APPENDIX C

NADSA INSTITUTE

OF

DRAMATIC ARTS

AND

NADSA CONFERENCE PICTURES
CONSORTIUM REPORT

by THOMAS D. PAWLEY*

Fourteen traditionally Negro Colleges and Universities are seeking funds from the Federal government for the purpose of holding an institute in dramatic arts at Lincoln University of Missouri during June and July, 1969. Requests have been made from two separate agencies—The United States Office of Education, Developing Institutions Branch, Administrator of Title III programs, and the Regional office of the Office of Economic Opportunity at Kansas City, Missouri.

Affirmative action on these requests will permit ten teachers and thirty students of the fourteen colleges to participate in the Institute with all fees paid and a stipend of $75.00 per week to cover expenses for the eight-week season. It will also finance a staff of eight visiting consultants and ten to twelve resident staff members. Present plans call for the presentation of three to four original plays during the eight-week session and the offering of three seminar-workshops in technical theater, play production and playwriting.

The proposal was drawn up by Mrs. Juanita Osbre, Winston Salem State College, Director of the Institute; Mrs. Joan Williams Lewis, Fayetteville State College, Associate Director of the Institute; and Thomas D. Pawley of Lincoln University, Coordinator between the Institute and Lincoln University. Colleges joining in the cooperative request are:

Barber Scots College, Concord, North Carolina
Central State University, Wilfords infrared, Ohio
 Delaware State University, Dover, Delaware
Fayetteville State College, Fayetteville, North Carolina
Fort Valley State College, Fort Valley, Georgia
Grambling College, Grambling, Louisiana
Kentucky State College, Frankfurt, Kentucky
Langston University, Langston, Oklahoma
Lincoln University, Jefferson City, Missouri
Miles College, Birmingham, Alabama
North Carolina A & T State University, Greensboro, N. C.
Paine College, Augusta, Georgia
Southern University, Scottsdale, Louisiana

*Dr. Pawley is Chairman of the Division of Fine Arts at Lincoln University (Missouri).

CONSORTIUM REPORT

Winston Salem College, Winston Salem, North Carolina

The proposal follows in slightly abridged form.

Ed. Note: Last the impression be given that this Consortium Report has the unanimous approval of the NAACP, the editor hereby states for the record that it does not. Section I seems to imply that, all predominantly black universities have theatre programs that are inferior to all predominantly white universities, second, that all predominantly white commercial and university summer theatre programs refute from consistently excluding members of ethnic minorities. These two inferences are so obviously false that a detailed refutation of these seems a waste of time.

Section I. Introduction.

The initial Summer Institute in Dramatic Arts will be held at Lincoln University in Jefferson City, Missouri, the Capital of the State. The University has a faculty of approximately 125 in 19 major departments and a student body of approximately 2,200. Credit for the Institute will be available through the Division of Humanities and Fine Arts.

The Summer Institute in Dramatic Arts resulted from the recognition of the need to upgrade the training of both teachers and students at traditionally Negro Colleges on the part of the member colleges of the National Association of Dramatic and Speech Arts during the 1968 conference at Frankfort, Kentucky. It is also the result of a recognition of the need to raise the quality and standards of dramatic arts within these institutions. And finally, it is a recognition of the need for year-around training and for the concentrated production schedule of a Summer Theatre which is of great significance to schools and faculties in these developing institutions who have never experienced the regular commercial and university programs, while they do not consciously exclude ethnic minorities from their participation, are so structured that few Negroes are able to qualify because of their prior training and experience. It is also true that economic factors militate against talented young Negroes gaining admission.

The Summer Institute will enable students to engage in all aspects of theatre from playwriting to production since it will be structured around the presentation of original work of Negro playwrights. This will enable the participants to study, experience, and observe, directing, acting, design, costuming, lighting, make-up and production management. Through this process they will recognize their own weaknesses and strengths and acquire the knowledge of how to correct or enhance them.

Lincoln University is admirably suited to this undertaking since
Section II. Objectives.

1. To permit students and teachers to participate creatively in theatre as technicians, performers, and audience.

2. To combine study with experience in all phases of the theatre.

3. To provide professional counseling so that students and faculty will recognize their strengths and weaknesses and acquire techniques for enhancing or correcting them.

4. To provide inservice training for teachers whose formal training in theatre is limited.

5. To provide formal training for students at colleges where this training is lacking.

6. To encourage students to enter the field of educational theatre.

Section III. Participants.

Forty persons will participate in the Institute as follows:

10 faculty members.

30 students.

Since the great need for intensive training of students in those institutions lacking facilities and having only minimum programs in theatre, it is our belief that students currently enrolled in college should form the nucleus of the Institute. Most of the faculty members at our institutions have been exposed to some theatre training. On the other hand, even those students fortunate enough to have trained drama teachers are enrolled in institutions with minimum facilities and courses of study. Report on "Status of Theatre and Drama in Negro Colleges and Universities." Again large student participation will have beneficial effect through encouraging them to enter educational theatre and to serve as a motivating force on their own campuses for developing good theatre.

Financial support for student participation is being sought from both the Office of Economic Opportunity and the Danforth Foundation, since Title III support is limited primarily to the faculty of developing institutions.

Section IV. Criteria for Eligibility.

The Summer Institute in Dramatic Arts will be limited to students and/or faculty of the colleges participating in the Consortium. Each of the colleges may enroll at least two representatives in the institute. Since faculty members will normally have more training and greater exposure to the theatre, preference will be given to students. However, in many instances developing colleges have found it necessary to assign dramatic production to an English or Speech teacher whose formal training in this area has been limited. In some instances persons in other fields who have only a vague interest in drama find themselves assigned to this responsibility. Such individuals will be welcomed at the Institute. The guiding principle in the selection of participants will be need—that is the need of the individual and the possible benefits to his institution. Therefore, candidates will be carefully screened so that this opportunity is not abused. Specific statements of eligibility follow:

1. Student participants must be regularly enrolled in one of the member colleges of the Consortium. They must further agree to return to the institution for the following school year. While no specific preparation in theatre is required as a condition of admission, students must show evidence of a definite talent for and interest in theatre. Preference will be given to students with junior and senior standing.

2. Faculty participants must be on the staff of one of the participating colleges in the Consortium, under contract for the 1968-69 school year and actively engaged in teaching and/or directing drama. Those instructors with limited formal training will be given preference. However, staff members with advanced training may be admitted if they can establish a need for study in one of the areas of the Institute.

The developing institutions participating in the Consortium are listed elsewhere in this proposal.

Section V. The Formal Program.

With the needs of the participants in mind the instructional program will be centered around three major needs. The first part will deal with what will be called Technical Theatre Laboratory course in which the participants will all share in all aspects of the theatre. It is our desire to acquaint them not only with the new and best of theatre equipment, personnel, and literature written by minority groups, but also to encourage the participants to evaluate, weigh, and understand what "good theatre" can do for those with whom they come in contact. This course should also encourage the participants to study theatre beyond the limits of their schools (graduate study). The class sessions will naturally have to be broken
down to include make-up, costuming, lighting, prop making and use, scenery (multiple uses), types of staging, etc.

The second major need is to encourage the participants to engage in the art of playwriting, especially plays about minority groups since this is an underdeveloped area. This can be achieved through the playwriting seminar. It will also serve as a constructive means of preserving history as well as presenting the happenings of the day. Because of its nature, this course should not be required of all participants, but all should be made aware of what is happening in the course. This can be achieved through liaison with the Theatre Workshop.

The third major need is a "must" for all participants for this is where they will bring out their needs and attempt to solve them, where they will evaluate the program and help to reshape it. In such a workshop there is need for great flexibility. The consultants, lecturer and others brought in should be a vital part of this phase of the program. The participants should sense an atmosphere of sincerity on the part of the staff and they should feel perfectly at ease in summing up their weaknesses and misgivings about the theatre. This area will be called Theatre Seminar. Playwrights whose plays will be presented will discuss the plays with members of the playwriting class. Each course will carry three semester hours credit.

Catalog Description of course.

Theatre Workshop. This course will be adapted to the needs of individual participants. It will consider a variety of problems involving theatre construction and equipment, backstage organization, theatre management and administration, play selection, play directing, and acting. Students will be encouraged to work on individual projects which will be of benefit to their own institutions. Current productions will also be examined and evaluated. Three semester hours credit. Instructor, Mrs. Oubre.

SpD 478. Technical Theatre Laboratory. This course will examine all aspects of technical production including the design and construction of scenery, lighting, costuming, make-up, properties and sound effects. Plans for current productions will be examined and discussed. Three semester hours credit. Instructor, Mrs. Williams.

SpD 479. Playwriting Seminar. This course is designed to assist writers in learning the techniques of playwriting through reading, critical discussion, and the writing of plays. It will include an examination of the works of writers who might serve as models for the developing writer. Three semester hours credit. Instructor, Mr. Shine.

The Production Program. Three major productions will be presented in the final three weeks of the Institute. Ideally there should be a comedy, a musical play and a serious drama. Each participant will be cast in at least one production. In some instances individuals will perform in two productions.

Since one of the goals of the Institute is to provide experience in technical work, the two role maximum will be observed or order that students might serve on at least one technical production crew.

In addition to the major productions which will be open to the general public, reader's theatre productions of plays written for the seminar will be staged before restricted audiences. In this way playwrights will be able to gain some insight into the strengths and weaknesses of their plays through reading and hearing them performed in this limited fashion.

The three plays will be rehearsed simultaneously with the longest period being given to the most difficult production. At the same time the group will be organized into technical crews so that technical production will proceed with the rehearsals.

Weekends are free for socials, field trips, etc. During the 6th, 7th and 8th week productions will be presented. Monday thru Thursday evenings. During the afternoon of the eighth week, public "readings" of plays written in the Seminar will be held.

A detailed schedule of class and production activities will be developed following the selection of plays.
THE UNITED STATES OFFICE OF ECONOMIC OPPORTUNITY
THE SOUTHERN EDUCATION FOUNDATION
INSTITUTE IN DRAMATIC ARTS
AT
LINCOLN UNIVERSITY
JUNE 9 - AUGUST 2, 1969
Why IDA

by Joan W. Lewis

Many predominantly Black institutions have for too long suffered in the area of dramatic arts because of inadequate facilities and staffs. And in many instances, those with well-equipped buildings and excellent staffs do not offer courses in playwriting. Recognition of this problem happened over a decade ago, but appropriate action toward correction of this situation, as a concerted effort was put in motion during the spring of 1963, in Frankfort, Kentucky.

The unrest of students around the country was evident in the above mentioned city at the Annual Conference of the National Association of Dramatic and Speech Arts. In recognition of this unrest and with a sincere effort to improve the inferior conditions which existed in many of the dramatic arts programs in the institutions directly connected with NADSA, a springboard was constructed.

Juanita Osbure laid the ground work for the IDA project and Thomas Pawley and Joan W. Lewis joined her in co-authoring the proposal which gained the Institute, after a meeting with representatives from other member schools at Tennessee A and I State University in Nashville on May 10-11, 1968.

IDA is a cooperative arrangement made possible by three different organizations, ten member schools of the National Association of Dramatic and Speech Arts, the purpose of raising the quality and standards of dramatic art within these institutions. This Institute is enabling students to experience all aspects of theatre from playwriting to the final production of original works.

The Institute presents the student with an opportunity to combine playwriting with the study and experience of these facets of theatre: acting, scene design, lighting, makeup, costuming and directing. This program offers a stimulating atmosphere for student, teacher and visiting scholar alike, and will upgrade our quality of students.

Professional counseling allows the students to recognize their strengths and weaknesses, in the above mentioned areas, and gives them an opportunity to attack the problems and achieve a recognizable amount of perfection.

At the termination of this Institute, all participants will return to their respective campuses to share the wealth of information gained during this totally new experience made possible by United States Office of Education, The Office of Economic Opportunity and the Southern Education Foundation, Inc.

ABOUT LINCOLN UNIVERSITY

Lincoln University was founded in 1866 by members of the 62nd and 65th United States Colored Infantry units with L. R. Richard B. Foster serving as its first president. By 1879, it had become a state institution and controlled through a Board of Curators appointed by the State of Missouri. In 1934, this institution was recognized as a four-year college and in 1940, a program of graduate study was added in history and education. The University is accredited by the North Central Association of Secondary Schools and Colleges.

Lincoln University is located in Jefferson City, the capital of the State of Missouri, which is located on the banks of the Missouri River with a growing population of 22,000. Over 150 buildings make up the physical plant of this institution. The new Communications Building is one of the recent structures spread over 52 acres of land.

Lincoln's 2000 student body is composed of students who come from six foreign countries and over half the states of the Union.

The College of Arts and Sciences offers the Bachelor of Science and Bachelor of Arts degrees in more than thirty-two concentrations by seventeen departments and in the fall of 1969, a two-year associate nursing degree will be offered. The University offers a four-year ROTC commissioning program and flight training is available for qualified students during the second year of advanced courses.

Master's degrees may be secured in education, social science with a history concentration, and guidance and counseling.

Scholarships and Federal programs provide financial assistance to students who are in good academic standing to complete their education.
CALENDAR OF EVENTS

WILLIAM REARDON (June 10-13)
University of California at Santa Barbara

PERRY WATKINS (June 16-19)
Scenic Designer, New York

FREDRICK O'NEAL (June 23-26)
Actor, President of Actor's Equity

ALAN BALES (July 7-10)
University of Alabama

Production: "COMEBACK, AFTER THE FIRE"
by Ted Shine
(July 8, 9, 10, 11)

DAVID THAYER (July 14-17)
University of Iowa, Lighting Artist

Production: "THE TUMULT AND THE SHOUTING"
by Thomas D. Pawley
(July 15-18)

FRANK STEVENSON (July 21-24)
Scenic Designer, Fort Bragg Playhouse

Production: "AT THE CARLTON"
by Beaumont Buell and Charles Swier
(July 23, 24, 25, 26)

S. RANDOLPH EDMONDS (July 26-28)
Florida A&M University, Playwright

READER'S THEATRE (July 28-August 2)
(Original Plays)
LINDA BRITT
(Minden, La.) Speech and Drama major at Grambling College.

JOE L. BROWN
(Augusta, Ga.) Sophomore English major at Fort Valley State College.

CAROL CLARK
(Cleveland, Ohio) Sophomore English major at Central State University.

DELLA DAWSON
(Tallahassee, Fla.) Junior Speech and Drama major at Lincoln University.

PAUL E. DAVIS
(Augusta, Ga.) Social Science-English concentration at Paine College.

LEE E. DORSON, II
(Sumter, S.C.) Sophomore Biology-Speech and Theatre major at Fayetteville State College.

HARDING FAULK
(Tulsa, Okla.) Sophomore Sociology-Speech-Drama major at Langston University.

RICHARD FINLEY
(St. Louis, Mo.) Junior Business concentration at Miles College.

RICHARD G. GRAMM
(Rock Hill, S.C.) Junior Sociology major at Barber Scotia College.

JESSE M. HALEY
(Kennesaw, Ga.) Junior English major at Winona State University.

JANET L. HALE
(Langston, Okla.) Junior Sociology major at Langston University.

FREDERICK HENDERICKS
(Ferndale, La.) Sophomore Speech and Drama major at Grambling College.

JERI D. HOLLINS
(Augusta, Ga.) Freshman English major at Fort Valley State College.

MARY L. HOPKINS
(Elmont, N.Y.) Freshman speech and Drama major at Barber Scotia College.

SUSAN LAMMEN
(Tulsa, Okla.) Freshman speech and Drama major at Lincoln University.
HORACE MATTHEWS
(Goldfield, Ga.)
Junior English major at Fort Valley State College.

LAURIESE E. RODRIGUEZ
(Washington, D.C.)
Junior English major at Winrock-Shekins State University.

GLENN F. MITCHELL
(Dupont, Ill.)
Sophomore Speech and Dramatic major at Southern University.

SHARON E. DRAYTON
(Kelby, Ga.)
Junior English major at Leesburg University.

ETHEL G. TERRY
(Birmingham, Ala.)
Sophomore English major at Miles College.

ROBERT W. DOMAN
(Cherryville, Ohio)
Junior Speech and Drama major at Southern University.

PHILLIP SPRAGGS
(Fort Smith, Ark.)
Faculty Participant.

LYNNE D. STEVENSON
(Detroyal, N.Y.)
Faculty Participant.

G. MICHAEL TALBOT
(Chattahoochee, Ga.)
Senior Sociology major at Kentucky State College.

GLORIA THORNTON
(Lyons, Ga.)
Sophomore Elementary Education major at Barry-Boone College.

FRANKLIN C. TURNER
(Spartanburg, S.C.)
Sophomore Speech and Drama major at North Carolina A. and T. State University.

FREDERICK TURNER
(Osceola, S.C.)
Sophomore English major at North Carolina A. and T. State University.

JUNELE N. WALKER
(Sparta, Ga.)
Sophomore English major at North Carolina A. and T. State University.

PAUL WALKER
(Chattanooga, Tenn.)
Junior English major at Fisk University.

MAGGIE L. WALLACE
(B HDC, S.C.)
Junior English major at University of South Carolina.

LUZERI M. WILLIAMS
(Chattanooga, Tenn.)
Sophomore English major at Central State University.

CLAYTON M. WRIGHT
(Shadyside, Ky.)
Sophomore Medical Technology major at University of Kentucky.
THOMAS D. MAYSLEY
(Stage Manager-Technical Director)

JUANITA B. GUBRE
(Director-Director of Theatre Workshop Class)
B.A. (Illinois); M.A. (University of Iowa); Post-Graduate Study (Iowa). Vice-President NABA, co-author of IDA Proposal. Chairman of Department of Drama and Speech at University of the Virgin Islands.

JOAN W. LEWIS
(Associate Director, Director, Technical Theatre Laboratory Class)
B.A. (Virginia State); M.A. (Iowa); Post-Graduate Study (University of Southern California). Technical Director at Hayo-Brooks State College and one of three directors.

WILLIAM BROWN
(Designer & Lighting Artist)
B.A. (Howard); M.S. (Western Reserve). Associate Professor, Howard U. Technical Director and scenic designer, Negro Theatre, University of Kansas. Summer Institute at University of California at Santa Barbara.

WINDON FLETCHER
(Stage Manager)
B.A. (Johnson C. Smith); M.A. (Univ. of Iowa); Ph.D. (Indiana U.). Professor of Speech and Drama and Director of the Little Theatre at Kentucky State College; served as Associate Director of Lincoln University from 1932-1959. Costumer at Michigan Summer Theatre.

JOHN JOHNSON
(Laboratory Assistant)
B.A. (Texas). Presently a graduate student in Theatre at the University of Iowa. Member of Advisory Council for Theatre at University of Iowa.

AMELIE GUBRE
(Laboratory Assistant)
A senior majoring in English and the Humanities at University of Iowa. She is an accomplished student of dance and has performed under the direction of Burt Marison in the Theatre of the Word. Marshak Theatre at the University of Iowa and in London, England.

VONNIE D. TRICKETT
(Stage Manager, Editor)
B.S. (Howard); M.A. (Teachers College, Columbia University). Theatrical majoring in Drama at University of Iowa. She is the 1969 winner of the Joe Aldridge Scholarship Award.

HARRY TRICKETT
(Technical Production Manager-Assistant)

KURT SLOTHOWER
(Musical Director)
B.S. (Northwestern); M.A. (University of Wisconsin). Author of "Practical Speech and Your Theatre." He is in his fourth year at Lincoln University.

ADRIENN LEBLANC
(Designer-Stage Manager)
B.A. (Southern University); M.A. (University of Iowa). Designer and Technical Director at Negro Theatre, Lincoln University. Assistant, Howard University and is presently on staff at Tuskegee Institute.

ADRIENNE BRITT
(Laboratory Assistant)
B.A. (Howard); M.F.A. (Catholic University). Post-Graduate work, Morgan State College and University of California at Santa Barbara. Director at Morgan State College, John C. Smith, Dulaney Valley Summer Theatre and a member of the Company at the Summer Institute in Repertory Theatre at UCSD.
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Music Department, Lincoln University
Mr. W. A. Hamilton, Business Manager, Lincoln University
Mr. Alfred Lang, Assistant to Business Manager, Lincoln University
Mr. Lucius Jones, Graphic Arts, Lincoln University
Mr. Lester Hatcher, Superintendent of Buildings and Grounds, Lincoln U.
Mr. I. J. Collier, Director of Maintenance, Lincoln University
Mr. Ben Pugh, Dean of Students, Lincoln University
Mr. Gene Ormond, Public Affairs, Lincoln University
Administration and Staff of Lincoln University
Mr. Nathaniel Galsten, Poor Boy's Country Kitchen
Mr. John Johnson, JDA Publicity Artist
Baker's Antique Shop
IDA means INSTITUTE IN DRAMATIC ARTS

at WINSTON-SALEM STATE UNIVERSITY
WINSTON-SALEM, NORTH CAROLINA
SUMMER, 1970