Fruit* an anti-lynching protest song

1940's

Richard Wright writes *Native Son*

NAACP Defense Fund is established

The Tuskegee Airmen are established

Fair Employment Act

Dr. Charles Drew serves on the American Board of Surgery

Lena Horne and Katherine Dunham star in *Stormy Weather*

Ebony magazine is established

Jackie Robinson breaks the baseball color barrier with the Dodgers

Truman orders the end of segregation in the Armed Forces

1950's

Dr. Ralph Bunche wins the Nobel Peace Prize for his Arab States mediation for the U.N.

The color barrier is broken in the NBA

Supreme Court hears *Brown v. Board of Education*

James Baldwin writes *Go Tell It on the Mountain*

Marian Anderson performs at the New York Met

Emmett Till is murdered

Rosa Parks refuses to give up her bus seat

The Nat King Cole Show premieres

The Little Rock Nine attend Central High

Lorraine Hansberry's *A Raisin in the Sun* premieres on Broadway

1960's

Greensboro North Carolina sit-ins begin and spread throughout the country

Eisenhower signs The Civil Rights Act

Martin Luther King Jr. meets with Senator John F. Kennedy

Dr. King and others are arrested in Atlanta

Pres. Kennedy grants the Equal Employment Opportunity Commission

John Howard Griffin writes *Black Like Me*

Dr. King is jailed again and writes *Letters From a Birmingham Jail*

Bloody Sunday occurs on the Pettus Bridge in Selma, Alabama

From 1882-1968 approx. 4,800 Americans were lynched; 73% were African-American

The Educator's Corner
California Department of Education Standards and Frameworks
for grades: 5th and above

English-Language Arts Content Standards.

2.0 Writing Applications (Genres and Their Characteristics)

Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0. Using the writing strategies of grade two outlined in Writing Standard 1.0, students:

2.1 Write brief narratives based on their experiences:

- a. Move through a logical sequence of events.
- b. Describe the setting, characters, objects, and events in detail.

Listening and Speaking

1.0 Listening and Speaking Strategies

Students listen critically and respond appropriately to oral communication. They speak in a manner that guides the listener to understand important ideas by using proper phrasing, pitch, and modulation.

Comprehension

- 1.1 Determine the purpose or purposes of listening (e.g., to obtain information, to solve problems, for enjoyment).
- 1.2 Ask for clarification and explanation of stories and ideas.
- 1.3 Paraphrase information that has been shared orally by others.
- 1.4 Give and follow three- and four-step oral directions. Organization and Delivery of Oral Communication
- 1.5 Organize presentations to maintain a clear focus.
- 1.6 Speak clearly and at an appropriate pace for the type of communication (e.g., informal discussion, report to class).
- 1.7 Recount experiences in a logical sequence.
- 1.8 Retell stories, including characters, setting, and plot.

Historical and Social Sciences Content Standards.

Historical and Social Sciences Analysis Skills

The intellectual skills noted below are to be learned through, and applied to, the content standards for kindergarten through grade five. They are to be assessed only in conjunction with the content standards in kindergarten through grade five. In addition to the standards for kindergarten through grade five, students demonstrate the following intellectual, reasoning, reflection, and research skills:

Chronological and Spatial Thinking

1. Students place key events and people of the historical era they are studying in a chronological sequence and within a spatial context; they interpret time lines.
2. Students correctly apply terms related to time, including past, present, future, decade, century, and generation.
3. Students explain how the present is connected to the past, identifying both similarities and differences between the two, and how some things change over time and some things stay the same.

Visual and Performing Arts: Theatre Content Standards.

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

Development of the Vocabulary of Theatre

- 1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.

Comprehension and Analysis of the Elements of Theatre

- 1.2 Identify a character's objectives and motivations to explain that character's behavior.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Theatre

Students apply processes and skills in acting, directing, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

Development of Theatrical Skills

- 2.1 Demonstrate the emotional traits of a character through gesture
Creation/Invention in Theatre
- 2.2 Retell or improvise stories from classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.

Role and Cultural Significance of Theatre

- 3.1 Dramatize different cultural versions of similar stories from around

History of Theatre

- 3.2 Identify universal themes in stories and plays from different periods and places.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Theatre

- 4.1 Develop and apply appropriate criteria or rubrics for critiquing characterization, diction, pacing, gesture, and movement.
- 4.2 Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.

Derivation of Meaning from Works of Theatre

- 4.2 Describe students' responses to a work of theatre and explain what the playwright did to elicit those responses.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and Applications

- 5.1 Use problem-solving and cooperative skills to dramatize a story another content area, with emphasis on the five Ws.

Careers and Career-Related Skills

- 5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

Connections and Applications

- 5.1 Use theatrical skills to dramatize events and concepts from other as reenacting the signing of the Declaration of Independence in history–social science.

Careers and Career-Related Skills

- 5.2 Identify the roles and responsibilities of performing and technical artists in theatre, film, TV and electric media.

Writing Activities

Using the Theatrical Terms Provided have your students do the following activities:

- I. Have your students write a critique of the performance or a letter to one of the cast or crew.
- II. Have your students write about what they liked about the performance.
- III. Write which character they most related to and why.
- IV. What did they learn from this experience? Was this their 1st play? Will they attend Theatre again?
- V. If given the same choice that Malcolm Little was offered, what would they decide?
- VI. Is there a situation in your student's lives that they would do differently (ie, fighting with a friends or family)? How and what would they do to get a more positive result?
- VII. Who do your students consider to be a martyr? Why?
- VII. Have your students keep a weekly journal of local or federal news events and give an oral report at the end of the week.

Creative Drama Activities

- I. To ensure your students have made a true cognitive learning experience, have them act out parts of the play or part of a history/literary assignment. Allow them to use props and to perform in front of other students.
- II. Have students do tableaux of historical or literary events and have others in the class guess who or what event they are acting out.

Day of Absence

What if there were no black people?

Could you live without the following items:

The Oil Dripping Cup (for train lubrication), Ironing Board, Train to Station Communication, Light Bulb, Refrigerator, Shoe Making Machine, Sprinkler System, Heating Furnace, Gas Mask, Automatic Stop Signal (traffic light), Air Conditioner, Pencil Sharpener, Elevator, Clothes Dryer, The Hide-A-Way bed, Comb, Automatic Gear Shift, Super Charge System for internal combustion engines, Electronic Device to control guided missiles, Blood Bank, The Supersoaker and much more.

Think of an item that you use every day, research who invented it, and do a show and tell regarding your findings.

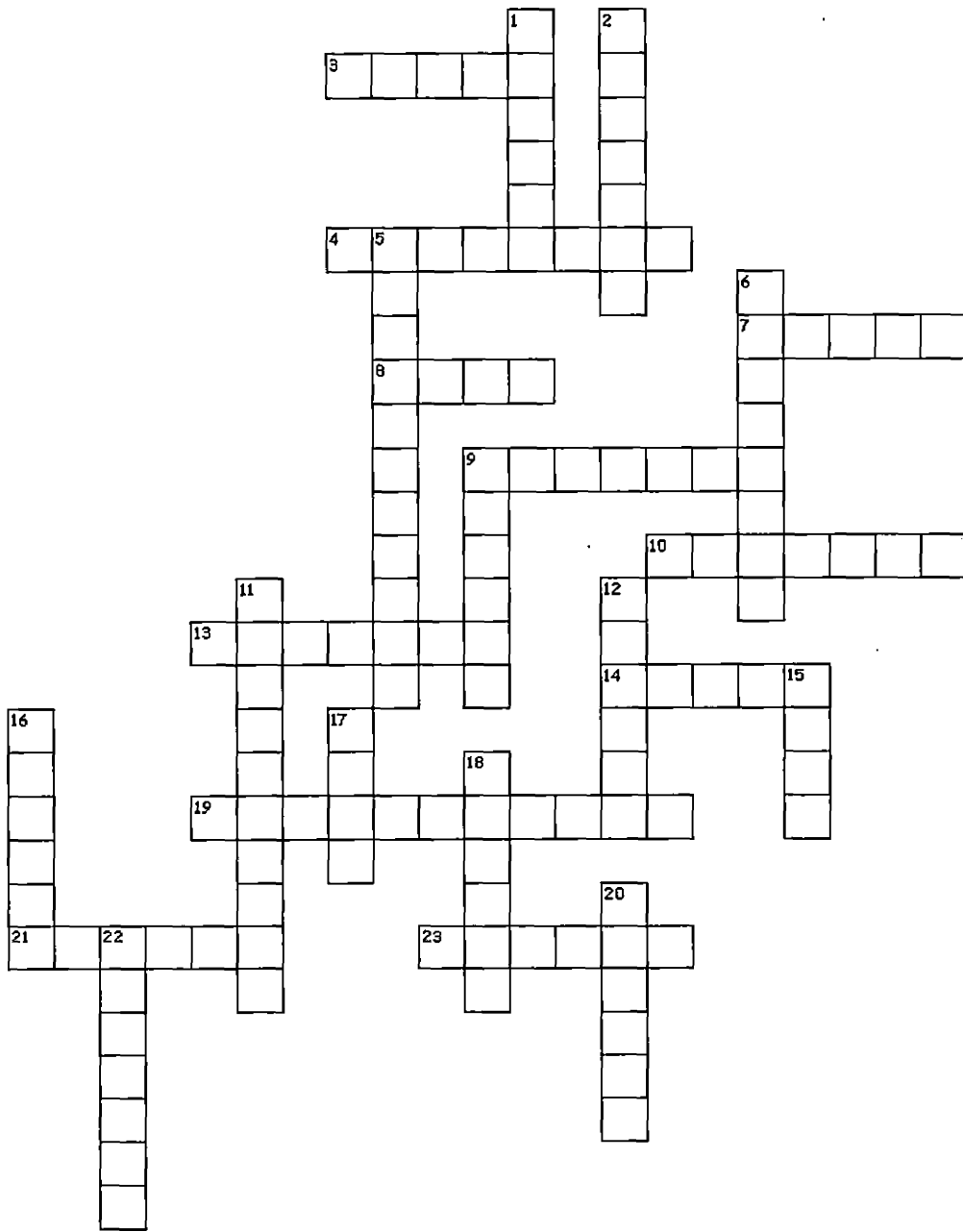
**Martyr Interrupted
Puzzles**

M I C H I G A N M G D O L R A
 E W O N A U T L K N S G O I I
 C E T H D I O E K I U A U G N
 C N A U O C N A Z H C C I H U
 A M B R L N L O B C R I S T E
 O O T A E A O T S N A H E S L
 N E M D M T E U O Y M C E A F
 D T Y A I O I L A L N K M H G
 N B Z T H T O K T E L A F A N
 M O S Q U E S R S T B A H J I
 O S I A H A J J L A I D B I T
 Y T M A R T Y R L L O L E L O
 O O W B H O P A S E A C T E V
 R N E N Y E V R A G I B T Q T
 K N L I N D Y C I V I L Y R V

ALABAMA
 BALLROOM
 CHICAGO
 ELIJAH
 HOP
 KENNEDY
 LOUISE
 MARCUS
 MICHIGAN
 NEW
 RIGHTS
 VOTING

AUDUBON
 BETTY
 CIVIL
 GARVEY
 JFK
 LINDY
 LYNCHING
 MARTYR
 MOSQUE
 NOI
 SUIT
 YORK

BALLOT
 BOSTON
 DETROIT
 HAJJ
 KALAMAZOO
 LITTLE
 MALCOLM
 MECCA
 NEBRASKA
 OMAHA
 UNIA
 ZOOT



Across

- 3. Pilgrimage destination**
- 4. Popular Dance**
- 7. Birthplace**
- 8. Father**
- 9. NOI = Black -----**
- 10. Windy City**
- 13. Assassinated President**
- 14. Willie or Mob**
- 19. 1950's-1960's Movement**
- 21. Islamic Building**
- 23. NOI Leader**
- 20. Luther**
- 22. Wife**

Down

- 1. Back to Africa Leader**
- 2. Ballroom**
- 5. Break in uniformity**
- 6. Riots or Attire**
- 9. One who makes sacrifices**
- 11. City Color**
- 12. Voting or speech**
- 15. Annual Pilgrimage**
- 16. Renaissance City**
- 17. Earl's Organization**
- 18. Opposite of Big**

Theatrical Terms

- acting areas** See *center stage, downstage, stage left, stage right, and upstage.*
- actor** A person, male or female, who performs a role in a play or an entertainment.
- antagonist** A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.
- articulation** The clear and precise pronunciation of words.
- blocking** The planning and working out of the movements of actors on stage.
- catharsis** The purification or purgation of the emotions (as pity and fear) caused in a tragedy.
- center stage** The center of the acting area.
- character** The personality or part an actor re-creates.
- Characterization** The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.
- climax** The point of highest dramatic tension or a major turning point in the action.
- collaboration** The act of working together in a joint intellectual effort.
- conflict** The opposition of persons or forces giving rise to dramatic action in a play.
- context** The interrelated conditions in which a play exists or occurs.
- costume** Any clothing worn by an actor on stage during a performance.
- creative drama** An improvisational, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences.
- critique** Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.
- cue** A signal, either verbal or physical, that indicates something else, such as a line of dialogue an entrance, is to happen.
- denouement** The final resolution of the conflict in a plot.
- design** The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.
- dialogue** The conversation between actors on stage.
- diction** The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.
- directing** The art and technique of bringing the elements of theatre together to make a play.

- director** The person who oversees the entire process of staging a production.
- downstage** The stage area toward the audience.
- dramatic play** Children's creation of scenes when they play "pretend."
- dramaturge** A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.
- dress rehearsals** The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn.
- electronic media** Means of communication characterized by the use of technology (e.g., radio, television, and the Internet).
- ensemble** A group of theatrical artists working together to create a theatrical production.
- epic theatre** Theatrical movement of the early 1920s and 1930 characterized by the use of such artificial devices as cartoons, posters, and film sequences distancing the audience from theatrical illusion and allowing focus on the play's message.
- exposition** Detailed information revealing the facts of a plot.
- farce** A comedy with exaggerated characterizations, abundant physical or visual humor, and, often, an improbable plot.
- formal theatre** Theatre that focuses on public performance in front of an audience and in which the final production is most important.
- genre** Literally, "kind" or "type." In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific subgenres of tragedy and comedy, such as the comedy of manners.
- gesture** An expressive movement of the body or limbs.
- improvisation** A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.
- informal theatre** A theatrical performance that focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.
- level** The height of an actor's head as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial means).
- makeup** Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods, characterizations, and so forth.
- masks** Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics.

melodrama A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.

mime An ancient art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime.

minstrel show Musical theatre that usually consisted of performances of traditional African American music and dance provided by white actors in blackface and characterized by exploitive racial stereotypes.

monologue A long speech by a single character.

motivation A character's reason for doing or saying things in a play.

musical theatre A type of entertainment containing music, songs, and, usually, dance.

objective A character's goal or intention.

spacing The tempo of an entire theatrical performance.

pageant Any elaborate street presentation or a series of tableaux across a stage.

pantomime Acting without words through facial expression, gesture, and movement.

play The stage representation of an action or a story; a dramatic composition.

playwright A person who writes plays.

production values The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup.

projection The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.

props (properties) Items carried on stage by an actor; small items on the set used by the actors.

proscenium The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch. The archway is in a sense the frame for the action on the stage.

protagonist The main character of a play and the character with whom the audience identifies most strongly.

puppetry Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.

reader's theatre A performance created by actors reading script rather working from memory.

rehearsal Practice sessions in which the actors and technicians prepare for public performance through repetition.

- rising action** The middle part of a plot consisting of complications and discoveries that create conflict.
- run-through** A rehearsal moving from start to finish without stopping for corrections or notes.
- script** The written text of a play.
- sense memory** Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.
- stage** The area where actors perform.
- stage crew** The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load in. Then, during performances, they change the scenery and handle the curtain.
- stage manager** The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.
- stage left** The left side of the stage from the perspective of an actor facing the audience.
- stage right** The right side of the stage from the perspective of an actor facing the audience.
- stock characters** Established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience.
- style** The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as such matters as the length and structure of sentences, tone, and use of irony.
- subtext** Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.
- tableau** A silent and motionless depiction of a scene created by actors, often from a picture. The plural is *tableaux*.
- text** The printed words, including dialogue and the stage directions for a script.
- TIE or DIE** Theatre in education or drama in education, a program that utilizes dramatic concepts in teaching other subject matter.
- Theatre** The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place.

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- National Center for Education Statistics. <<http://nces.ed.gov/nationsreportcard/ushistory/whatmeasure.asp>>
- New York Public Library. <<http://www.nypl.org/research/sc/malcolmx/malcolm.htm>>1
- Organization of Afro-American Unity, OAAU.
<<http://www.panafricanperspective.com/mxooaufounding.html>>
- Speech at Ford Auditorium. <http://www.islamicinvitationcentre.com/audio/Malcolm_X/Speech_at_Ford_Auditorium/Speech_at_Ford_Auditorium.htm>
- Universal Negro Improvement Assoc., UNIA.
<<http://www.international.ucla.edu/africa/mgpp/>>
- United States Department of Education. <<http://www.ed.gov/index.jhtml>>

Evaluation

Dear Educators; please fill out the following survey regarding you class experience.

On a scale of 1-5 with **1** being **poor** and **5** being **excellent**, please answer the following:

Did you find the play helpful as a Black History Month event?

1 2 3 4 5

Did your student's enjoy it?

1 2 3 4 5

Was it time well spent?

1 2 3 4 5

Did you find this study guide helpful?

1 2 3 4 5

What is the likelihood of you and your students attending another ECCCC play?

1 2 3 4 5

What could be improved upon?

Would you be interested in having a TIE practitioner visit your class to assist with a specific lesson plans?

Your overall experience:

1 2 3 4 5

Comments:

**Please return to: ECCCC Theatre Program, 1111 East Artesia Blvd.,
Compton, CA 90221**

THANK YOU

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