

DOWNLOAD PDF 9. THEATRE AND COMMUNITY: THE SIGNIFICANCE OF HOWARD UNIVERSITY'S 1920S DRAMA PROGRAM

Chapter 1 : The Dybbuk - Wikipedia

a program that I would implement under the 5 point thrust program and under which category? I would do something under international awareness and involvement, I would focus on women and educating about the importance of breast self exams because just doing those yourself can bring early recognition and treatment for these women "color me.

This article is based on an interview with Owen Dodson for Witness to a Possibility: The project directors, Vera J. Katz, former professor of drama at Howard University for over three decades, and Taquiena Boston, an alumna of the drama department, interviewed Dodson at his apartment in New York City in July. Directing the interviewers to a folder of letters written by his journalist father, Nathaniel, Owen Dodson reminisced about how his family encouraged his creative and intellectual development. Three times a week, the Dodson family read poetry and on occasion plays at the dinner table. Dodson chuckled as he remembered that some of the plays had very mature themes and language, but this did not prevent the family from reading or discussing the works. In addition, Dodson and his younger brother put on productions in the basement of the building where they lived in Brooklyn, and after dinner his father and mother would invite guests to be audience members. His most productive years occurred between two of the major movements in American literary and artistic history, the Harlem Renaissance of the 1920s and the Black Arts Movement of the 1960s and 70s. However, his association with those creative periods was more through his friendship circles and students. For Dodson, the role of theater and the arts was to make positive statements that affirmed human beings and especially the identity of people of African descent. This was a value expressed on the page and the stage. We are the shopping bag ladies The ingrown toenail sisters. Though the fire, through the ice we endure We are not afraid You are the rushing fearful ones Fearful even of happiness We are the shopping bag ladies The ingrown toenail sisters. In addition, he was attracted to the poetic language he found in their plays. The classics are something, if students read them well, they will find short cuts to their writing, especially playwrights. Our modern playwrights go on and on about the ideas, but the Greeks get it out. They teach you economy "also the need for the involvement of passion. The Greeks make positive statements. Shakespeare says a positive statement" Pointing to a painting on the wall, he continued: She is making a positive statement. Dodson underscored his point by quoting from memory lines from plays he had directed: He remembered one performance in particular when Howard University had to set up a sound system so that the overflow crowd of people could listen to the performance from outside. Where is Black is beautiful? When I walk along everyone looks for stars. This article has attempted to recognize a poet and dramatist who would not confine himself or African Americans to the smallness of categories, and his contribution to a theater movement that revolutionized the consciousness of its audiences. All over the world we are a sad people, but when you see something special, and when you leave the theater you can say what a wonderful world this is. The lone companion clinging like a season To its original skin no matter what the variations. If all the mountains paraded Eating the valleys as they went And the sun were a cliffure on the highest peak, Sorrow would be there between The sparkling and the giant laughter Of the enemy when the clouds come down to swim. But I am less, unmagic, black, Sorrow clings to me more than to doomsday mountains Or erosion scars on a palisade. I have blood, and a song. Sorrow is the only faithful one.

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Chapter 2 : Introduction to Theatre -- Syllabus

For a drama program that won't box you in, Hofstra University might be the place. The Long Island university lets its drama and dance students foster their creativity in a liberal arts setting.

The Power of Art and the Fear of Labor: Federal funding allowed the multiple theaters in large cities like New York, Los Angeles, Chicago and Seattle to continue their work during the Depression. The Depression and subsequent federal funding contributed to the flowering of a new, socially conscious movement in American drama. Typified by The Group Theatre in New York, this generation of dramatists was moved to write and perform plays that functioned as social commentaries on the inequality, poverty, and crisis of America. *Waiting for Lefty*, written by Clifford Odets about a taxi union strike, is one of the best examples of this tradition, written while Odets was working with The Group Theatre in New York. Coming in the midst of the Depression and labor struggles of the 1930s, the play was labeled as Communist propaganda by critics. However, the public debate over *Lefty* shows how socially conscious theatre was seen as a powerful force in shaping American public opinion, or perhaps in illustrating tensions already present. The production of *Lefty* came shortly after the maritime strike which brought two radical labor leaders to national prominence: David Beck, later leader of the Teamsters in the Seattle area and Harry Bridges, a radical who many accused of bringing communism. By reading both the playhouse logs and Mrs. Even more, we can begin to examine how the arts functioned as arenas for social debate. In her unpublished memoir *Fists Upon a Star*, Florence James singled out Odets as one of the most influential to her understanding of the "social content" of the theatre in the period. It was a group of actors, directors and playwrights that formed in New York at the beginning of the Great Depression. TGT strove to make theatre something more than a passive viewing experience; they wanted their work to have meaning for the audience, as the idea of a communion between actor and audience highlights. In this way, The Group Theatre strove to make culture, not merely art. During the Great Depression no group became more neglected than the poor working class, and it appears to be this attachment to the poor working class that drove Odets to write works like *Waiting for Lefty*. The connection between audience and actors was not only theoretical for Odets. It can be seen in the play, as several scenes require that the audience—or strategically placed actors—perform lines. It stormed the stage, which I persuaded the stunned author [Odets] to mount. People went from the theater dazed and happy: Ottenheimer would later write in the SRP log books. Yet these professors were not the working class portrayed in *Waiting for Lefty*, so the interest in the play and its resonance in Seattle require explanation from outside of the theatre world. Seattle labor and politics in the 1930s, growing radicalism in working-class politics and union movements led to an anti-Communist reaction by many Seattle politicians. Communism, in this period, was part of a broad spectrum of leftist politics, direct action strategies, and working-class movements for change that many workers and leftists responded positively to. In the summer of 1934, West Coast longshoremen struck for 83 days, closing ports up and down the West Coast. The election of Seattle Mayor Frank E. Edwards was most directly related to his stance on City Light and public power. In his push to be elected Edwards also went on a smear campaign of the other candidates, Hearst and Scripps. Dave Beck was the leader of the local Teamsters organization, a union that controlled the rights to truck shipping in the Seattle area. The Teamsters union was sympathetic to the maritime strike, waiting for word from Beck as to when they should and should not allow trucks through the picket lines and into the port. Dave Beck was also sent to San Francisco by Governor Martin as his representative in negotiating an end to the strike, which had gotten so bad that Martin had considered calling in the National Guard. Governor Martin was not the only friend that Dave Beck made during the maritime strike, however. The longshore strike involved street battles, pickets, and protest. Port of Seattle photo. When Nellie Cornish offered the Jameses teaching positions as heads of the drama department at her new school in Seattle, Cornish College of the Arts, the couple took the job. Born in , she came to Seattle in with her husband Burton to teach drama at Cornish School. The Jameses co-founded the Seattle Repertory

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Company, where they explored progressive politics and artistic production. However, her inclusion of labor at this early stage is a sign of things to come, as Florence James in particular became more involved in politics around Seattle as the unemployment crisis deepened during the Great Depression. James attempted to capture the spirit of labor in Seattle, the spirit of a city that, in , went on a city-wide general strike. James felt the need to add this section to her memoirs, even if nostalgically, shows her passion for social problems, as well as the inspiration she took from the ferment of the labor movement, and serves as a good introduction to the sympathetic interaction between the Jameses, particularly Florence James, and area union and labor groups. What is most notable about here is that the Jameses did interact with the union, as this was not yet common practice. The Playhouse was in the practice of renting out their space to groups as a way of bringing in extra income. Any group seemed to be welcome as long as they could pay, and while this can be seen as act of open-mindedness by the Jameses, it was taken as an act of radical political motives by others. In particular, the American Legion: The middle section of their letter reads: That this became a matter of heated public debate speaks to the charged atmosphere of Seattle during this period. Florence James, as an elected chairwoman of the group, allowed them to use the Playhouse as a meeting space. While no complaints were lodged about her connection to the ILS, her work with them does undermine her later assertion in that she had no political connections or ambitions. The UCL grew out of the unemployed councils of the early Depression. It was in this capacity that Florence James accepted the invitation to talk to the UCL in December of about her summer trip to the Soviet Union and her Moscow theatre tour in particular , scarcely a month before the showing of *Waiting for Lefty* at the Playhouse. The first is that Mrs. Second is that Mrs. James gave her speech on Moscow to multiple groups, and the talk to the UCL may have been the key ingredient to onlookers as to her political sway. That her memoir was written after the red scare is important in reading between the lines. Having been accused of being a Communist, it seems logical that Mrs. James attempted to distance herself as far as possible from the Communist Party. You are going to get people to like the Soviet Union. James may truly have only wanted to share her experience with Soviet Theatre, the compounded timeline from her trip, her talk to the UCL, and the production of *Waiting for Lefty* was part of the atmosphere that awaited the production of the play, and at least part of the reason for the volatile response *Lefty* received. The press release, as recorded in the Playhouse logs, read: Whereas, the Repertory Playhouse fills a place in our city which is beneficial to the residents of this city and an attraction which is popular with the residents of nearby citiesâ€œWhereas, the Repertory Playhouse through its existence is beneficial both as an amusement center, as well as from a business standpoint,â€œ” Now therefore, as mayor of Seattle, I, Charles L. Click on the image to be taken to a special essay about the Negro Repertory Company. Of note is the repeated rhetoric that the theatre, and specifically the Seattle Repertory Playhouse, is beneficial to the people of Seattle because of its contribution to the local economy. It is this ambiguous quality of community that the allowed the Playhouse both to be recognized in a Civic Theatre Week, and raise such a controversy when it staged *Waiting for Lefty*. James earlier envisioned the Playhouse, was exactly what the SRP was becoming, as the controversy over *Lefty* showed how much of a stake city residents felt they had in its productions. Ottenheimer in the s. As she writes, "Mr. James, as was his custom, read it one Sunday evening for some supper guests who were university professors. They immediately set to work to find a way for a production. What it would cost to finance it, for we had no money for experimentation, they decided on that Sunday evening. They agreed to sell tickets to cover the cost and we produced it. It is difficult to imagine the uproar this one-act caused. The professors oversold the house. Everybody seemed to want to see it. While the reading of the play was obviously exciting to the professorsâ€œ”and one can imagine them and the Jameses having a stimulating intellectual conversation about the workâ€œ”to rush into a production of a controversial piece seems irresponsible, especially in light of Mrs. James at least was unaware of the social context of the play. However, this hardly seems likely given the Jameses deep engagement with radical and avant-garde theatre in the s, and one must remember that she is writing from the post red-scare perspective. Built in , Seattle Repertory Playhouse was acquired by the University of Washington after the theatre closed in In it was

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remodeled and is now called the Floyd and Delores Jones Playhouse. The Playhouse logs tell a different story. The rationale for choosing *Lefty* in the logs supports the argument that the play was performed because it was an exciting dramatical trend. *Lefty* was something new and dangerous, which made it exciting. James presents in her unpublished memoir. Quite interesting is the fact that Florence James was attempting to find another act to combine with *Waiting for Lefty*. On November 11, Mrs. James was attempting to get a local modern dance company to put on a performance before the play. Possibly her search to find additional material to play with *Lefty* was an attempt to dampen the radical effect of the play. The American Legion also weighed in heavily in the month before the showing of *Lefty*. Its complaints and threats are documented in the Playhouse logs. James early this evening to tell her that he had three protests from the American Legion about *Waiting for Lefty*. He said that some of them had announced their intention of seeing it to censor it. James seemed more than happy to inform them that the tickets had been privately sold and that they would be unable to view the play. The fact that the American Legion wanted to censor it speaks to the idea that the play would run multiple showings. The idea of censorship also shows how *Waiting for Lefty* was considered political propaganda by some conservative groups, and the careful ways Playhouse staff sought to deflect their protest. As with all plays staged at the Playhouse, Mr. Ottenheimer took detailed notes of the opening night performance of *Waiting for Lefty* on Sunday January 12, Its dramatic excellence, excitement and power cause these other considerations to fade into the background. *Waiting for Lefty* admirably fulfills a quotation Brooks Atkinson adopted from one of his correspondents in a recent issue of the *New York Times*, to this effect: One of the scenes depicts two actors discussing the *Communist Manifesto*. We know that this scene was performed by the Playhouse in because Gerard Van Steenbergen was cast as the actor.

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Chapter 3 : Theatre - Majors & Minors - Knox College

The theatre and drama of the s reflects a great synergy of art, glitter, and glitz—a decade of experimentation and incubation for mainstream American playwrights coexisting with important revivals of European playwrights and Shakespeare, a flourishing commercial theatre, and the vibrant worlds.

In Gregory founded the acclaimed college theatre troupe, The Howard Players. Gregory was appointed the first director of the drama department and was joined in his efforts by acting coach Marie Moore Forrest, and acclaimed New York stage designer Cleon Throckmorton of the Provincetown Players. Gregory was educated at Williston Seminary, then Harvard University, where he was a member and also president of the varsity debating team, graduating in the celebrated Class of which included T. Eliot, Walter Lippmann and John Reed. The elder Gregory was instrumental in acquiring the first significant Congressional endowment for Howard. In , after completing his studies at Harvard University, Montgomery Gregory was appointed English Instructor at Howard, rising quickly to Professor and, in , Head of department. In , Gregory organized The Howard Players, and in became the first director of the newly organized division of Dramatic Art and Public Speaking. He articulated his "empowerment through artistic achievement" framework in "Race in Art," an article for *The Citizen*, a Boston-based magazine, published in by Charles F. Lane, with Gregory, George W. Ellis, and William Stanley Braithwaite serving as editorial board members. Not only had the Black race in America suffered from the perception of intellectual and artistic inferiority, Gregory argues in this lengthy treatise, but Black leaders of the period, he wrote, undermined Black ascendancy by advancing a negative "race attitude," while encouraging Black people to mimic the tone and texture of Euro-Americanism: For instead of cultivating a race pride, a race self-respect, a race consciousness, we have sought to un-race ourselves, to avoid whatever might definitely associate us with the Negro race. Even the name itself is to many a stigma and an insult! Goaded by injustice and prejudice we have sought to offset them by disowning the race. The Howard Players performed as the supporting cast before "an audience that was far less in numbers than merited. On this score, his steady promotion of Black-authored plays of Negro life gives pause for discussion. Let the slogan be: Read the works of our own writers first! Both Gregory and Locke refer to themselves in Plays as "formally Professor of," an ironic gesture since both men had, at some point in their careers, been "encouraged" or forced to leave the university. Sinclair and Booker T. Gregory was reinstated the following year. A second and final resignation came eleven years later, in August , when Gregory opted for a position as Supervisor of Negro Schools, and later Principal, in Atlantic City, New Jersey, which offered "a broader field of service and a very considerable increase of salary. In New Jersey, Gregory continued to promote Negro drama. In he undertook a tour of the South lecturing at eight State summer schools on educational and community drama. In , he retired, and in returned to Washington.

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Chapter 4 : Top 10 Most Popular Musicals - StageAgent

Radio drama (or audio drama, audio play, radio play, radio theater, or audio theater) is a dramatized, purely acoustic performance. With no visual component, radio drama depends on dialogue, music and sound effects to help the listener imagine the characters and story: "It is auditory in the physical dimension but equally powerful as a visual.

July 12, Nisha Sajnani at right. She serves as the research director of the As Performance: We interviewed her about the healing power of drama therapy. Can you speak to the history of that combination? Drama therapy combines ideas and practices from psychology and theatre as both involve the study of human emotion, cognition, and behavior. It is a form of therapy for those recuperating from psychological and interpersonal injuries that encourages personal and social change through projective play, dramatic improvisation, role-play, storytelling, fiction, playwriting, and performance. The use of drama and theatre to heal has a very long history dating back to ritualistic healing performances done by specially authorized persons who were seen as healers in their communities. Aristotle, for example, proposed that feelings of fear and pity could be actively aroused and released in audiences to tragic plays resulting in feelings of clarity and renewal. We experience the truth of this insight today every time we find ourselves identifying with the characters of a play, film, or tv serial. Biagio Miraglia, the first Italian psychiatrist, was amongst the first to formally organize the use of theatre in mental health facilities around the mids noting that acting gave patients an outlet to express repressed feelings. Being able to make-believe gives people a chance to try out different possibilities and to create new storylines about their lives in a less risky environment. We can, infact, rehearse the change we wish to be and see. Perhaps the greatest influence on drama therapy in the U. S was Jacob L. Moreno, a Viennese psychiatrist who, between the ss, founded group psychotherapy and two approaches to exploring psychological processes through dramatic action: Both approaches use similar methods and techniques of role-playing based on his relational role-theory of personality and his ideas about the health benefits of spontaneity and creativity. I had the pleasure of co-founding the World Alliance of Drama Therapy with member associations representing 22 countries, just last year “ years after the first documented use of the term. The practice of the drama therapy continues to evolve “ drawing from new discoveries about the psychology of theatre, trauma, and the role of the body, improvisation, play, social roles and narratives, amongst other factors, in facilitating change. The Couch and the Stage , written by Dr. Robert Landy, the founder of the NYU Program in Drama Therapy and director of the film Three Approaches to Drama Therapy offers a detailed account of the history of this marriage between psychology and theatre together with examples of innovative techniques and models of practice. I am the Principal Editor of Drama Therapy Review, the primary journal for research in our field where readers can discover how drama therapists promote positive health outcomes with diverse groups and concerns in a variety of contexts. You are the co-editor of Trauma-Informed Drama Therapy: Transforming Clinics, Classrooms, and Communities, which looks at how drama therapists respond to trauma in communities burdened by historical and current wounds. Can you tell me how drama therapy can heal trauma? When we go through highly stressful experiences such as chronic poverty, domestic violence, neglect, racism, or singular events like sexual assault or an unexpected loss, we may experience a disruption in our sense of identity, safety, and connection to others. These ruptures can contribute to anxiety, depression, and emotional dysregulation which may, in turn, prompt helpful or harmful coping strategies such as avoidance and social isolation. Drama therapy can offer survivors of trauma opportunities to use skills related to acting, such as breath and movement, enrolling and de-rolling, to practice regulating emotional experience and returning to present experience. Through the use of projective techniques such as puppets, texts, and masks, participants can find a language to organize the story of their experience and communicate this to others without becoming too detached or emotionally overwhelmed. The use of relational play can facilitate differentiation and progressive desensitization with children who have experienced trauma. Through theatre games and exercises, participants are able to take creative risks in a less

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threatening environment and rehearse challenging social situations. When conducted in a group, drama therapy can offer children, adolescents, and adults opportunities to experience joy, validation, and connection with others again while making meaning of difficult events. For example, this drama therapist writes about a session held with children who survived the Tsunami in Sri Lanka: I placed a blue cloth in the center and waited to see what would emerge. The children began to move their arms up and down and we all began to sway. The energy began to build and a section of the circle lunged towards the center and then another section. There was a lot of laughter, and the lunging became more intense. We were running in and out of the circle, hands linked: They told my translator. In ALIVE , an exemplary program that I co-founded in New Haven, CT, drama therapists created and use a myth called The Legend of Miss Kendra to help students, teachers, parents, community leaders speak about the impact of adverse childhood experiences. In yet another example of the potential of theatre in the treatment of trauma, past U. Can you talk about your advocacy for drama therapy and tell us why it is an important tool for resolving conflict? Creating a theatre ensemble is not unlike creating any group in which members seek to co-exist. There has to be a base of respect, a capacity for listening, an acknowledgment of perspectives other than our own, and a willingness to take personal and creative risks together towards a common goal. This is not possible when one side wishes harm to the other. However, where these elements are in place, drama therapy can make a contribution. For example, in the Montreal Life Stories Project , I directed the Living Histories Ensemble, a theatre company that used Playback Theatre to gather and transmit the stories of survivors of war who had resettled in Montreal. Listening to these stories and watching them brought to life through theatre for mixed audiences encouraged empathy, understanding, and a deeper sense of our responsibilities to each other especially as we struggle with the realities of mass displacement. We continue to create spaces for individuals and communities to use theatre to share their personal stories through our As Performance: Theatre is the act of seeing through the eyes of someone different than yourself and this is an integral part of working through conflict. Can art save lives? Yes, when words fail us, art gives us a vital way to express and communicate inner experience which can make us feel less alone. Art can also bring visibility to people and concerns that we have neglected as a society. With its ability to engage, connect, and sustain us, art and the arts therapies show great promise in reducing isolation and helping people to recover their creativity, imagine a better future, put ideas into action, and feel alive again.

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Chapter 5 : Thomas Montgomery Gregory - The Black Renaissance in Washington, DC

Or does it just explode? LANGSTON HUGHES, was part of the Harlem Renaissance and was known during his lifetime as "the poet laureate of Harlem," He also worked as a journalist, dramatist, and children's author. His poems, which tell of the joys and miseries of the ordinary black man in America, have.

History[edit] The Roman playwright " Seneca has been claimed as a forerunner of radio drama because his plays were performed by readers as sound plays, not by actors as stage plays; but in this respect Seneca had no significant successors until 20th-century technology made possible the widespread dissemination of sound plays. Early years[edit] Radio drama traces its roots back to the s: KYW broadcast a season of complete operas from Chicago starting in November Unsung pioneers of the art include: Translated and broadcast in Germany and England by , the play was originally scheduled by Radio-Paris to air on October 23, , but was instead banned from French radio until because the government feared that the dramatic SOS messages would be mistaken for genuine distress signals. The pappy was a rotund writer by the name of Wyllis Cooper. The question of who was the first to write stream-of-consciousness drama for radio is a difficult one to answer. By , Tyrone Guthrie had written plays for the BBC like Matrimonial News which consists entirely of the thoughts of a shopgirl awaiting a blind date and The Flowers Are Not for You to Pick which takes place inside the mind of a drowning man. Around the same time, Guthrie himself also worked for the Canadian National Railway radio network , producing plays written by Merrill Denison that used similar techniques. There were probably earlier examples of stream-of-consciousness drama on the radio. Some of the many storytellers and monologists on early s American radio might be able to claim even earlier dates. There were dozens of programs in many different genres, from mysteries and thrillers, to soap operas and comedies. Among American playwrights, screenwriters and novelists who got their start in radio drama are Rod Serling and Irwin Shaw. In Britain, however, during the s BBC programming, tended to be more high brow, including the works of Shakespeare, Classical Greek drama, as well as the works of major modern playwrights, such as Chekhov, Ibsen, Strindberg, and so forth. Novels and short stories were also frequently dramatised. After the war, the number was around They performed in the great number of plays broadcast in the heyday of BBC radio drama of the 40ss. This featured plots about rationing, family members missing in action and the Blitz. The BBC Light Programme, while principally devoted to light entertainment and music, carried a fair share of drama, both single plays generally, as the name of the station indicated, of a lighter nature and serials. In contrast, the BBC Third Programme, destined to become one of the leading cultural and intellectual forces in post-war Britain, specialized in heavier drama as well as the serious music, talks, and other features which made up its content: The Home Service, meanwhile, continued to broadcast more "middle-brow" drama one-off plays and serializations daily. The high-water mark for BBC radio drama was the s and s, and during this period many major British playwrights either effectively began their careers with the BBC, or had works adapted for radio. However, he made his debut as an original playwright with The Dock Brief , starring Michael Hordern as a hapless barrister, first broadcast in on BBC Third Programme, later televised with the same cast and subsequently presented in a double bill with What Shall We Tell Caroline? Mortimer is most famous for Rumpole of the Bailey , a British television series which starred Leo McKern as Horace Rumpole, an aging London barrister who defends any and all clients. It has been spun off into a series of short stories, novels, and radio programmes. The first of his radio plays to make his reputation was Mathry Beacon , about a small detachment of men and women still guarding a Top Secret "missile deflector" somewhere in Wales, years after the war has ended. In it Alfie, "[w]ith sublime amorality Later, he wrote the screenplay for a film version, " Alfie " , starring Michael Caine. Moving Out and A Garden Party. In addition there have been two film versions: Many Australian serials and "soapies" were copies of American originals e. In this period radio drama, serials and soap operas provided a fertile training ground and a steady source of employment for many actors, and this was particularly important because at this time the Australian theatre scene was in its infancy

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and opportunities were very limited. Many who trained in this medium such as Peter Finch subsequently became prominent both in Australia and overseas. One of the few companies to survive was the Melbourne-based Crawford Productions, which was able to make the successful transition into TV production. Despite the complete abandonment of drama and related programming by the commercial radio sector, the government-funded Australian Broadcasting Corporation ABC maintained a long history of producing radio drama. One of its most famous and popular series was the daily minute afternoon soap opera *Blue Hills*, which was written for its entire production history by dramatist Gwen Meredith. It was preceded by an earlier Meredith serial *The Lawsons*, which featured many of the same themes and characters and itself ran for episodes. In the 1950s and later, the ABC continued to produce many original Australian radio dramas as well as works adapted from other media. Decline in the United States[edit] After the advent of television, radio drama never recovered its popularity in the United States. In the 1950s, Dick Orkin created the popular syndicated comic adventure series *Chicken Man*. Inspired by *The Goon Show*, "the four or five crazy guys" of the Firesign Theatre built a large following with their satirical plays on recordings exploring the dramatic possibilities inherent in stereo. The relatively low cost of producing a radio play enables them to take chances with works by unknown writers. Radio can be a good training ground for beginning drama writers as the words written form a much greater part of the finished product; bad lines cannot be obscured with stage business. Other radio soaps "ongoing serials" produced by the BBC but no longer on air include:

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Chapter 6 : Taquiena Boston and Vera J. Katz on Owen Dodson

Join us for a week-long festival of original performance work entirely conceived, produced, written, designed, directed, constructed, and performed by students in the Student New Works course and of the theater program community.

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Chapter 7 : Alain LeRoy Locke - Wikipedia

Formed on the campus of Howard University in , the Howard Gospel Choir (HGC) is a body of students, alumni and community members dedicated to using the gift of music to spread the good news of Jesus Christ.

We want you to explore your interests and hone your skills inside and outside the classroom. We value practical experience. In our black box space, Studio Theatre, several plays each term are directed, designed, and brought to life by students. Get involved right away. We develop new plays. Student playwrights workshop their scripts once a term through Playground. Every three years, the New Plays Festival presents staged readings and workshops of new plays by the Knox community. We think beyond the stage. Through the liberal arts study of theatre, our students cultivate valuable skills such as communication, aesthetic understanding, intuitive and analytical thinking, and creative problem solving. We use theatre as a way to investigate the world and our place in it. Harbach Theatre seats up to people in a modified apron thrust or proscenium stage. Exceptional acoustics and sight lines highlight performances on the 72 foot stage with full white and black cycloramas. The three faculty productions each year are drawn from a wide range of styles and genres. The Costume Shop boasts a collection of more than 40, hanging pieces spanning numerous styles and historical periods. Producing nearly complete costumes each year, this shop is equipped with 10 sewing units, draping mannequins, cutting tables, laundry and pressing facilities, and an exclusive area for textile manipulation. The Scene Shop is a fully functional carpentry and painting studio that covers more than square feet. Equipped with a full range of hand, power, and pneumatic tools, it is located adjacent to both the Harbach and Studio Theatres. With a 24 foot high ceiling, large items are transferred with ease into either venue. Surfacing from the bathtubs in which they were drowned, the women share their stories indicting their serial murderer husband. The Importance of Being Earnest – Gwendolen and Cecily would happily marry the two young men who propose to them, if only they were both called Ernest. The death of Richard III on the field at Bosworth is the culmination of 30 years of gruesome murder, intrigue, and civil war. Thousands of ordinary people and soldiers died and though there were numerous, vicious players in this saga, history offers up no one more deadly than Richard, Duke of Gloucester. His ruthless craving for power was driven by a prodigious intellect corrupted by rapacious amorality. He stopped at nothing because he understood what it takes to get and wield power. Set in the not-so-distant future, this mind-numbing detective drama alternates between interrogation room reality and the darker side of the internet in order to raise questions about identity, technology, illicit fantasies, second life morality, and personal privacy.

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Chapter 8 : What roles do the people in YOUR community play?

Established in , Howard University is a federally chartered, private, doctoral university, classified as a high research activity institution. With an enrollment of more than 10, students, its undergraduate, graduate, professional and joint degree programs span more than areas of study within 13 schools and colleges.

Ignoring the unconditional love of the novelist Charles Marsden, Nina embarks on a series of sordid affairs before determining to marry an amiable fool, Sam Evans. In the final act, Sam dies of a stroke before he can learn the truth. This leaves Nina free to marry Ned Darrell, but she declines to do so, choosing instead to marry the long-suffering Charlie Marsden, who proclaims that he now has "all the luck at last. Throughout the play, the characters alternate their spoken dialogue with monologues and side comments, many in stream-of-consciousness style, expressing their unspoken thoughts. In this monologue, Marsden lays bare his ambiguous passion for Nina and his own conflicted attitude toward sex: How long have you known her? Later in Act Two, Dr. Ned Darrell, who is treating Nina for nervous disorders, arrives, and he and Marsden size each other up: He sits down abruptly in the chair at center. The two men stare at each other for a moment, Darrell with a frank probing, examining look that ruffles Marsden and makes him all the more resentful toward him. The world is adopting you! NINA-- thinking--bitterly Young eyes! Brand new one I had installed especially for this race, too! NINA-- thinking with intense bitterness That tone in her voice! The original production was directed by Philip Moeller with settings by Jo Mielziner. The nine-act melodrama ran five hours, beginning at 5: Burns as Gordon Evans, as a man [4] [5] Five members of the original cast " Powers, Helen Westley, Burns, Ethel Westley and Walters " were still with the play when the production reached its first anniversary, and they had not missed a single performance. Notable recent productions include the London and Broadway revival starring Glenda Jackson also adapted for television - see below , a production at the Shakespeare Theatre Company in Washington, D. Ned Darrell, was a shortened and toned-down version of the play. Voiceovers were used for the soliloquies. It was broadcast in the U. On the first of three "interludes", he says, "Pardon me while I have a strange interlude", whereupon he walks over to the camera and makes ersatz philosophical comments to himself and the audience. Spencer Tracy and Joan Bennett talk about having seen "Strange Innertubes", then have a romantic talk that parodies the technique. The Theatre Guild moved the production to suburban Quincy , where it was presented with a dinner break. Charlotte Greenwood, in the film *Springtime in the Rockies* , begins her solo dance routine and soliloquy with "strange interlude". Frederick Ungar, , p. Library of America, , p.

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Chapter 9 : Can Art Save Lives? Questions for Nisha Sajani on How Drama Therapy Heals “ At a Glan

Despite the economic challenges that professional theater faces, he says, "This is a golden age of theater, in terms of the number and range of productions, and the quality of actors, directors, and designers at all levels."

Early life and education[edit] Alain LeRoy Locke, c. He was their only child. His father was the first black employee of the U. He also attended Philadelphia School of Pedagogy. At that time, Rhodes selectors did not meet candidates in person, but there is evidence that at least some selectors knew he was African-American. In , he attended the University of Berlin , where he studied philosophy. Locke wrote from Oxford in that the "primary aim and obligation" of a Rhodes Scholar "is to acquire at Oxford and abroad generally a liberal education , and to continue subsequently the Rhodes mission [of international understanding] throughout life and in his own country. If once more it should prove impossible for nations to understand one another as nations, then, as Goethe said, they must learn to tolerate each other as individuals". Locke returned to Harvard in to work on his doctoral dissertation, *The Problem of Classification in the Theory of Value*. In his thesis, he discusses the causes of opinions and social biases, and that these are not objectively true or false, and therefore not universal. Locke received his PhD in philosophy in . Locke returned to Howard University as the chair of the department of philosophy. During this period, he began teaching the first classes on race relations, leading to his dismissal in . Locke Hall, on the Howard campus, is named after him. Locke promoted African-American artists, writers, and musicians, encouraging them to look to Africa as an inspiration for their works. He encouraged them to depict African and African-American subjects, and to draw on their history for subject material. The Harlem Renaissance and the "New Negro"[edit] Locke was the guest editor of the March issue of the periodical *Survey Graphic* titled "Harlem, Mecca of the New Negro", a special on Harlem and the Harlem Renaissance, which helped educate white readers about its flourishing culture. A landmark in black literature later acclaimed as the "first national book" of African America , [14] it was an instant success. Locke contributed five essays: Its most important component is overall awareness of the potential black equality; no longer would blacks allow themselves to adjust themselves or comply with unreasonable white requests. This idea was based on self-confidence and political awareness. Because this was an idea and not a law, its power was held in the people. If they wanted this idea to flourish, they were the ones who would need to "enforce" it through their actions and overall points of view. While his own writing was sophisticated philosophy, and therefore not popularly accessible, he mentored others in the movement who would become more broadly known, like Zora Neale Hurston. Shoghi Effendi is reported to have said to Locke, "People as you, Mr. Esslemont and some other dear souls are as rare as diamond. Fauset died in , and the remains were given to his friend, Reverend Sadie Mitchell, who ministered at African Episcopal Church of St. Mitchell retained the ashes until the mids, when she asked Dr. Montague Cobb Research Laboratory, which had extensive experience handling human remains. After an investigation revealed no legal problems to the plan, university officials decided to bury the remains off-site. At first, thought was given to burying Locke beside his mother, Mary Hawkins Locke. But Howard officials quickly discovered a problem: She was buried in a mass grave along with 37, other unclaimed remains from Columbian Harmony. Locke was interred at Congressional Cemetery on September 13, This image is a simplified version of the bookplate that Harlem Renaissance painter Aaron Douglas designed for Locke. Below the bookplate image are the words "Teneo te, Africa" "I hold you, my Africa". In France, people considered him a figure that brought the black population together in the racist era that America was facing at the time. They compared that movement to how the Jewish population in Europe was staying tight together, especially after World War II. He also reviewed literature by African Americans in journals such as *Opportunity* and *Phylon*. Albert and Charles Boni, *Mecca of the New Negro. A Study of Race and Culture Contacts*. Alain Locke and Bernhard J. Committee on Workshops, Progressive Education Association , *The Philosophy of Alain Locke: Harlem Renaissance and Beyond*. Edited by Leonard Harris. Temple University Press, *Race Contacts and Interracial Relations:*

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