

COLOR ME GOD, A DIDACTIC, ETHNICALLY  
AUTHENTIC CHILDREN'S PLAY

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We hereby recommend that the thesis prepared under  
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be accepted as fulfilling this part of the requirements for the Degree of  
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## CHAPTER I

### INTRODUCTION

Children's theatre is defined by Geraldine Brain Siks as theatre based on the traditional theatre concept and concerned with producing plays for children.<sup>1</sup> The first children's theatre in the United States was the Children's Educational Theatre in New York City in 1903. The key word is "educational." Children's theatre has always had the twin goals of entertaining and educating its audiences. "The children's theatre movement has been guided by certain specific objectives. . . . These are (1) to provide worthwhile and appropriate entertainment for young audiences, and (2) to promote individual and social growth. . . ." <sup>2</sup> A child experiences vicariously the actions of dramatic characters and identifies with them. If children's theatre carries out its objectives, the child should gain understanding of other people, including other ethnic groups, which may affect his own future actions in actual situations.

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<sup>1</sup>Geraldine Brain Siks and Hazel Brain Dunnington, eds., Children's Theatre and Creative Dramatics (Seattle: University of Washington Press, 1961), p. 4.

<sup>2</sup>Nellie McCaslin, "History of Children's Theatre in America," in Children's Theatre and Creative Dramatics, edited by Geraldine Brain Siks and Hazel Brain Dunnington (Seattle: University of Washington Press, 1961), p. 21.

The special committee of the Children's Theatre Conference concluded that a result of a child's viewing of the children's theatre play should be understanding and appreciation of life values drawn from human experience as portrayed on the stage. To appreciate and understand these values, children need good drama dealing with live issues. . . . Children may be aroused to think about vital issues such as economic differences, race prejudice, family and social relationships. . . .<sup>1</sup>

The tradition of theatre being didactic is an established one. To one of the world's greatest dramatists, George Bernard Shaw,

. . . the theatre was a means of educating people. . . . Shaw frequently admitted that he was a teacher whose aim was the making of better men and women. Deliberately pedagogic and propagandistic, Shaw believed that art, particularly dramatic art, must improve morals and behavior by destroying stereotyped concepts of life.<sup>2</sup>

Louis Simon, in Shaw on Education, also stated that "the theatre, for Shaw, must be a means of educating people in controversy, that is in liberty, toleration, and in the theory of natural rights."<sup>3</sup> In the field of children's theatre, its authorities speak of educational values but too seldom incorporate them within their plays.

A clear field exists for the person who can write children's plays around vital social questions. Practically nothing has yet been done in this country by plays in the way of developing right attitudes toward race differences. . . .<sup>4</sup>

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<sup>1</sup>Jeanne L. Hall, "Opportunity in Children's Theatre," Educational Theatre Journal, XVIII (October, 1966), 261.

<sup>2</sup>Louis Simon, Shaw on Education (New York: Columbia University Press, 1958), p. 16.

<sup>3</sup>Ibid., p. 133.

<sup>4</sup>Winifred Ward, Theatre for Children (Anchorage, Kentucky: Children's Theatre Press, 1950), p. 67.

William H. Kingsley, in his doctoral dissertation, stated that the children's theatre playwrights' justification for writing unrealistic plays was questionable and that children's plays should show the world more realistically--the plays should treat contemporary issues.<sup>1</sup> It is possible to treat contemporary issues in an unrealistic play, such as Brian Way's Crossroads, but plays such as this are exceptional and rare.

To substantiate the allegation that children's plays too seldom treat contemporary issues or that they are not significantly educational, I scanned 305 recommended children's plays.<sup>2</sup> Of these, twenty were obviously educational, and thirteen could possibly be presented in an ethnically authentic manner. Of the 305 plays scanned none dealt with ethnic groups that are matters of public concern in the United States today. There were three plays with the American Indian as subject matter, but they did not deal with Indian culture or problems.

The most pressing social problem in the United States in the last two decades has stemmed from intolerance of other ethnic groups. Robert H. Mathewson states:

Closely allied to needs for improved economic conditions and for a common value system is the need for a greater

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<sup>1</sup>William H. Kingsley, "Happy Endings, Poetic Justice and the Depth and Strength of Characterizations in American Children's Drama: A Critical Analysis" (unpublished Ph.D. dissertation, Cornell, 1967).

<sup>2</sup>Siks and Dunnington, p. 235; Ward, p. 273.

degree of social unity among our populace. Uppermost at the moment is the problem of racial tolerance and justice.<sup>1</sup>

Intolerance is learned, and children usually learn it from parents, other adults, the child's peer group, and the mass media. If a child were exposed to the culture and worth of other ethnic groups, a concurrent increase in toleration through knowledge and understanding would be possible.

An increase in tolerance of ethnic groups in the United States is sorely needed as are educational methods to increase this respect for ethnic differences in children. One educational method to improve understanding could be the writing and the presenting of ethnically authentic and didactic children's plays.

To investigate the educational potential of the dramatic medium by writing and evaluating a didactic, ethnically authentic play is the purpose of this study. The play, written about a specific American sub-culture, has as its aim the increase of toleration among children for other ethnic sub-cultures.

## CHAPTER II

### CRITICAL REVIEW OF PERTINENT RESEARCH LITERATURE

In the review of pertinent research literature on the use of the dramatic medium as an educational tool to increase toleration of ethnic sub-cultures, there was found a substantial body of research done on the individual ethnic groups, on prejudice and intolerance, and on the use of education to increase toleration. A small body of research has been done on stereotyped images of ethnic groups as presented in drama and other mass media. No research was found that dealt directly with the use of drama as an educational tool to increase toleration in children.

Royal D. Colle, in his doctoral dissertation "The Negro Image and the Mass Media," traced the stereotyped and inferior image of Negroes in the mass media from the 1900's to the 1960's and the effect of these stereotyped images on the populace.<sup>1</sup> He found that the stereotyped images affected attitudes toward self and Caucasian attitudes toward Negroes. One generalizes from this study that, as theatre (as part of the

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<sup>1</sup>Royal D. Colle, "The Negro Image and the Mass Media" (unpublished Ph.D. dissertation, Cornell, 1966).



mass media) has increased intolerance in the past, it could also increase tolerance by having ethnic authenticity.

Lewis R. Marcuson, in his doctoral dissertation, substantiated Colle's study by defining the stereotyped images of three ethnic groups and how these dramatic portrayals were for the most part negative.<sup>1</sup>

Alphonso Pinkney concluded in his doctoral dissertation that education relates consistently and significantly with prejudice and that intergroup contact tends to reduce anti-minority prejudice.<sup>2</sup>

William S. Svoboda, in "Negro-White Problems in the United States; Implications for Secondary Schools," stated that the American public schools are established to promote general welfare and should help students deal with prejudice. He suggested that one way could be through intercultural education.<sup>3</sup>

One can generalize from these four studies that drama has too often presented stereotyped images of ethnic groups and that, if used as an educational tool by presenting

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<sup>1</sup>Lewis R. Marcuson, "The Irish, the Italians, and the Jew, A Study of Three Nationality Groups as Portrayed in American Drama between 1920 and 1960" (unpublished Ph.D. dissertation, University of Denver, 1965).

<sup>2</sup>Alphonso Pinkney, "The Anatomy of Prejudice: Majority Group Attitudes Toward Minorities in Selected American Cities" (unpublished Ph.D. dissertation, Cornell, 1961).

<sup>3</sup>William S. Svoboda, "Negro-White Problems in the United States; Implications for Secondary Schools" (unpublished Ph.D. dissertation, University of Kansas, 1964).

ethnically authentic plays, it could increase tolerance in its audiences.

Jeanne L. Hall, in "Opportunity in Children's Theatre," pointed out that

One of the greatest challenges in educational theatre is in children's theatre. A real opportunity exists for the writers of children's plays because children love drama. Over 4,000,000 children in the United States each year see live drama produced exclusively for them. . . .<sup>1</sup>

Abraham Ribicoff, past Secretary of Health, Education, and Welfare, stated that educational theatre can become a common meeting place for children from all groups.<sup>2</sup> Rosamund Gilder, in "Ten Years of ITI," discussed the use of theatre as a tool for international understanding by presenting different ethnic groups in plays.<sup>3</sup> ITI has been successful in encouraging international understanding by presenting ethnic plays produced by the specific ethnic group to audiences of different ethnic groups. From the foregoing articles, it is clear that the use of educational theatre to increase tolerance is an accepted method and that a large audience of children can be reached with didactic children's plays.

The review of research up to this point established both the need for an increase in tolerance of ethnic groups

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<sup>1</sup>Hall, p. 260.

<sup>2</sup>Abraham Ribicoff, "The Theatre as Teacher," Educational Theatre Journal, XIII (December, 1961), 243.

<sup>3</sup>Rosamund Gilder, "Ten Years of ITI," Educational Theatre Journal, XI (March, 1959), 1.

and the potential of the dramatic medium, specifically children's theatre, to increase toleration. The subject of tolerance in children was then specifically considered.

Kenneth B. Clark, in a study sponsored by the Division of Scientific Research of the American Jewish Committee, stated that prejudice is learned by children, and it is learned in very early childhood. It affects their ideas and behavior in the first grades of school. He stated that racial ideas of children are less rigid and more easily changed than those of adults.<sup>1</sup>

Mary E. Goodman's study of race awareness in young children also concluded that race awareness and prejudice are learned at an early age.<sup>2</sup> Bruno Lasker, in a study sponsored by The Inquiry (a national organization for the promotion of cooperative studies of problems in human relations) on race attitudes in children, substantiated the other two studies on prejudice and mentioned drama as a tool to reduce prejudice.<sup>3</sup>

It can be concluded from the research reviewed that little research has been done on the didactic play specifically or on the didactic play as a tool to increase

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<sup>1</sup>Kenneth B. Clark, Prejudice and Your Child (Boston: Beacon Press, 1955), pp. 18-24.

<sup>2</sup>Mary E. Goodman, Race Awareness in Young Children (Cambridge, Massachusetts: Addison-Wesley Press, Inc., 1952).

<sup>3</sup>Bruno Lasker, Race Attitudes in Children (New York: Henry Holt and Co., 1929).

tolerance. It can be concluded that children learn their attitudes toward ethnic groups at an early age; that there is a need for educational methods to increase tolerance; that drama has the potential of being an outstanding educational method of increasing tolerance in children; and that children's theatre reaches an unusually large number of children.

## CHAPTER III

### METHOD

The method used in this study was the creative method as described in An Introduction to Graduate Study in Speech and Theatre, in an article by Richard Moody, which states:

. . . in the writing of the play the student can demonstrate that he has explored the literature on, and extracted the essence of some particular dramatic technique, or has done a comparable research job on some specific subject matter . . . .<sup>1</sup>

The research in this study was done on specific subject matter. The text also states that the play may or may not be produced--this play was not produced. It stated that the play must be evaluated, and this play was evaluated as to the meeting of its criteria and aims and to its dramatic form by a number of qualified evaluators as well as by the playwright. In its simplest form this method consists of background research, the writing of the play, and its evaluation.<sup>2</sup>

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<sup>1</sup>Richard Moody, "The Original Play," in An Introduction to Graduate Study in Speech and Theatre, edited by Clyde W. Dow (East Lansing, Michigan: Michigan State University Press, 1961), pp. 104-120.

<sup>2</sup>Ibid.

### Procedures

I. Definitions: These terms were chosen to be defined because it is possible that their meanings, where they occur in the text, may not be clear to the reader from the context.

A. Children's theatre is theatre based on the traditional theatre concept and concerned with producing plays for children.<sup>1</sup>

B. Ethnic groups are defined as groups of mankind as distinguished by customs, characteristics, and language.<sup>2</sup> They are groups bound together by common ties of race, nationality, or culture. In its strictest meaning, it denotes race.<sup>3</sup>

C. Race is any of the major biological divisions of mankind distinguished by color and texture of hair, color of skin and eyes, stature, and bodily proportions. The term has acquired so many unscientific connotations that, in this sense, it is often replaced in scientific usage by ethnic stock or group; any geographical, national, or tribal ethnic grouping.<sup>4</sup> Although race was not used in this study, it is defined because the terms race and ethnic group are used interchangeably by many researchers and by many laymen.

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<sup>1</sup>Siks and Dunnington, p. 4.

<sup>2</sup>Webster's New World Dictionary of American Language (New York: World Publishing Co., 1968).

<sup>3</sup>Edwin R. A. Seligman, Encyclopaedia of Social Sciences (New York: The Macmillan Co., 1931), p. 607.

<sup>4</sup>Webster's New World Dictionary of American Language.

D. Culture is social heritage; the total intellectual and institutional heritage of a civilization.<sup>1</sup>

E. Tolerance is a fair and objective attitude toward those whose opinions, practices, race, religion, and nationality differ from one's own; freedom from bigotry.<sup>2</sup>

F. Didactic is to intend to instruct; adapted or inclined to teach.<sup>3</sup>

G. An educational aim is one which endeavors to anticipate and predispose the outcome of some present or projected educational activity.<sup>4</sup>

H. North Texas is that area of Texas made up of Wilbarger, Wichita, Clay, Montague, Cooke, Grayson, Fannin, Lamar, Red River, Bowie, Baylor, Archer, Jack, Wise, Denton, Collin, Hunt, Delta, Hopkins, Franklin, Titus, Morris, Cass, Camp, Marion, Throckmorton, Young, Palo-Pinto, Parker, Tarrant, Rockwall, Dallas, Kaufman, Van Zandt, Rains, Wood, Upshur, Hood, Johnson, Somervell, Ellis, Hill, and Navarro counties.<sup>5</sup> The North Texas area is bordered, roughly, on the north by the Red River; the east by the State border; on the south by a line from Fort Worth east to Longview; and on the west from Fort Worth north to Wichita Falls.

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<sup>1</sup>Ibid.

<sup>2</sup>Random House Dictionary of the English Language (New York: Random House, 1966).

<sup>3</sup>Webster's New World Dictionary of American Language.

<sup>4</sup>John S. Brubacher, Modern Philosophies of Education (New York: McGraw-Hill Book Co., 1962), p. 233.

<sup>5</sup>Texas Almanac (Dallas: A. H. Belo Corp., 1968), pp. 187-284.

## II. Criteria for Ethnic Authenticity:

A. Language is a style of speaking; words used by a tribe, race, or nation for intercommunication. The colloquialisms, speech patterns, and speech rhythms of the specific sub-culture were used in this play to the extent that an audience from a different ethnic group could still understand the dialogue and would still be able to follow the story line. The level of authenticity to be attained can be better understood by the following five point scale.

1	2	3	4	5
Non-Communicative Dialect (purely ethnic dialect)		Communicative Dialect (mixture of both dialects)		Standard American English (that used by majority of educated people of selected region)

Point three was the level of authenticity to be attained.

B. Customs and manners are established modes of conduct in a community or group; deportment; civil or social behavior. As many customs and manners as possible were used as long as they were dramatically effective and did not obtrude. Another five point scale was used to point out the level of authenticity to be attained.

1	2	3	4	5
Customs & Manners of Negro Ethnic Sub-culture of N. Texas	Mixture Predom. Negro	Mixture of Two Groups Customs and Manners Mostly Understandable to Both Groups	Mixture of Both Groups Completely Understandable to Caucasian Sub-culture	Customs and Manners of Middle-class Caucasian Sub-culture of N. Texas

Point four was the level to be attained.



C. Religion is a system of doctrines of faith and worship. The system of the sub-culture was followed consistently.<sup>1</sup>

D. Moral values are values that concern behavior in respect to accepted group standards of conduct. These values were authentically presented where they occurred in the play and were not changed.

E. Economic values are values that deal with the supplying of man's physical needs, monetary or otherwise. These values were authentically presented where they occurred in the play and were not changed.

F. Environment is the sum of external influences affecting an individual's development and includes such influences as housing, clothing, recreation, education, and laws. Environment was presented as authentically as is possible within such dramatic limitations as budget, story-line, and dramatic effectiveness. A four point scale was used to show the level of authenticity to be attained.

1	2	3	4
Purely Ethnic Environment of Negro Sub-culture of N. Texas	Purely Ethnic Environment of Negro Sub-Culture of N. Texas Capable of Being Portrayed Within Limitations of the Theatre	Mixture of Two Ethnic Sub-Cultures Environments	Purely Ethnic Environment of Caucasian Middle-class of N. Texas

Point two was the level to be attained.

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<sup>1</sup>Seligman, pp. 671-75.

G. Social organization includes relationships, attitudes, and mores involving individuals outside the family group. These were authentically presented where they occurred in the play and were not changed.<sup>1</sup>

H. Family relationships are relationships among members of an individual's immediate family.<sup>2</sup> These were presented authentically where they occurred in the play.

III. Didactic or Educational Aims: I selected these aims with the aid of those listed and defined in Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook II: Affective Domain.<sup>3</sup> They were chosen as those aims that pertained most specifically to the subject matter of this study. These aims were chosen as those that this study should attain and are divided into three domains: cognitive, affective, and motor skill.

A. The motor-skill domain will not be mentioned further because it did not apply to this study.

B. The cognitive deals with recall or recognition of knowledge and the development of intellectual abilities and skills. The cognitive domain is divided into knowledge, comprehension, application, analysis, synthesis, and evaluation.

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid.

<sup>3</sup>David R. Krathwohl, Benjamin S. Bloom, Bertram B. Masia, Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook II: Affective Domain (New York: David McKay Co., Inc., 1956).

C. The affective domain comprises interest, attitudes and values, and appreciations and adequate adjustments. The affective domain is divided into receiving (attending), responding, valuing, organizing, and characterizing by a value or value system.

For the purpose of this study, I chose three types of aims; one from the cognitive and two from the affective domain.

In the cognitive domain, under the sub-heading of knowledge, the educational aim was the knowledge of principles and generalizations, knowledge of particular abstractions which summarize observations of phenomena. In this study, principles and generalizations were those that summarize the sub-culture of a specific ethnic group.

In the affective domain, the first educational aim came under the sub-heading of receiving (attending), the willingness to receive. It involved a neutrality or suspended judgment toward the stimulus. In this study, it was the educational aim to develop a tolerance of different ethnic groups. On another level of the affective domain, under the sub-heading of valuing, was the acceptance of a value. It was the ascribing of worth to a phenomenon, behavior, or object. This ascribing of worth may be called a belief or attitude. For the purpose of this study, it was the educational aim to increase the child's tolerance; to accept the value of ethnic groups different from his own.

IV. Selection of Ethnic Group: It has been established that children's theatre should present contemporary issues. The mass media have given more coverage to the Negro ethnic group than to any other minority group and have consequently made children more aware of this ethnic group than of others. In North Texas the largest ethnic minority is Negro, and thus it is more a matter of public concern than the other ethnic minorities such as Indian and Mexican-American. The children in North Texas are also in the process of being completely integrated in the public schools. For these reasons, I chose the Negro ethnic group, specifically the Negro ethnic sub-culture of North Texas, as the subject of the didactic children's play.

V. Playwriting Guidelines: The play was written using the advice and guidelines of children's theatre authorities Winifred Ward, Geraldine Brain Siks, and Jed H. Davis and Mary Jane Larson Watkins.<sup>1</sup> The book Playwriting was also used.<sup>2</sup> From these sources I developed the following form for writing the play:

A. I chose to write a one-act play.

B. I began with a situation or a theme. This was a small Negro boy who tries to find out the race, or color, of God.

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<sup>1</sup>Ward, pp. 60-118; Siks and Dunnington, pp. 89-103; Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre (New York: Harper and Brothers, Publishers, 1960), pp. 51-77.

<sup>2</sup>Bernard Grebner, Playwriting (New York: Thomas Y. Crowell, Co., 1961).

C. I wrote a tentative outline of the play--the first significant event; the results of this event which raises the major question; and the resulting action which answers the question.

D. I made biographical sketches of the characters that I decided were needed to carry out the plot.

E. I wrote the play by French scenes. French scenes are those that begin or end with the entrance or exit of a character. I should point out that this is simply a method of writing. The play was divided into scenes which were determined by change of location. The dialogue, character development, setting, costumes, and action were developed by this method--scene by scene.

#### VI. Sources of Background Material for Negro Sub-culture:

A. Texts and articles on the Negro ethnic group.

B. Personal observation by the researcher-playwright.

C. Photographs of Negroes and their North Texas environments.

D. Negro literature and plays by, and about, Negroes.

E. Interviews with Negro children and adults. Each individual answered specific questions presented orally by me. A copy of the questionnaire is in Appendix I.

VII. The Play: The title is Color Me God. It is the story of a small Negro boy who runs away from home to try to find out what race or color God is.

VIII. Evaluation: Evaluators were chosen to evaluate for ethnic authenticity, or for the meeting of educational criteria, or for the degree of dramatic quality. Negroes and Caucasians of both sexes were selected. More than one evaluator was chosen for each category in order to increase validity of judgment and to cover the possibility that an evaluator might be unable to complete his evaluation. The evaluators were chosen because of their availability and interest in the study, in addition to their knowledge and experience in their chosen fields.

A. Evaluators as to ethnic criteria:

1. Mrs. Julia Scott Reed was born in Dallas, Texas, and writes the "Open Line" column for the Dallas Morning News. She was chosen as an evaluator because she is a product of the environment about which the play was written, a Negro, and an educated observer.

2. Dr. Fred A. Tarpley, a professor of English at East Texas State University, Commerce, Texas, received his Ph.D. at Louisiana State University. He teaches linguistics, and his special field is Negro dialects, children's games, and folklore. He was chosen for his obvious qualifications in the field of Negro culture. He is Caucasian.

3. Mr. Leo Cameron was born in East Texas and is now a sixth grade teacher in the Denison, Texas, public schools. He has a master's degree and ten years teaching

experience. He was chosen because he is a Negro, an educator, and knowledgeable about children in a newly integrated school system.

4. Mrs. Leo Cameron was born in Denison, Texas, and is now a third grade teacher in the Denison, Texas, public schools. She has a master's degree and has eight years teaching experience. She was also chosen because she is a Negro, an educator, and is knowledgeable about children in a newly integrated school system.

5. Mrs. Gwendolyn Alexander was born in Louisiana and is now a fourth grade teacher in the Denison public schools. She has a bachelor's degree and has ten years teaching experience. She was chosen because she is a Negro and an educator.

6. Mrs. Lois Rucker was born in North Texas and now teaches remedial reading in the Denison, Texas, public schools. She has a master's degree and has twenty years teaching experience. She was chosen because she is a Negro, an educator, and has experience in both segregated and integrated schools.

B. Evaluators as to educational aims:

1. Mr. Bill Jacobs was born in Denison, Texas, and is now Director of Special Services (administers government programs and personnel) of the Denison public schools. He has a master's degree and seventeen years teaching and administering experience. He was chosen because of his

experience in the field of education and his experience in the integrating of the Denison public schools.

2. Dr. Charles Andrews was born in Denison, Texas. He received his doctorate from Oklahoma University in radio and television and is now a professor at Southeastern State College, Durant, Oklahoma. He has seventeen years experience as an educator and is also experienced in the field of theatre.

3. Mr. Melvin E. Rust is an assistant professor of education and assistant to the Dean of the College of Education, Texas Woman's University. He received his master's degree from Southwest Texas State College.

C. Evaluators as to dramatic quality:

1. Dr. Curtis L. Pope is head of the Speech Department, East Texas State University, Commerce, Texas. He was chosen because of his experience in the field of theatre.

2. Mrs. Doris Simpson is an instructor of speech and drama, with emphasis on children's theatre and creative dramatics, at Southeastern State College, Durant, Oklahoma. She received her master's degree from Northwestern University. She was chosen because of her experience in children's theatre.

3. Mrs. Gregory S. Eaton is a professional actress and has served on playreading committees in community and professional theatres. She was chosen for her knowledge of the dramatic potential of an unproduced script.



D. Personal evaluation: The playwright evaluated Color Me God as to whether or not the play met its ethnic criteria, its educational aims, and whether or not it was of good dramatic quality.

Each individual was contacted personally as to whether he would consent to be an evaluator. Each evaluator was sent a letter explaining the study. The letter included the criteria by which he was to evaluate, the form the evaluation was to take, and where and to whom the evaluation was to be sent. Copies of the three letters are in Appendix II. Upon completion of the play, each evaluator was sent a copy of the play and a questionnaire. Copies of the three questionnaires are in Appendix III. When I received the completed evaluation questionnaires, I read the answers and comments of each group of evaluators and compiled each group's affirmative and negative comments and answers. For example, all five evaluators who returned the questionnaire for ethnic authenticity answered question one positively. Three qualified their answers. I then made my evaluation in which I justified revising or not revising the play in light of the evaluations. For the purposes of this study, the revisions were not made in the play itself.

## CHAPTER IV

### RELIGION OF THE ETHNIC SUB-CULTURE

Each sub-culture has its own system of doctrines of faith and worship. Although different sub-cultures may be of the same religious sects, the methods of worship and the effects the religion has on the sub-culture members and their social institutions are unique. It follows that each sub-culture views God in a unique way. The theme of my play concerns the Negro sub-culture and its view of God.

The Negro is deeply religious, and religion has greatly influenced his culture and social institutions. That a religious people may have a particular view of or may question the image of God is normal. It is also probable that an audience of children of different sub-cultures may never have realized that there is more than one image or concept of God and that each image is worthy of respect and is no more or less valid. It is the educational aim of the play to encourage the audience to make the generalization that different sub-cultures, specifically the Negro sub-culture, see God in their own images. It is the educational aim to encourage the audience to generalize that the Negro does not necessarily worship a white God or white master image. The

theory of an anthropomorphic God is not presented as fact in the play nor is it encouraged. I have observed that most children of the protestant faiths in North Texas do picture an anthropomorphic God. If the audience member made these generalizations, it is possible that two additional aims would also be attained. That the Negro has the pride and dignity to see God as black or to make his own decisions as to the color of God could cause the audience member to have more respect for the Negro and thus to ascribe more worth to the Negro sub-culture. A better attitude toward a sub-culture different from the audience member's own could help develop tolerance for different ethnic groups with different ideas and methods of worship.

The religion of the Negro is dealt with in detail in this chapter because religion has affected the Negro sub-culture more than any other institution. It was in the past, and is now, a political and social force in the sub-culture. The Negro church has influenced the other subjects dealt with in the next four chapters and for this reason is placed first and is gone into in more depth.

Before the Civil War, most slave-owners allowed, but did not encourage, their chattels to become Christians and to hold religious services.<sup>1</sup> The plantation slave preacher was the Negro spokesman who begged the master for favors for the slaves, usually in return for his promise to encourage

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<sup>1</sup>E. Franklin Frazier, The Negro Church in America (New York: Schocken Books, 1963), p. 7.

docility among them. After emancipation, the church structured and organized Negro life as it had never been before.

In slavery, the family was an amorphous group gathered around the mother or other female. Legal marriage had not been encouraged and was seldom permitted during slavery; consequently, marriage was not an established part of the freedman's culture. The freedman's church demanded marriage and censured unconventional and immoral sexual behavior.

The organized Negro church's theology and services promoted resignation and accommodation. Continuing its slavery, other-worldly orientation, the free church continued the ideal of compensating for the deprivations found in life on earth. Emotional services gave release from tension and an escape from monotony and drudgery. The Negro could find social approval and self-esteem not to be found in the white-controlled society. The church helped maintain solidarity in the Negro community and pressured for improvement of status by promoting welfare, health, education, and morality but not social equality and integration.

To establish churches, Negroes began to pool their economic resources and to buy buildings and land. Mutual aid societies grew out of churches, and out of these grew the secular Negro insurance companies of today. Many of the first schools for Negroes were Sunday schools, and most of the Negro colleges were church affiliated. Many graduates

became preachers, and the preachers were often political leaders in the Negro communities. The church became an arena of political activities since the majority of Negroes could not participate in American politics. Often denied his natural role of leadership in the family and in his community, the male, especially, played a dominant role in the church. Outside of the family, the church represented the only other organized social existence of both male and female Negroes.

After World War II, increasingly large numbers of the Negro population moved to the cities where proportionately there were fewer churches and fewer preachers. Negro churches, discarding the escapism of the hereafter, started to focus attention on Negro social, economic, and political conditions, and many Northern black preachers became interested in political office. Even in the South today men like the late Martin Luther King, Jr., and Ralph Abernathy have changed the image of the Negro preacher and have become prominent civil rights leaders.

Because of the new secularization of the church, it has become dominated by the emerging Negro middle-class. Gospel singers, holiness cults, storefront churches, and Black Muslims have gained in popularity and political power with the lower economic classes. Even in integrated communities the Negro church continues to be an important element in the black man's social life although the church's

supervision over marital and family life has declined. The church has ceased to be the chief means of economic co-operation, and it is no longer the only arena for politics.

Because the middle-class Negro does not want to be identified with Negroes, many churches have changed their names, dropping such words as "colored." The middle-class black tends to sever Baptist and Methodist affiliations and to become a Presbyterian, Congregationalist, Episcopalian, or Catholic. There is a solid core of the Negro middle-class in churches, but the church is no longer the center of its social life.<sup>1</sup>

The Reverend Albert B. Cleage, Jr., of Detroit, reports, "It was impossible in the past for black people to think of Jesus as black because they hated themselves and their color. But now it is becoming impossible for black people to worship a white Jesus. . . ." <sup>2</sup> Adrian Dove stated that the Negro slang word "soul" has religious origins and that "The church, white God and all, has still been vital to the development of Soul culture. . . . no place to go and nothing else to do but go to church and pray and sing." <sup>3</sup>

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<sup>1</sup>Ibid.; Leonard Broom and Norval D. Glenn, Transformation of the Negro American (New York: Harper and Row, Publishers, 1965; Joseph R. Washington, Jr., Black Religion (Boston: Beacon Press, 1964).

<sup>2</sup>Roger Beardwood, "The New Negro Mood," Fortune, LXXVII (January, 1968), 151.

<sup>3</sup>Adrian Dove, "Soul Story," New York Times Magazine, LXX (December 8, 1968), 90.

In my questionnaire, I asked what color the individual being questioned thought that his mother, a black militant, an "Uncle Tom," an older Negro, and he, himself, would say that God was. The findings are included in Appendix IV.

Because the main question asked by the play was "What color is God?" the religious values and beliefs of the Negro will be presented authentically. The religious values and beliefs are also presented authentically in order to attain the educational aims listed at the beginning of this chapter.

CHAPTER V

THE ENVIRONMENT AND ECONOMIC VALUES  
OF THE NEGRO

A sub-culture is shaped by its external influences, i.e., its environment. Housing, clothing, and education are some of the more important external influences that affect an individual. Economic values, values that deal with the supplying of man's physical needs, affect these external influences also and should be discussed in conjunction with them. My play presents the environment of the North Texas Negro as authentically as possible within theatrical limitations. The economic values of the North Texas Negro are also presented authentically. The environment and economic values are presented authentically in order to achieve specific educational aims. The action and dialogue of the play should encourage the audience to make certain positive generalizations about the Negro sub-culture's environment and economic situation. If these generalizations are made, it is possible that the educational aims of placing more value on, and increasing the tolerance for, the Negro sub-culture would result. Specific action and material included in the play to achieve these aims are given at the end of



each section of the chapter. The general environment and economic values of the Negro are discussed first.

After the emancipation of the slaves, the majority of Negroes lived in the rural South; their housing, which they seldom owned, was sub-standard; their clothing was of the poorest quality; the vast majority were illiterate; their major occupation was farming; and, as soon as the federal occupation troops withdrew, they had little protection under the law and no civil rights.

As World War II began, so did the urbanization of the Negro. Industry was desperate for manpower, and Negroes poured out of the rural South into urban centers in the North. The Negro middle-class began to emerge.<sup>1</sup> Even in the North, there was great pressure upon Negroes to live in all-Negro neighborhoods which resulted in massive concentrations in the urban North and South and in small towns all over the United States. Because of this, Negro communities have been created, and a national Negro sub-culture has gradually emerged.<sup>2</sup>

The majority of Negroes no longer live on the land but in urban areas, and farming is no longer their major occupation. The trend continues to be a move away from the

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<sup>1</sup>Frazier, The Negro Church in America, p. 47.

<sup>2</sup>St. Clair Drake, "The Social and Economic Status of the Negro in the United States," in The Negro American, edited by Talcott Parsons and Kenneth B. Clark (Boston: Houghton Mifflin, 1965), p. 6.

South to the North. No longer are the majority of Negroes illiterate; their housing, education, and clothing have improved; and they have gained their civil rights.

Statistically, today's United States Negro is as follows. Approximately 11 percent of the population of the United States is Negro.<sup>1</sup> In 1968, 20 percent of the Negro population lived in the rural South, 30 percent lived in the urban South, and 50 percent lived in the urban North and West. In the South, 58 percent of the Negroes live in cities.<sup>2</sup> The Negro population is increasing more rapidly than the White since the Negro reproduction rate is higher (in 1962 21.3 per 1000 whites, 31.0 per 1000 Negroes). This is not biological for middle-class Negroes are actually less fertile than their white counterparts. The life expectancy of a Negro is 66.3 years while a white person's is 74.1 years. This is an environmental factor rather than a factor of heredity which is caused by differences in education, income, occupation, living conditions, and access to medical facilities. Approximately one in ten Negroes is illiterate, which was the level of whites in 1890, and the median year of school completed by Negroes twenty-five years and older is 8.2 years. The percentage of whites with four or more years of

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<sup>1</sup>Broom and Glenn, p. 82.

<sup>2</sup>Andrew Billingsly, Black Families in White America (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968).

college is three times that of Negroes. In 1962 the median wage for Negroes was \$3,023.<sup>1</sup>

The 1966 unemployment rate for Negroes was twice the national average according to a study done by Newsweek. Forty percent of Negro families earned less than \$3,000 a year because they lacked the education and/or skills to compete. The jobless rate for boys fourteen to nineteen was 26.9 percent compared to 10.9 percent for whites. Newsweek also reported that in 1966 only 12 percent of Negro children in the South were attending integrated schools. The magazine reported that, since 1960, one million Negroes who had never registered to vote before have now done so. Negroes, at a ratio of eight to one, vote the Democratic ticket, and they have become an important minority politically.<sup>2</sup>

Negroes spend a smaller percentage of their money for food, medical care, reading matter, and education and more on clothing and savings than do whites. They do not buy more luxuries and automobiles. Since they have less job security, they save more of their earnings. They scrimp on food and medicine to have money available for display and to provide security against unemployment and for emergencies. The aged, especially, are often destitute. The middle-class Negro indulges in more conspicuous consumption of such things as

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<sup>1</sup>Broom and Glenn.

<sup>2</sup>William Brink and Louis Harris, Black and White (New York: Simon and Schuster, 1966). [Brink and Harris wrote the book from the survey done for Newsweek.]

clothing and other possessions because he knows his color leads strangers to think that he is poor and uneducated.<sup>1</sup>

In 1960, 20 percent of the employed Negro workers held white collar jobs or did skilled manual labor while 33 percent were laborers and domestics. Big gains have been made by Negroes in low-paying, semi-professional jobs, such as social workers and dental technicians, but there has been no increase in doctors, dentists, or professors. There has been a negligible increase in the number of Negro males in the highest level of occupations since 1940. Negro females have been a little more successful. The few financially sound Negro manufacturing firms are those that provide services to Negroes that whites are not willing to offer such as cosmetics and caskets. The most substantial business successes have been in the field of insurance because whites for many years would not insure Negroes. Negroes in publishing have also been relatively prosperous. Negro publications in North Texas include Bronze, Thrills, Jive, and Sepia, all published in Fort Worth. Entertainers and athletes still constitute a large proportion of high-income Negroes.<sup>2</sup> Rashi Fein reports that in 1965 the Negro

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<sup>1</sup>Marcus Alexis, "Some Negro-White Differences in Consumption," American Journal of Economics and Sociology, XI (January, 1962), 11-28.

<sup>2</sup>Broom and Glenn.

who earned a college degree still earns very little more than a white high school graduate.<sup>1</sup>

Negroes are drawn together today, reports Fortune magazine, by a sense of progress and by a realistic set of objectives: more education for their children, more desegregation, and better jobs. Their mood is one of hope mixed with anger, and it is very aggressive. Three out of four feel that their condition is better today; eight out of ten think that the chances of getting a good job are better; and seven out of ten think that housing has improved. Along with recognition that conditions have improved, there is bitterness and anger and a dominant resentment of white people. Although the Negro's economic prosperity has increased, his satisfaction has been diluted by his observing that whites are also more prosperous and that, consequently, Negroes are still the same distance behind.<sup>2</sup>

Education, environment, and occupation contribute to the economic situation of an individual which in turn influence his economic values. For the purposes of this study, the following economic situations and values were included in the play. The main character, an elementary school student, belongs to a middle-class family. His parents represent middle-class occupations, a teacher and

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<sup>1</sup>Rashi Fein, "An Economic and Social Profile of the Negro American," in The Negro American, edited by Talcott Parsons and Kenneth B. Clark (Boston: Houghton Mifflin, 1965), p. 123.

<sup>2</sup>Beardwood, pp. 146-51.

a construction worker. They will not overtly display their money but will have the conservative economic values of the educated, middle-class Negro. An elderly Negro woman will be employed as will a Negro teenage boy who is a school dropout. The Negro teenage boy will present some of the economic values of the lower class Negro in his dialogue. The middle-class family and occupations were chosen to further the educational aim of making a generalization that summarizes the Negro sub-culture. It was the aim to encourage the child in the audience to generalize that a great many Negroes are not destitute, that they hold the same jobs as many of the parents of the children in the audience, and that their economic situations are in the realm of common experience. If the audience makes this generalization, it is possible it will also attain the educational aim of increasing its tolerance of another ethnic group. If the audience sees that the economic situation of the main character is in the realm of common experience, it is possible that the educational aim of increasing the worth or value of the sub-culture would also occur. The human animal is usually more tolerant of, and places more value on, objects, beliefs, and even sub-cultures which have things in common with him, which agree with him, or which value the same things he values.

The elderly woman will be unemployed and poor in order to show the plight of many elderly Negroes, and the

Negro teenage boy will show the plight of the school dropout who, by being Negro, is part of the hard-core unemployed. These two characters and their situations are included because it is one of the purposes of the play to present to the audience an authentic picture of the Negro economic situation. It is a purpose of the play to present some Negro characters as deprived not because they are necessarily lazy, mentally incompetent, or inferior but because their race, history, and intolerance of them have helped and encouraged their deprivation. Through knowledge and understanding of the situation it is possible that the audience could attain the play's educational aim of increasing the audience's tolerance of a sub-culture different from its own.

Because education is essential to the economic future of the sub-culture, the next section expands on this subject.

#### Education of the Negro

One of the most recurring myths among the intolerant is that the Negro is intellectually inferior. There is a lack of knowledge among many Americans of the contributions, culturally and intellectually, to the American culture by the American Negro. A great deal of the blame for this lack of knowledge lies with the segregated education system in many states and with the texts and teachers in many integrated systems who ignore or do not know of the Negro's history and

contributions. My play attempts to encourage the audience to value and tolerate the Negro more through knowledge of the Negro's contributions to America and through understanding the inadequacies of some of our educational systems. The education of the Negro will now be treated in detail.

When the slaves were freed, the Negro churches began the first Negro schools, and the first Negro colleges were church affiliated. Later, the Negro schools, under the separate-but-equal doctrine in the South and under de facto segregation in the North, were inferior. Many of the Negro teachers were, themselves, products of the Negro school system, and the few white teachers were, on the whole, not of the best quality.

The Negro child does not understand or appreciate an educational system which does not recognize his existence in its history books, that does not speak his language, and that does not relate to his life. The educational systems often prepare the Negro child for a college he will never attend and for jobs he will not be allowed to have. The resultant disinterest in school plus economic hardships influence the high drop-out rate of Negro teenagers. Understandably, the responses of Negroes at each educational level tend to resemble those of whites at lower levels.<sup>1</sup> The Negro child is unprepared for the rapid rate of technological change and the rising educational standards. The

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<sup>1</sup>Broom and Glenn, p. 23.



majority have home backgrounds with few books and little awareness of the nature and value of formal education.

Since the mid-1950's integrated schools have slowly become a reality, even though Newsweek reported in 1966 that only 12 percent of Negro children were in integrated schools in the South.<sup>1</sup> The Negro child faces new problems in the integrated school. When he is first placed in competition with whites in high school or in the upper elementary grades, he is usually too far behind to catch up. Stiffer competition may increase emotional problems, and he is even more likely to drop out. The Negro child who enters school for the first time in an integrated school system is in a marginal state. He is on the periphery of two very different ways of life and is in the process of crossing from one culture into another.<sup>2</sup>

The schools are not prepared for the Negro child.

He

. . . needs to see himself and his racial group in a realistically positive light. He needs to understand what color and race mean, he needs to learn about those of his race who have succeeded, and he needs to clarify his understanding of his own group history and current group situation.<sup>3</sup>

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<sup>1</sup>Brink and Harris, p. 33.

<sup>2</sup>Margaret Anderson, The Children of the South (New York: Farrar, Straus, and Giroux, 1966), p. 33.

<sup>3</sup>Lincoln Filene Center for Citizenship and Public Affairs, Negro Self-Concept (New York: McGraw-Hill Book Co., 1965), p. 21.

The Negro child needs to know that there is a Negro American sub-culture and that the school is a good place for a child, whether Negro or white, to become knowledgeable of it. Two adequate texts on Negroes in American history are a Teachers' Guide to American Negro History and Famous American Negroes.<sup>1</sup> From these two texts were taken these highlights of Negro history. Crispus Attucks was a leader and one of the five American martyrs of the Boston Massacre in 1770. There were Negro Minutemen at Concord and Lexington. Ira Aldridge was one of the greatest American-born actors of the 1800's. Frederick Douglass was the United States Minister to Haiti in 1889. Matt Henson was one of the first men to stand on top of the world during Perry's polar expedition in 1909. A Negro surgeon, Dr. Daniel Hale Williams, performed the first successful open-heart surgery. A Negro woman, C. J. Walker, was the first American woman to earn a million dollars. Dr. Ralph Bunche won the Nobel Peace Prize of 1950 for his work in the United Nations. Up until 1968, fifty-one Negroes had earned the Medal of Honor.

Public and college universities have shelves of excellent Negro poetry and song, such as those by James Weldon Johnson; folktales, such as those by J. Mason Brewer; and plays, such as those by LeRoi Jones and James Baldwin. These also could be used in a classroom.

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<sup>1</sup>William Loren Katz, Teachers' Guide to American Negro History (Chicago: Quadrangle Books, 1968); Langston Hughes, Famous American Negroes (New York: Dodd, Mead, and Co., 1954).

For the purposes of this study, an integrated school situation is included. A white fellow student is a friend of the main character, a Negro boy. The situation and characters are included in order to further the educational aim of developing a tolerance of other ethnic groups in members of the audience. A situation is presented on stage in which Negroes and whites play together, argue together, and are friends. The highlights of Negro contributions to American history are included in the play in order to further the educational aim of the child audience accepting the value of ethnic groups different from its own.

The educational aim of presenting a generalization that summarizes the Negro sub-culture, that is, that the Negro sub-culture has played a proud and constructive part in American history, will also be furthered by the inclusion in the play of Negro contributions to American history. The song "Lift Ev'ry Voice and Sing" (see Appendix V), by James Weldon Johnson is included in the play. It was the song that the majority of those who answered the questionnaire (see Appendix IV) listed as the song most identified with the Negro sub-culture. They called it the "Negro National Anthem," a title listed in a number of sources such as this article in the New York Times Magazine:

When I was a child in Texas, our de facto segregated school day would start with the "Negro National Anthem," a beautiful tune by James Weldon Johnson. Today it is called "Lift Ev'ry Voice and Sing."<sup>1</sup>

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<sup>1</sup>Dove, p. 82.

The story "Uncle Henry and the Dog Ghost," by J. Mason Brewer, an authority on Texas Negro folklore, is included in the play.<sup>1</sup> Its origin is specifically listed as being from Red River County, part of the North Texas area with which this study deals. Both the song and story are included in the play in order to help the audience accept a generalization that summarizes the Negro sub-culture: that is, that the Negro has a rich culture of folklore and songs that is as worthy as those of other American ethnic groups.

#### Housing of Negroes

Through lack of knowledge, many Americans think all Negroes live in inferior housing, in slums and ghettos. This generalization encourages the idea that the Negro lives in this manner because he is inferior or because he chooses to do so. The deprived individual, whether Negro or white, often does not choose to live in inferior housing; and, in the case of the Negro, he may have no choice because of segregated housing. The growing Negro middle-class lives in housing comparable to many white people.

One of the purposes of my play is to present Negro housing as authentically as possible and to encourage the belief that a growing number of Negroes live in housing comparable to that of other sub-cultures of the same economic

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<sup>1</sup>J. Mason Brewer, Dog Ghosts and Other Texas Negro Folk Tales (Austin: University of Texas Press, 1958), pp. 89-91.

class. The housing of Negroes and the influences that affect it will now be discussed.

Fortune magazine reported in 1968 that seven out of ten Negroes think that housing for blacks has improved.<sup>1</sup> The quality of housing has improved, and integrated housing is more common. It is, however, not a contradiction to quote Brink and Harris, in a study done for Newsweek, who report that their 1966 study showed no great progress in housing because many middle and lower class whites will not live with blacks since the whites are convinced that blacks are slovenly, that crime will increase, and that property values will fall.<sup>2</sup> The middle-class Negro has been more fortunate, but the majority live in "gilded ghettos" indistinguishable from any white middle-class neighborhood except that everyone is black.<sup>3</sup> The majority of Negroes live in ghettos where housing is markedly inferior. There is overcrowding and a lack of modern facilities.<sup>4</sup> Those of the Negro middle-class who do live in integrated neighborhoods are not fully accepted. The New York Times Magazine reports that racial bias in integrated suburbs is often covert and subtle and that there is very little social integration.<sup>5</sup>

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<sup>1</sup>Beardwood, p. 147.

<sup>2</sup>Brink and Harris, p. 42.

<sup>3</sup>Drake, p. 6.

<sup>4</sup>Fein, p. 121.

<sup>5</sup>"White Skin, Dark Skin," New York Times Magazine, LXXII (December 3, 1967), 127.

Negro housing in Texas is discussed in "Minority Group Housing in Two Texas Cities."<sup>1</sup> The report was part of a special research report to the Commission on Race and Housing. It states that social relations in Houston follow the usual pattern for Texas cities. Negroes are restricted to certain residential areas. There is great variation in housing from slums to housing comparable to white residential areas. Since 1950 there has been improvement in housing, and more and more residential areas have been integrated. The term "Sugar Hill" is used in Houston, as everywhere in the United States, to designate Negro areas of high quality housing. Opposition to integrated housing has been relatively weak. The study provided strong evidence that the chief cause of the inferior housing for Negroes is the group's poverty.

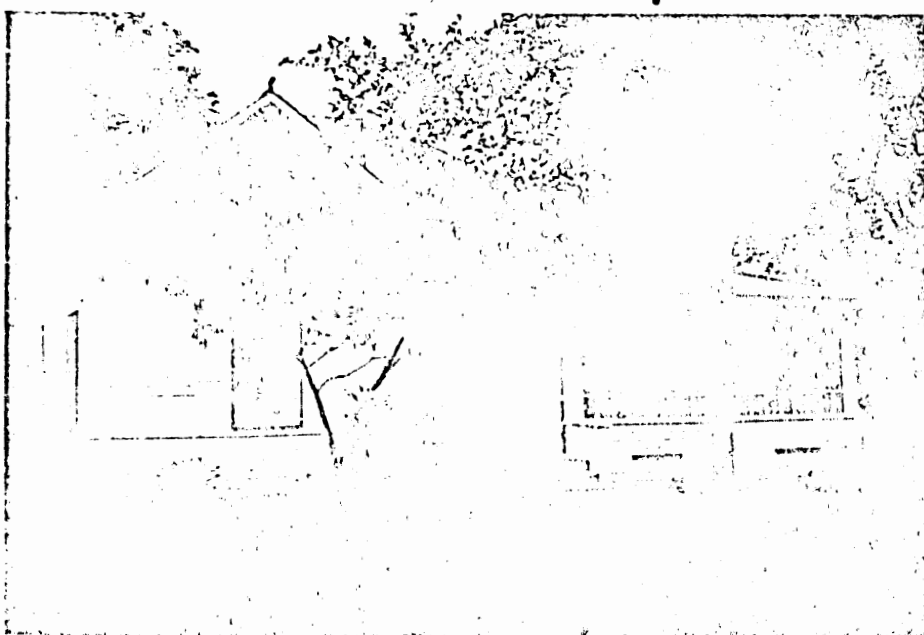
The results of my questionnaire indicate that the average house of the Negroes questioned is made of wood, painted white, and has seven rooms (see Appendix IV for specific results).

The following pictures are those of middle-class Negro housing in a segregated neighborhood of Denison, Texas. They are good examples of most middle-class Negro housing I have seen in North Texas. That the homes are in a segregated residential area is also representative of North Texas.

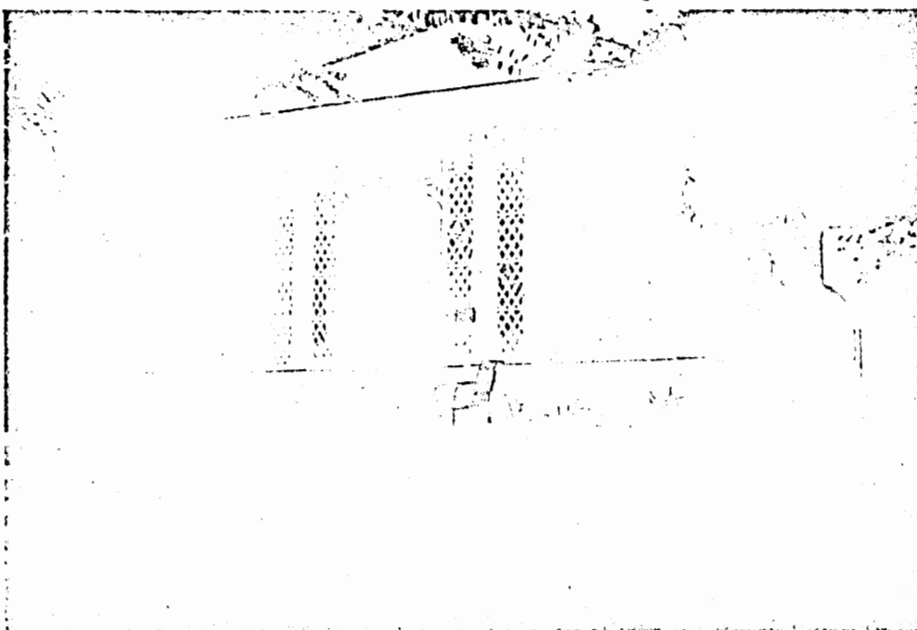
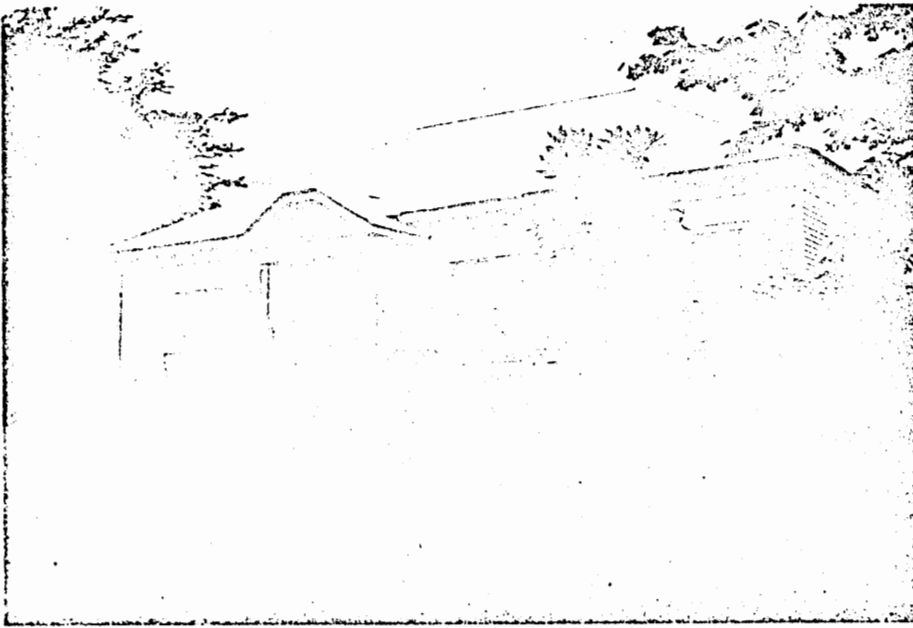
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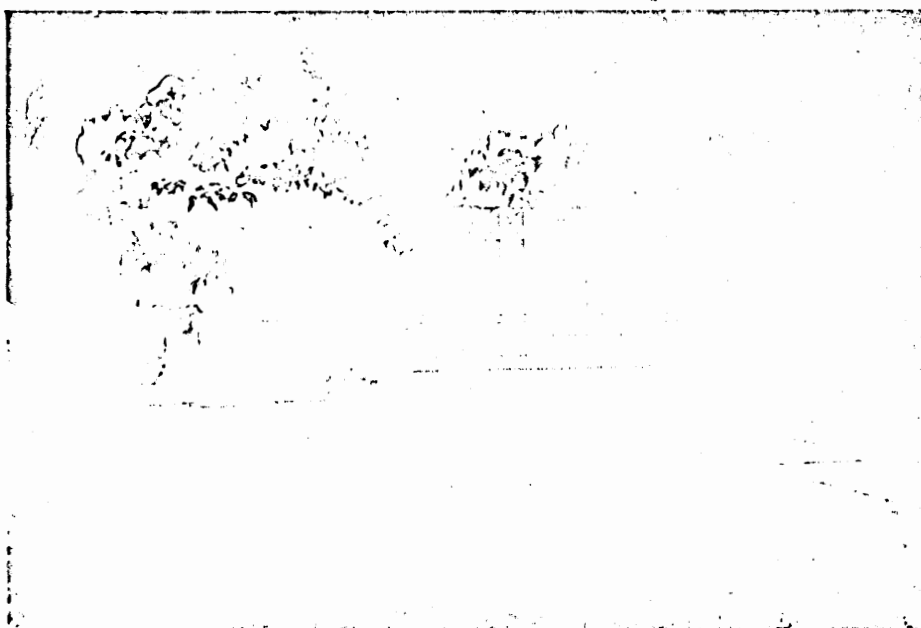
<sup>1</sup>Jack E. Dodson, "Minority-Group Housing in Two Texas Cities," in Studies in Housing and Minorities, edited by Nathan Glazer and Davis McEntire (Los Angeles: University of California Press, 1960), pp. 100-30.

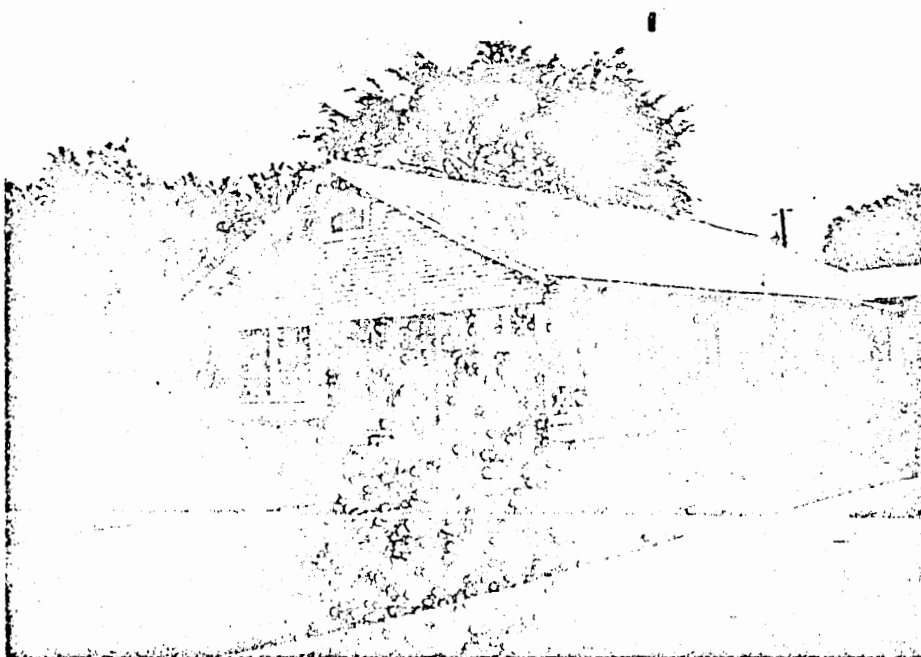












The majority of North Texas Negroes do not live in integrated housing.

For the purpose of this study, it was decided to use two kinds of housing, as represented by the play's scenery. The main character's home is a middle-class dwelling based on the pictures and descriptions of housing in North Texas. The other house represented in the play is that of an elderly Negro woman and is a lower class dwelling. Both of these dwellings are in segregated neighborhoods. The aim was to present authentic housing while encouraging the audience to believe that not all Negroes live in squalor and poverty. The educational aim was to increase the child audience's tolerance of the Negro sub-culture by depicting the main character's home and neighborhood as middle-class, much like that of many of the children in the audience. Where the housing was shown as inferior, reasons were given for the condition.

#### Clothing of Negroes

The way in which a sub-culture dresses often sets it apart from other sub-cultures. A sub-culture's dress may encourage intolerance because many individuals fear or scorn the different or that which they do not understand.

My play presents Negro characters whose dress is comparable to that of white individuals of their same economic background. Where the Negro dress differs, as in Afro or natural hairstyling or in the wearing of a Dashiki, reasons

or explanations will be given. Specific educational aims to be attained are at the conclusion of this chapter. The Negro dress and the reasons, or explanations for it, are given below.

Part of the Negro's compensatory behavior for his culturally deprived situation is flashy and impeccable dressing.<sup>1</sup> An exception to this is the middle-class Negro who is conservative in dress in an effort to overconform to middle-class norms.<sup>2</sup> Among many young Negroes it is now a matter of racial pride to refuse to straighten their hair or to use cosmetics to lighten the skin. Since 1960 it has been more of an advantage to be black and Negroid in appearance--"Black is Beautiful."<sup>3</sup> Newsweek, in an article on Negro clothing, stated that many young Negro males wear Dashikis (Dashiki, in Swahili, means freedom).<sup>4</sup> These are short, loose smocks made from a single piece of material in African prints. In another article Newsweek stated that many young Negroes are "thinking black" which means they wear "natural coifs" and Afro clothes.<sup>5</sup>

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<sup>1</sup>Bertram P. Karon, The Negro Personality (New York: Springer Publishing Co., Inc., 1958), p.46.

<sup>2</sup>Broom and Glenn, p. 35.

<sup>3</sup>Lincoln Filene Center for Citizenship and Public Affairs, p. 16.

<sup>4</sup>"Fashions for Soul Brothers," Newsweek, LXXII (July 1, 1968).

<sup>5</sup>"The Negro in America, What Must Be Done," Newsweek, LXX (November 2, 1967).

The majority of North Texas Negroes dress as do the majority of Negroes elsewhere in the United States. In my questionnaire (see Appendix IV) the majority stated that young Negro boys in North Texas usually wear blue jeans and shirts to school. Some stated that many high school boys wore sharkskin pants and banlen shirts or Dashikis to school. Older, middle-class Negroes wear clothes comparable to the clothing of whites of the same economic class. I have noted that a large number of Negro teenage girls and young adults wear the Afro hairdo and clothes comparable to white youths of like economic class, although often in brighter colors. Many also wear large earrings. Many teenage boys and young adults have become "sharp dressers" in bright colors, Afro hairdos, and sunglasses or "shades."

The dress of all the characters in the play is, as stated above, according to their age and sex. It was the educational aim to encourage the audience to generalize that Negro dress, rather than being inferior, is comparable to its own. The young Negro characters, especially the Negro teenage boy, will explain how his dress reflects his pride in being black and in his African heritage. His dialogue should encourage the audience to attribute more worth or value to the Negro sub-culture.

## CHAPTER VI

### THE NEGRO FAMILY AND ITS MORALS

Moral values are values that concern behavior in respect to accepted group standards of conduct. These values are influenced, and to an extent learned, in the family unit and the relationships that exist among the individual members of the family.

The disorganized family is one of the greatest problems the American Negro has and must overcome. It is not a purpose of my play to present the deprived Negro family which lives in a big city ghetto. One of the purposes of the play is to present the similarities between the growing Negro middle-class and the middle-class families of other sub-cultures--a common ground where understanding can be attained. An attempt is made to present a variety of Negroes as to age, economic class, and moral values in order for the play to present the Negro sub-culture authentically; and, in order for the audience not to replace one distortion, that all Negroes are from deprived families and are immoral, with another distortion, that all Negroes are just like the white middle-class. The specific actions and material chosen to further these purposes were drawn from the following research and are given at the end of the chapter.

The Negro child is different from other children, even other children of deprived backgrounds, because he has problems that are the product of a social order not of his making, or his forbears'. . . . The Negro child comes to us an overburdened child, taxed in a hundred ways that make him old beyond his years. The road for him is three times as hard as for the average white child. . . . At every turn there is an obstacle, and forever and ever the Negro child must ask himself, "Why?"<sup>1</sup>

Rashi Fein states:

The child . . . has a shorter life expectancy, lives in less desirable housing, is a member of a family with less education, with less favorable occupational structure, and with more unemployment and with lower income than the median white baby born at the same time.<sup>2</sup>

These two quotes apply not only to the deprived Negro but also to the middle-class Negro. "You cannot grow up a Negro, even a middle-class Negro, without knowing many defeats and discriminations just because of who you are."<sup>3</sup> Pettigrew reports that the type of home life a Negro enjoys as a child may be far more crucial for governing the influence of segregation upon his personality than the form the segregation takes—legal or informal.<sup>4</sup> Moynihan reports that full awareness of his social devaluation and role as a Negro does

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<sup>1</sup>Anderson, p. xi.

<sup>2</sup>Fein, p. 124.

<sup>3</sup>Lincoln Filene Center for Citizenship and Public Affairs, p. 30.

<sup>4</sup>Thomas F. Pettigrew, A Profile of the Negro American (Princeton, N. J.: D. Van Nostrand Co., Inc., 1964), p. 22.



not usually impinge upon the individual until early adolescence.<sup>1</sup>

The United States Department of Labor records that the Negro community is divided between a stable middle-class group that is steadily growing stronger and more successful and an increasingly disorganized and disadvantaged lower class group. It estimates that one-half of Negro communities are middle-class even though the middle-class Negro grows up in, or next to, slums.<sup>2</sup>

What are the main characteristics of the lower and middle-class Negro family? Both the lower and middle-class families are matriarchal, which is attributed to a carryover from slavery where the mother-child bond was allowed to develop and where the father-child bond was discouraged. Today, the prevalence of illegitimacy and desertion in the lower class necessarily leads to a family headed by the mother. Throughout the United States, Negro women are able to get better jobs and to hold them longer than Negro men. But Negroes share the white notion that the husband should be the "breadwinner." Economically, most Negro men cannot fulfill this role which results in their economic dependence on women. The woman's disappointment in her mate, his own

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<sup>1</sup>Daniel Patrick Moynihan, "Employment, Income, and the Ordeal of the Negro Family," in The Negro American, edited by Talcott Parsons and Kenneth B. Clark (Boston: Houghton Mifflin, 1965).

<sup>2</sup>U.S. Department of Labor, Office of Policy Planning and Research, The Negro Family (Washington: Government Printing Office, March, 1965), p. 29.

frustration, and the increased number of dependents may cause him to desert. The disorganized family is the most serious social problem of Negroes. Lack of a stable family life means a lack of continuity, of tradition, and life is fragmented, casual, and precarious. The economically frustrated Negro may live for today and may avoid ambition and long term goals. It is estimated that one-fourth to one-third of the Negro families have no man at the head of the family.<sup>1</sup> Logically, Negro parents are more willing to sacrifice for the education of daughters. Well-educated females traditionally face less discrimination and are able to find employment more nearly commensurate with their education.<sup>2</sup>

Davis and Havighurst, writing of Negro child-rearing methods, report that there is more permissiveness in oral training and more strictness in toilet training. Girls are given more responsibilities earlier than are whites.<sup>3</sup> Margaret Anderson reports that the average Negro home is a permissive place where children come and go as they please.<sup>4</sup>

The following paragraphs, dealing with the subject of sex, have no direct bearing on my play. To fully understand and to be knowledgeable of a sub-culture, one must study all

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<sup>1</sup>Karon, p. 33.

<sup>2</sup>Broom and Glenn, p. 20.

<sup>3</sup>A. Davis and R. J. Havighurst, Social Class and Color Differences in Child Rearing (New York: Knopf, 1948), p. 27.

<sup>4</sup>Anderson, p. 34.

aspects of the sub-culture, including the sexual, even if the subject is not included in the play.

In the lower class, boys learn about sex in the streets. Masturbation begins early, at six or eight, and boys have early opportunities for relations with women, as early as age seven or nine. The sex education of the female is more thorough, and masturbation is less common. First intercourse is earlier than for white girls. Frigidity and impotence are common. Multiple marriages, which are easily dissolved, are the rule. Both lower and middle-class women marry early. The male fears the female, and both are relatively uninterested in sex.<sup>1</sup> In 1963, 24 percent of all non-white births were illegitimate.<sup>2</sup> Premarital pregnancy is not considered shameful.<sup>3</sup>

In the middle-class, masturbation among boys is more frequent than in the lower class, and it is learned later and continued longer. Active sex relations begin at fifteen or sixteen. The female is much like her white counterpart. Her sex education is rigidly puritanical, and masturbation is not frequent. Sex as an expression of love is stressed. Middle-class girls are not allowed to play across the

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<sup>1</sup>Abram Kardiner and Lionel Ovesy, The Mark of Oppression (New York: World Publishing Co., 1951), p. 68.

<sup>2</sup>Fein, p. 125.

<sup>3</sup>Lee Rainwater, "Crucible of Identity," in The Negro American, edited by Talcott Parsons and Kenneth B. Clark (Boston: Houghton Mifflin, 1965), p. 172.

street or go to the movies alone until later than white girls.<sup>1</sup>

Kardiner and Ovesey studied twenty-five Negroes through psychoanalytic interviews, Rorschach tests, and Thematic Apperception Tests. The writers concluded that Negroes have low self-esteem and are angry at the way they are treated. They feel anxiety and are hesitant and mistrustful. This suppressed anger leads to depression. In order to control anger and anti-social behavior, the Negro exercises great vigilance.<sup>2</sup>

Negro children hide their feelings and accomplishments under a mask. Each child develops his style of coping with his life--subservience, calculated humiliation, sly ingratiation, self-mockery, aloof indifference, withdrawal, or sullen passivity. Where there is more freedom, the child is more aggressive. He may reveal impatience, be ill-tempered, distrustful, resentful, or full of hatred and fury. One consequence of this choking back of anger is a deadening of one's emotions.<sup>3</sup>

Few Negroes live to an old age, nor are they able to save enough money to provide for their non-productive years.<sup>4</sup>

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<sup>1</sup>Karon, p. 42.

<sup>2</sup>Ibid., pp. 44-46.

<sup>3</sup>Robert Coles, "It's the Same but It's Different," in The Negro American, edited by Talcott Parsons and Kenneth B. Clark (Boston: Houghton Mifflin, 1965), p. 260.

<sup>4</sup>Kardiner and Ovesy.

Because the main character in my play belongs to a middle-class family, it would be well to consider the middle-class family in more detail.

As middle-class Negroes have acquired more education and economic security, they have become increasingly stable, and a middle-class family life has developed.<sup>1</sup> The new, urban middle-class Negro family is characterized by bourgeois morality and is either egalitarian or patriarchal. Frazier states, in Black Bourgeoisie, that the middle-class has been uprooted from its racial traditions and, as a consequence, has no cultural roots in either the Negro or the white world--it lives in a cultural vacuum.<sup>2</sup> The middle-class has more emotional stability than the lower class, but the stability is cancelled out by the pressure for status. The members of the middle-class drive themselves harder, and their self-hatred is projected outward and is expressed as a hatred of both whites and of Negroes lower than themselves. Apathy to racial problems and resignation to white prejudices are characteristic of this group. Middle-class Negroes also have a success phobia and tend to overshoot the mark of conformity to white ideals, such as in sex and toilet training. It is important to them to conform to accepted white ideals, and a great deal of emotional control and attention is given to this. Marriages are more stable in the

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<sup>1</sup>Karon, p. 33.

<sup>2</sup>E. Franklin Frazier, Black Bourgeoisie (Glencoe, Ill.: The Free Press, 1957), p. 112.

middle-class because the value of conventionality is high. Both the husband and wife usually work, and they have little time for leisure. They have little appreciation for music or art, and they seldom read more than newspapers and magazines. They participate in the church, yet there is a confusion of standards of behavior and beliefs.<sup>1</sup>

Although there is an attempt by middle-class parents to shield their young children against racial discrimination and the contempt of whites, the children still feel discriminated against. The middle-class family has few children, and the children are often spoiled.<sup>2</sup>

As more Negroes have advanced to higher educational, occupational, and economic levels, the Negro middle-class has become large enough to be a source of cultural change within the Negro community. The middle-class has also begun to realize that its fate is linked to that of poor Negroes. Often both groups must live in the same neighborhood, must send their children to the same schools, and have more frequent and closer contacts with each other than do middle-class whites with their poor. Increasing numbers of the middle-class owe their jobs to the political influence and buying power of the Negro community. They also recognize that they are judged by lower class characteristics with

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<sup>1</sup>Frazier, The Negro Church in America, p. 55.

<sup>2</sup>Frazier, Black Bourgeoisie, p. 112.

the result that they are more interested in helping lower class Negroes.<sup>1</sup>

The main character in the play belongs to a middle-class family because it was the educational aim for the child audience to make a generalization that the Negro sub-culture does not consist entirely of deprived individuals living in ghettos or "niggertown." If this educational aim is attained, then the educational aim of valuing a sub-culture different from the audience's own could also be attained.

The main character is a young Negro boy who questions the world in which he lives. His sister and a Negro teenage boy also question their world. This questioning of their world is included in the play in order to attain the educational aim of increasing the audience's tolerance of the Negro sub-culture through knowledge and understanding of the Negro's feelings about the world in which he lives.

The teenage boy is from a lower class family and is aggressive and sullen. The main character and his sister live in a middle-class home where both parents work. An effort was made to present the Negro family life of both middle-class and lower class families in an authentic manner in order to enable the audience to generalize that the Negro sub-culture is in a process of change; that the Negro middle-class family has much in common with its white counterpart; and that the product of the lower class family has reasons

for his anti-social acts against the white world. If these generalizations were made, then there may be an increase of tolerance for an ethnic group differing from the audience's own.



## CHAPTER VII

### NEGRO SOCIAL RELATIONS, CUSTOMS, AND MANNERS

The customs and manners, i.e., the social behavior of an individual, and his social relationships, those involving individuals outside of the family group, are perhaps the most visible manifestations of a sub-culture.

My play presents many of the customs, manners, and social relationships of the Negro sub-culture of North Texas. The purpose of including these social customs, manners, and relationships was to point out to the audience that the Negro sub-culture is different from theirs, but that different does not necessarily mean inferior. An effort was made to present different viewpoints within the Negro sub-culture on social contacts with white people, and different customs and manners according to the Negro's age and social position. The action of the play points out to the audience that not all Negroes act in the same way just as not all members of any sub-culture act in the same way, the purpose being to make the audience see Negroes as individuals not as stereotypes. The point was to make clear that sometimes age and social position have more to do with social behavior than does race.

Some of the specific action and materials included in the play to achieve these purposes and specific educational aims to be attained are given at the conclusion of the following material on Negro social behavior and relationships.

Today, masses of Negroes, even in integrated communities, still attend Negro churches, and the church continues to be an important element in the organized social life of the Negro. It is a more important element in small communities and among older Negroes than it is in large cities and among young Negroes.<sup>1</sup>

The majority of Negroes still live in segregated communities, and many Negro children know little of social organizations outside of their own areas. For this reason, the Negro community doubtless will be the source of social life for Negroes for some time into the future.<sup>2</sup>

The criteria for class distinctions among Negroes are: occupation and steadiness of job; education; family organization, housing, furnishings and appurtenances; relationship to the white world; recreation and amusements; and skin color. The importance of skin color is decreasing while education and family stability have increased as class distinctions.<sup>3</sup>

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<sup>1</sup>Frazier, The Negro Church in America, p. 94.

<sup>2</sup>G. Franklin Edwards, "The Negro Community and Class Realities," in Structured Social Inequality, edited by Celia S. Heller (New York: The Macmillan Co., 1969), p. 393.

<sup>3</sup>Karon, p. 31.

The family is the basic social unit of American life. It is the basic socializing unit. By and large adult conduct in society is learned as a child. . . . the child learns a way of looking at life in his early years . . . which profoundly shapes his adult conduct.<sup>1</sup>

In verification, Robert Coles<sup>2</sup> reports that a Negro child is sensitive to the color of his skin at a very early age. He longs to be white. At birth his parents look at his color. As an infant he learns his place in society. He notices the scarcity of black faces on television. Although more black faces do appear on television in 1970, Coles' statement is still essentially true. In the South a child will ask his parents why so few policemen or bus drivers are Negro. In both the North and South, the first thing the mother does is teach the child about the white man and what the white man expects. The child learns the kind of work that he will be allowed to do and the confines of his social freedom. He has two personalities--one at home and one in the integrated school.

Racial recognition appears by the third year and sharpens thereafter. Negro children prefer white skin. They often identify themselves as white or show a reluctance to acknowledge that they are Negro. The full awareness of their social devaluation in the larger society, in addition to the sharp strains felt by all teenagers in a complex society, can assume the dimensions of a severe emotional stress situation.

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<sup>1</sup>U.S. Department of Labor, p. 5.

<sup>2</sup>Coles, "It's the Same but It's Different," p. 259.

The old wounds of confused identity and damaged self-esteem have not healed, but recent events are potent medicines. The Supreme Court decisions, protests, the assertion of civil rights, and the emergence of the new African nations have helped. Even so, a sample of nine to fourteen year old Negro boys viewed the environment as a far more hostile, dangerous entity than did a comparable sample of white boys.<sup>1</sup>

The idea that dark skin indicates inferiority is almost gone, yet some Negroes still consider it derogatory to have thick lips, kinky hair, and dark skin. Negro women find these characteristics more derogatory than do Negro men. Negroes have more self-esteem today, and this has tended to make them ambitious, more optimistic, and less willing to submit to discrimination. It may well lead to a revaluation of racial characteristics.<sup>2</sup>

In highly developed boys' and girls' peer groups, children are mercilessly rated. Teenagers attach status to the ability to deal with the opposite sex. Negro adolescents are competitive, aggressive, and argumentative. They seek status and attention from their peers. While applicable to white teenagers, these characteristics are more explosively intense in the Negro group. The unemployed, economically deprived, and frustrated youths seize opportunities to express

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<sup>1</sup>Pettigres, p. 84.

<sup>2</sup>Drake, p. 10; Broom and Glenn, p. 34.

themselves aggressively against their enemies--usually the police and white shopowners.<sup>1</sup> Compensatory behavior is exhibited in flashy dressing, drug taking, gambling, explosive spending, and living from day to day.<sup>2</sup>

Television has increased awareness of the gap between white and Negro conditions and has carried the Negro militant message. Pride in being black has led the young to want to be called black instead of Negro, and to want black history taught in grade schools.<sup>3</sup> Black nationalism and black power essentially have the same basic emotional appeal to the Negroes' desperate need for pride in their race and pride in themselves. A rift exists between old and young Negroes. Impatient youth thinks that adults only talk; the adult thinks that the young do not appreciate the freedom that they have and that they do not see how far the Negro has progressed.<sup>4</sup>

The young Negroes are part of the "soul" culture. Soul is predominantly for the in-crowd, and it is a symbol of solidarity among the young, especially among males. They pride themselves on "telling it like it is." Soul means the essence of being Negro, and to have soul is to be hip, to be

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<sup>1</sup>Broom and Glenn, p. 31.

<sup>2</sup>Karon, p. 35.

<sup>3</sup>Robert Coles, "Children of the American Ghetto," Harpers Magazine, 235 (September, 1967), 16-22.

<sup>4</sup>Anderson, p. 35.

someone who knows what he is doing. There is soul talk, soul food, and soul music. James Brown is the king of soul music. He is "Soul Brother Number One." White singing groups are not popular and are considered imitative. Soul food is really that Southern cooking which is based on what the slaves ate--such things as chittlins, black-eyed peas, collard greens, cornbread, and grits.<sup>1</sup> Adrian Dove states: "Black is our mind color and Afro-American is our culture and language . . . popularly known as 'Soul.' It's being flexible and spontaneous."<sup>2</sup>

The young believe that through black power the Negro can be separated spiritually from whites. They believe that the Negro should not use whites as symbols to look up to. They believe that the Negro must save himself and that he cannot and should not depend on "Mr. Charley." Robert Coles reports that, although many teenagers like whites and have white friends, they sometimes feel like traitors in trusting and accepting whites as friends.<sup>3</sup> American Education also states that Negro youth are willing to associate with whites. Negro attitudes toward whites are based on the attitude of whites toward them. The Negro does not react initially. He

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<sup>1</sup>Ulf Hannerz, "What Negroes Mean by Soul," Transaction, V (August, 1968), 57-61.

<sup>2</sup>Dove, p. 91.

<sup>3</sup>Robert Coles, Children of Crisis (Boston: Little Brown and Co., 1964), p. 118.

waits for the white to act toward him and then reacts accordingly.<sup>1</sup>

For the purposes of this study the two teenage Negro characters in the play are depicted as being part of the "soul" culture. The teenage boy presents the more militant, aggressive, "black is beautiful" message in that he sees nothing of value in the white world and advocates the supremacy of blacks. The teenage girl represents the more conservative "soul" culture in that she believes that there are things of value in both cultures. The dance sequence presents a creative interpretation of the Negro sub-culture in dance, song, and poetry. The social behavior of the Negro does contain dance and song more than many other American sub-cultures. The object is not to present the Negro as a "Stepin Fetchit" but that through dance and song the Negro is expressing his pride in being black, or protesting the intolerance he experiences, or expressing some deep-felt emotion.

It is the educational aim to have the audience generalize that the Negro sub-culture is a separate culture from the white one and that it has contributed things of value to the American culture in the form of music, dance, language, clothing, and food. For example, the social customs of Negro youth have often become the social customs of all American youth.

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<sup>1</sup>Sophia McDowell, "How Anti-White are Negro Youth," American Education, IV (March, 1968), 2-4.

The two teenagers, the old woman, and the little boy have different customs and manners, different attitudes, and different amounts of social contacts with the white world. The presentation of different viewpoints in the play is to further the educational aim of increasing the audience's tolerance of the Negro sub-culture through knowledge and understanding of the different viewpoints in the Negro community. If the audience can understand why the Negro acts in a certain way, it is possible that the audience member can sympathize or even feel empathy, and, thus, can learn to be more tolerant of a sub-culture different from his own.



## CHAPTER VIII

### NEGRO LANGUAGE

Language is a style of speaking. It is the words, speech patterns, and speech rhythms used by a sub-culture for intra-group communication. In the past, schools and society have often set up an artificial style of speaking which was considered to be the only correct way of speaking. The growth of the field of study called linguistics has changed this concept. Regional and cultural influences on speech are no longer considered "incorrect" nor are they considered a sign of illiteracy or lack of education. One of the speech stereotypes in America which has long been considered a sign of inferiority is that of Negro speech. My play attempts to show that just as different speech is used by the young in the audience's sub-cultures, so the Negro youth also uses its own slang and speech patterns. It is one way the Negro youth show its solidarity and its pride in being black just as the white youth uses certain language among his peers to show that he is part of the "in-group." An attempt was made to show that the speech of the main character, a Negro boy of seven, is not much different from the speech of his white North Texas

schoolmates which could be attributed to the integrated school situation and to television. Both white and black characters have regional accents. The character of the old woman comes closest to having stereotyped Negro speech. The play subtly implies that the old woman's speech is of another generation and not the speech of today's Negro. At the same time her speech is not presented as being inferior nor as a sign of stupidity. The sources used for the play and the material found on Negro language are given in the remainder of this chapter.

"Black is our mind color and Afro-American is our culture and language."<sup>1</sup> Because the majority of Negroes in America, even those of the middle-class, live in segregated neighborhoods, there has developed a Negro sub-culture with its own dialect.. American Dialects states that, to a great degree, Negro dialect, as spoken over the entire United States, is similar to Southern dialect as spoken by uneducated whites.<sup>2</sup> To this base has been added the slang of the ghetto and the slang of the "soul" culture. In 1958, Langston Hughes and Arna Bontemps wrote that Harlem "jive" talk had become part of the Negro language. Some of the terms follow:

bread--money  
to bug--to irritate

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<sup>1</sup>Dove, p. 91.

<sup>2</sup>Lewis Herman and Marguerite Shalett Herman, American Dialects (New York: Theatre Arts Books, 1947), p. 185.

cat--a male  
 chick--a female  
 cut out--to depart  
 doodley-squat--not caring  
 flic--moving pictures  
 for kicks--for fun  
 great white father--the president  
 grey--a white person  
 ofay--a white person  
 sky pilot--a preacher  
 spade--a Negro  
 stud--a man  
 take a powder--to leave  
 wig--head, hair<sup>1</sup>

In 1968, Adrian Dove gave a vocabulary for the "soul" culture. Some of its terms follow:

Big juice--big-time white racketeer  
 Changes, going through some changes--having difficulties  
 Dap--impeccably attired  
 Playing the dozens--a contest to see which one can make  
     up the greatest number of rhymed couplets reflecting  
     on the opponents' parents  
 Fox--beautiful female  
 Gig--a job  
 Hog--a large automobile  
 Member--an Afro-American or Soul Brother  
 Pig--a sadistic or corrupt individual  
 Set--a close gathering, usually good<sup>2</sup>

American Dialects states that the East Texas Negro's speech (which includes the area designated by this study as North Texas) is heavily colored with infiltrations of mountain speech, although it stems from plantation speech. It states that Southern Negroes tend to give initial syllable stress, such as "see-mint" for the word cement. They tend to drop "l" in self and careful. They substitute "b" for

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<sup>1</sup>Langston Hughes and Arna Bontemps, The Book of Negro Folklore (New York: Dodd, Mead, and Co., 1958), pp. 309-12.

<sup>2</sup>Dove, p. 90.

"v," such as "ribuh" for river. They substitute "t" and "d" for "th," such as "day" for they. American Dialects gives the following pronunciations of words which characterize the Negroes of this area. The pronunciations are given in the International Phonetic Alphabet.

Egg [eɪg]	Yes [jeəs]
Leg [leɪg]	Get [gɛt]
Head [heɪd]	Yet [jeət]
Yellow [jælə]	Spider [spɑɪdə]
Find [fa:n]	Right [ra:t]
My [ma:]	Hide [ha:d]
Try [tra:]	Fry [fra:]
Near [nɪə]	Dirty [dɪti]
We're [wɪə]	Worker [wɔkə]
Tub [tʌb]	Along [lɔɪŋ]
Love [lʌv]	Accept [sɛpt]
Does [dʌz]	Exactly [zækli]
Uncle [ʌŋk!]	Widow [wɪdə]
Supper [sʌpə]	Cold [kɔl]
Curb [kɜb]	Land [lænd]
Earn [ɜn]	Killed [kɪl]
Pearl [pɜl]	Burned [bænd]
You all [jɔɪl] <sup>1</sup>	

The Regional Vocabulary of Texas, specifically of North Texas, was also used as a source of language since the

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<sup>1</sup> Herman and Herman.

Negro uses many of the same terms as whites. Some of the terms which I chose as those which might be used in my play follow:

Sun-up--sunrise  
 Thunderstorm--storm with rain, thunder, lightning  
 Norther or blue norther--sudden, sharp, cold wind from the north  
 Drouth--dry period  
 Highway--paved road  
 Tank--artificial pool of water  
 Livingroom--nice room at the front of the house  
 Gutters--troughs to carry off rain  
 Porch--broad, roofed-over area on a house  
 Lunch box--dinner or lunch container  
 Skillet--heavy pan for frying  
 Sack--paper container  
 Coal-oil--oil for lamps  
 Pallet--bed on the floor  
 Over yonder--some distance off  
 Tow sack--big burlap sack  
 Snake doctor--dragon fly  
 Sowbelly--salt pork  
 Soda or sody pop--soft bottled drink  
 Light bread--white or wheat bread  
 Kinfolks--relatives  
 Raised them--to bring children to maturity  
 Grandma--grandmother  
 Grandpa--grandfather  
 Mama--mother  
 Papa--father  
 Christmas Gift!--Christmas greeting  
 Carry--to take someone home  
 Tote--to carry bodily  
 Y'all--you all  
 Hi--familiar greeting  
 Mad--very angry  
 Boogerman--synonym for devil or evil one  
 Spook--ghost  
 Tacky--in bad taste  
 No'count--worthless or lazy  
 Colored--Negro  
 Nigger--Negro  
 White trash--white person of low repute  
 Chunked--throw  
 Oughtn't--ought not  
 Fetch--to bring

Peaked--a little sick looking  
 Square dab--exactly in the middle<sup>1</sup>

Specific terms on my questionnaire and their pronunciation are given in Appendix IV. In addition, the J. Mason Brewer book of Negro folktales, Dog Ghosts and Other Texas Negro Folktales,<sup>2</sup> was used as a source of language. The plays of LeRoi Jones and James Baldwin, plus New Plays from the Black Theatre,<sup>3</sup> were used as sources of Negro dialect.

A mixture of both Negro dialect and Standard American (a communicative dialect) is used in the play in order that the audience could understand and follow the story line. It was the aim to present the Negro sub-culture, specifically its language, as authentically as possible in order that the audience would generalize that the Negro has a rich and varied language of his own but that he is not illiterate and ungrammatical. It was one of the purposes of the play to show the audience that Negro language is changing and that most young Negroes speak similarly to their white peers when in an integrated social situation. Negro youths often speak in a distinct dialect when they speak to other Negroes, but this is not because of ignorance but because it is part of

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<sup>1</sup>E. Bagby Atwood, The Regional Vocabulary of Texas (Austin: University of Texas Press, 1962).

<sup>2</sup>Brewer.

<sup>3</sup>Ed Bullins, ed., New Plays from the Black Theatre (New York: Bantam Books, 1969).

their culture and a sign of racial solidarity. An effort was made to present the character of the old woman as the only Negro speaking in a stereotyped Negro dialect in order to further the idea that this language is of another generation and not of today. If the audience could accept that the Negro language is different from its own but not necessarily inferior and that many Negroes speak as well as their white contemporaries then it is possible that the audience would learn to value more a sub-culture different from their own.

## CHAPTER IX

### THE EVALUATION OF THE PLAY

This final chapter reports and discusses the evaluations of Color Me God as to whether the play met its ethnic, educational, and dramatic criteria. The ethnic criteria were the authentic representation in the play of the language, customs and manners, religion, moral values, economic values, environment, social organization, and family relationships of the North Texas Negro sub-culture.

The play's educational criteria were as follows:

1. The educational aim of encouraging the acquisition of the knowledge of principles and generalizations that summarize observations of phenomena. In this study, principles and generalizations were those that summarize the Negro sub-culture of North Texas.
2. The educational aim of encouraging a neutrality or suspended judgment toward the stimulus. In this study, this neutrality or suspended judgment was a tolerance of different ethnic groups.
3. The educational aim of ascribing worth to a phenomenon, behavior, or object. This ascribing of worth is called a belief or attitude. For the purpose of this study,



the aim was to increase the child's tolerance; to accept the value of ethnic groups different from his own.

For the sake of clarity, it is better to discuss as an entity the specific material and objectives given in this study to attain the ethnic and educational criteria. The action or material included in the play to attain the specific aim will be given after each objective.

It was the aim of the play to encourage an audience to make the following generalizations that summarize the Negro sub-culture of North Texas:

1. Different sub-cultures see God in their own images. This is the specific subject of the play, Color Me God.

2. The Negro does not necessarily worship a white God or white master image. This point is brought out in the play in the idea that, to many Negroes, God is black.

3. Many Negroes are not destitute, but hold the same jobs as many of the parents of the children in the audience. The middle-class Negro's economic situation is in the realm of common experience. The main character is from a middle-class family, and his parents hold middle-class jobs.

4. The Negro has played a proud and constructive part in American history. The play presents some of the contributions of the Negro American to American history.

5. The Negro has a rich culture of folklore and songs that is as worthy as those of other American, ethnic groups.

The "Negro National Anthem" is part of the play, and Auntie Zora's story is an authentic Negro folktale.

6. Negro dress, rather than being inferior, is comparable to the audience's own dress. The costumes in the play emphasize this point of view.

7. Many Negroes do not live in ghettos or "nigger-towns" but in housing comparable to the housing of many children in the audience. The main character's home is a middle-class dwelling.

8. The Negro sub-culture is in a process of change. Different Negro attitudes, opinions, and life styles are depicted in the play.

9. The product of a lower class Negro family has reasons for his anti-social acts against the white world. The reasons for the militant behavior of the character Cleeve are presented in the play.

10. The Negro sub-culture is a separate culture which has contributed things of value to the American culture. The dialect, song, dance, and ideas of the play depict the separate and worthy culture of the Negro.

11. The Negro has a rich and varied language of his own, but his language differences are not necessarily illiterate. The play uses dialect without presenting the Negro as illiterate.

The play aimed to encourage tolerance of different ethnic groups by the inclusion of the following specific

material:

1. That the Negro has the pride and dignity to see God as black should encourage the audience to ascribe more worth to the Negro, and this attitude toward a sub-culture different from the audience's own would help develop a tolerance of different sub-cultures.

2. The economic situation of many middle-class Negroes would be familiar to the non-black members of the audience. The human animal is usually more tolerant of cultures which have things in common with his, which agree with his, or which value the same things that he values. The play's main character represents this common experience.

3. Some Negroes are deprived but not because they are necessarily lazy, mentally incompetent, or inferior. The prejudices against their race have resulted in their deprivation. A knowledge and understanding of the situation could encourage an audience to be more tolerant of the deprived Negro. Cleeve and Auntie Zora are deprived Negroes in the play with reasons given for their situations.

4. Many Negro and white children play together, argue together, and are friends. Seeing this situation depicted on stage should help develop tolerance in an audience.

5. The play includes young Negroes questioning their world in order to increase the audience's tolerance for Negroes through knowledge and understanding of the Negroes' feelings about the world in which they live.

6. Negroes have different customs and manners, different attitudes, and different amounts of social contact with the white world. In my play I depict Negroes with a variety of backgrounds in order to increase the audience's tolerance through knowledge and understanding of the different viewpoints in the Negro community.

The play aims to encourage the audience to ascribe worth or value to a sub-culture different from its own. The following material or situations were included in the play to attain this aim:

1. The Negro has the pride and dignity to see God as black. This situation depicted in the play could help the audience to ascribe more worth to the Negro sub-culture.

2. The middle-class Negro's economic situation, dress, housing, education, and values are much like his white counterpart's. The main character in the play is from a middle-class family. A person usually values cultures that have things in common with his.

3. The highlights of Negro contributions to American history are included in the play in order to encourage the audience to value the Negro sub-culture.

4. An attempt is made in the play to depict the Negro dialect as different, not inferior, again to encourage the audience to value the Negro sub-culture instead of taking the Negro's speech as evidence of his illiteracy or inferiority.

The dramatic criteria were: the play has a central figure, the figure is credible and worthy, he achieves an objective, and the audience can identify with him; the characters are life-like; the dialogue is spontaneous and natural; the theme of the play is clear and has value for children; the plot develops simply and clearly, all action is motivated in terms of plot, and each scene furthers the plot; the play contains conflict and crisis; the play has a climax; the play holds the interest of children and arouses their empathic involvement; the settings are sufficient and appropriate to the play; and the title is appropriate to the play.

Three questionnaires were developed (see Appendix III) for the purpose of evaluating the play Color Me God--one for ethnic authenticity, one for educational aims, and one for dramatic values. The object of the evaluations was to judge whether the play is ethnically authentic, whether it meets its educational aims, and whether it has dramatic value. Of six evaluators of ethnic authenticity, one did not return the questionnaire. The three evaluators of educational aims and the three evaluators of dramatic value returned their completed questionnaires. Separate tabulations of each group of evaluations follow. The completed evaluations are in Appendix VII and the play sent to the evaluators is in Appendix VIII. A "yes" answer in the tabulations is considered a favorable response.

TABLE 1  
THE ETHNIC AUTHENTICITY OF COLOR ME GOD

	Yes	Yes/But	No
1. The North Texas Negro dialect is used to the degree that it is understandable to the audience	2	3	
2. Negro customs and manners are presented authentically	5		
3. The Negro customs and manners are understandable to the audience	5		
4. The Negro religion is presented authentically	4		1
5. Negro moral values are presented authentically	5		
6. Negro economic values are presented authentically	4		1
7. The North Texas Negro environment is presented authentically	5		
8. The North Texas Negro social organization is presented authentically	5		
9. Negro family relationships are presented authentically	4	1	

TABLE 2

THE EDUCATIONAL AIMS OF COLOR ME GOD

	Yes	Yes/But	No
1. (a) The language generalized the Negro sub-culture . . . . .	3		
(b) The customs and manners summarized the Negro sub-culture . . . . .	3		
(c) The economic values summarized the Negro sub-culture . . . . .	3		
(d) The moral values summarized the Negro sub-culture . . . . .	2	1	
(e) The religious system summarized the Negro sub-culture . . . . .	3		
(f) The environment summarized the Negro sub-culture . . . . .	2	1	
(g) The social organization and family relationships summarized the Negro sub-culture . . .	2		1
2. The play develops tolerance for the Negro sub-culture through increased understanding and knowledge. . . . .	3		
3. (a) A child from a different sub-culture would have a more understanding attitude toward the Negro sub-culture after seeing the play. . . . .	3		
(b) A child from a different sub-culture would ascribe more worth and value to the Negro sub-culture after seeing the play. . . . .	2		1

TABLE 3  
THE DRAMATIC VALUE OF COLOR ME GOD

	Yes	Yes/But	No
1. The play had a central figure .	3		
2. The protagonist achieved an objective . . . . .	3		
3. The protagonist was credible, attractive, and worthy. . . . .	3		
4. The audience could identify with the protagonist. . . . .	1		2
5. The characters were credible and life-like . . . . .	1	2	
6. The dialogue was spontaneous and natural . . . . .		3	
7. The theme of the play was clear	2		1
8. The play had value for children	2		1
9. The plot develops simply and clearly . . . . .		3	
10. The action of the play was logically motivated in terms of plot. . . . .		3	
11. Each scene furthered the plot .		3	
12. The play contained enough conflict and crisis . . . . .	2	1	
13. The play had a climax to resolve the major question. . .	2		1
14. The play would hold the interest of children. . . . .		3	
15. The play will arouse empathic involvement . . . . .	2		1
16. The settings of the play were sufficient and appropriate. . .	2		1
17. The title was appropriate . . .	2	1	



Rather than responding to each individual criticism or discussing separately each group of evaluations, I have selected the major criticisms, some of which appear in more than one set of evaluations and others which require specific responses because of the specialized background of the particular evaluator who has made the critical comment. The major criticisms were centered on diction, the family situation, location, character, and action. Diction, i.e., the selection and use of words, is discussed first.

A specific criticism of the play's diction concerned the problem of representing the dialect in the script. There are inconsistencies, according to one evaluator, in adapting conventional spelling to indicate dialect and instances when the new spelling represents the same pronunciation as the conventional spelling. (For specific examples, refer to Dr. Tarpley's comments in Appendix VII.) I agree with the criticisms and, in a rewriting of the play, would incorporate the suggestions. He also correctly suggested that there should be an indication in the script of how "aunt" is supposed to be pronounced. Another evaluator objected to my writing the play with dialectal spelling and stated that black actors would not appreciate my attempts. To be realistic, the play had to be written in dialect, and the evaluators for ethnic authenticity did not support the objection.

The selection of certain words was criticized. One evaluator questioned the use of the term "up-tight" as he believes the word means euphoria rather than tense. Because many of the interviewed Negroes defined the term as "tense," I used it with this meaning. Another evaluator said that "My fox" should be "Hey fox" and that "auntie" should be "aunt." The results of my questionnaire support the use of "auntie," but I would change "My fox" to "Hey fox" because it is probably more authentic. There were doubts concerning the connotations of the "fox-stud" exchange. This dialogue was included because it is authentic and realistic. I doubt that white children would receive any vulgar connotations from the terms because the slang is used almost exclusively by Negroes. The terms are not derogatory nor are they profane.

Another major criticism concerned the manner in which the Negro family was presented. One said that the "whole" family was authentic but that the "broken" family was not. This statement is not substantiated by my research which shows that the broken family is one of the biggest problems that Negroes have today. Another criticism stated that the play depicts the Negroes of twenty-five or fifty years ago. None of my research substantiates this statement. Although the Negro may speak as white people speak when he speaks to whites, he is likely to speak in his dialect when speaking to other Negroes. His education,

occupations, and economic levels are presented as authentically as possible and are supported by research of the American Negro throughout the United States and in both large and small cities and towns. This evaluator, perhaps, would be more satisfied with my acceptance of the following suggestion concerning the locale of the play.

It is not clear that the story takes place in a small town. Because I was not writing about the big city or ghetto Negro, I should have made the locale more specific. Although the play is situated in a small town, an attempt was made to present characters who represent viewpoints of Negroes regardless of location. One of these characters, Cleeve, was particularly criticized.

One evaluator stated that Cleeve's militant viewpoint would encourage race hatred in children. A play treating live issues done in an ethnically authentic manner was the goal. One should not depict all Negroes as conservative, peaceful, and "white-loving." From adults, peers, and the communication media, children learn prejudice at an early age. Bringing the hate out into the open is thought to be healthier for children than pretending that it does not exist.

May and Mrs. Davis received valid criticisms. When May tells Jimmy about famous Negroes, this was considered as being "tacked on" and not well motivated. Mrs. Davis' dialogue was criticized as being too poetic. I would not

delete May's "historical" speech but would attempt to improve it by rewriting, by creating better transitions, and by providing stronger motivations. Mrs. Davis' poetic speech needs toning down.

A suggestion was made to add an "Uncle Tom" character who would be white in dialect, customs, and manners. Such a character, I believe, would increase intolerance. "Uncle Tomism" is brought up subtly in the Cleeve-May dialogue.

The most important character criticisms were directed toward Danny. Two evaluators questioned whether white children could identify with the black protagonist, Jimmy. Because the protagonist does not present the militant black viewpoint, his best friend is white, and his experiences are those that any child could either identify or sympathize with, I do not agree with this criticism. One reason for the objections may be that Danny leaves the play without any resolution of his conflict with Jimmy. Answering this criticism also involves some additional negative judgments.

Three related major criticisms of the play's action were that Jimmy's ordeal in the woods is contrived, that Auntie Zora's story should be shorter and more unified, and that the ending of the play is also contrived. The transition of Jimmy's going to Auntie Zora's should be developed to supply him with stronger motivation. Her

story should be shorter with added action and dialogue involving Jimmy. In order to resolve the question of Danny and Jimmy's friendship, Danny should return to the play at this time.

It was suggested that the play be ended with a series of projections showing God as black, brown, yellow, and white. This technique, which should include the red man, would tie the beginning and ending of the play together and should leave a strong impression on the audience.

The dialogue of the playing children at the beginning of the play was criticized as not being spontaneous or natural. These children set a mood, introduce the play, and, coming through the audience as they do, they should enable the audience to relate closely with them. The dialogue is supposed to be rapid and attention-getting, and, consequently, it is fragmentary.

One evaluator believed that the choral speaking did not contribute to the plot. The choral speaking has a definite place in the development of the theme and, indirectly, of the plot; it allows the Negroes to present ironically children's rhymes and songs which degrade the Negro and then, in contrast, to present a serious poem written by a Negro about God. Here both the question of race and the nature of God are treated. Even though the choral speaking does not involve specific action that furthers the plot, it does further the mood and presents new questions and ideas to the audience.

In reference to God and the Negro religious beliefs, one suggested adding "preacher man" talk and "Amens" to the play. I would not incorporate this idea because it is not necessary to the plot and because such an addition would encourage a derogatory stereotype of Negro religion.

The final major criticism of the play's action stated that the theme of the play is not clear. The rewriting of the scene in the woods, the reworking of Auntie Zora's story, and the re-introduction of Danny may negate this evaluation.

I concluded from these three groups of evaluations that Color Me God has a high degree of ethnic authenticity, that it meets its educational aims, insofar as can be ascertained without producing the play, and that it has dramatic value. The play's major problems lie in its dialect and in the ending or resolution of its theme. Although the play is producible in its present form, it should be rewritten, incorporating some of the suggestions of the evaluators.

Among the problems of writing an ethnically authentic, didactic play is the difficulty created by the playwright being from a different ethnic group than the one about which he is writing. Yet his consequent objectivity may be an advantage.

The procedures used in this study, I believe, are applicable to the writing of a play about any sub-culture. I would recommend that other persons interested in writing for children's theatre consider creating ethnically authentic and didactic plays. An examination of the objectives, procedures, and evaluation reports may serve as a guide for similar projects. This study suggests that this type of play may be written successfully and that such a work has value in educating the child and increasing his tolerance.

## APPENDIX I

### QUESTIONNAIRE

How would a Negro child, between the ages of six and twelve, say the following words or what words and phrases would he substitute for them?

Father	Scared
Mother	Angry
God	Sad
School	In trouble
Male friends	To hit
Female friends	Happy
Aunt	To Go
Uncle	Son
Home	Brother
Teacher	To be punished
Negroes	A Black Militant
Whites	To run away
A small boy	

What color did you think God was when you were a child?

What color do you think your mother would tell a Negro child that God was?



What color do you think a black militant would tell a Negro  
child that God was?

What color do you think an "Uncle Tom" would tell a Negro  
child that God was?

What color do you think an older Negro would tell a Negro  
child that God was?

What were your favorite games as a child?

What traditional song would you choose as that most  
identified with Negroes?

What was your favorite "scary" story when you were a child?

Describe the house in which you were raised.

What do young Negro boys usually wear to school?

-----

Look at the following terms and list those that you have  
used or have heard used in this area.

Yes, it do!  
That's mines.  
It's fifty cent.  
Yes, you is!  
I works hard.  
She say--  
He have a--  
Two mens--  
The boy have a dog.  
He love to go.  
Those peoples--  
Chunk the ball.  
He taken her home.  
It sho' have  
Thanks a lots.  
Nice day, ain't?  
He graduate last June.  
I likes things nice.  
He absent.  
You comin', ain't you?  
Now you talkin'!  
A lots a peoples--

That make it nice.  
They have came.  
He carry her to church.  
That mean--  
I have wrote.  
Isn't they?  
We loves it.  
You was there.  
I sung it.  
She hope him.  
They doesn't want to.  
They writes letters.  
I cleans good.  
She stays by her auntie's  
They bofe gone.  
What yo' mean, gal?  
Like so many has done.  
We all knows that, man!  
They wears--  
Sometime I do.  
I plays golf.  
We has enough.

They pays my rent.  
 Y'all ain't listenin'  
 I clean house yesterday.  
 She cry all night.  
 He asked would I go.  
 Has you eat?<sup>1</sup>

They hits him.  
 How many womens there?  
 Unlessen--  
 That's his'n, honey chile.  
 He twenty-one

-----  
 Uncle Tom  
 Peckerwood  
 Paddies  
 Trap  
 Slave or Black Slave  
 Colored boy  
 You can dump it  
 Happenings  
 Run it down  
 Soul Brother  
 Heads  
 Greys  
 Soul City  
 Go down on the branch  
 Deep heat  
 Eats me up  
 King  
 Blood brother

Out of sight  
 Got it covered  
 Give to it  
 Bless him out  
 Lay out his race  
 Fcx  
 Jæne  
 Good to look  
 Clean girl  
 Gettin' it on  
 Sent me  
 In a well  
 Lay in the grass  
 Heat  
 Score on him  
 Flobbed  
 Can't put thm big britches on me  
 Mr. Charlie<sup>2</sup>

---

<sup>1</sup>Ruth I. Golden, Improving Patterns of Language Usage (Detroit: Wayne State University Press, 1960).

<sup>2</sup>Sam Grubbs, glossary of terms and phrases collected from Negroes in Wolfe City, Texas, for East Texas State University.

## APPENDIX II

### SAMPLE LETTERS TO EVALUATORS

DATE

Evaluator's  
Address

Dear \_\_\_\_\_:

Thank you for consenting to be an evaluator for my master's thesis, and I wish to explain further my study's purpose and what you will do as an evaluator.

The purpose of my study is to investigate the educational potential of the dramatic medium by writing and evaluating a didactic, ethnically authentic play. The play, written about a specific American sub-culture, has as its aim the increase of toleration among children for other ethnic sub-cultures.

The finished play will be evaluated as to whether it met the educational and ethnic criteria, and the dramatic quality that it was to attain. You have been chosen to evaluate the play as to whether or not it met its criteria for ethnic authenticity. The criteria are as follows: the use of the Negro dialect or language to the degree that it

is understandable to other ethnic sub-cultures, a mixture of Negro dialect and standard English; the use of Negro customs and manners to the degree that they are completely understandable to other ethnic sub-cultures; the presentation of the Negro sub-culture's system of religion in a purely authentic manner; the presentation of the sub-culture's moral values, values that concern behavior in respect to its accepted group standard of conduct, in an authentic manner; the presentation of economic values, values that deal with the supplying of man's physical needs, in an authentic manner; the presentation of the Negro sub-culture's environment to the degree that it could be portrayed within the limitations of the theatre; the presentation of the social organization, that which includes relationships, attitudes, and mores involving individuals outside the family, in authentic manner; and the presentation of family relationships in an authentic manner. You must keep in mind that this play was written about the Negro sub-culture of North Texas, specifically, and its hypothetical audience would be Caucasians from this same area.

This coming Fall, you will receive a copy of the play and an evaluation questionnaire by which you are to evaluate the play. Send the questionnaire to me at the address given below.

Please write me if you have any questions or need any additional information. Thank you for your time and effort.

Sincerely,

Melanie McCoy  
Apt. 1129  
12830 Midway Road  
Dallas, Texas 75234

DATE

Evaluator's  
Address

Dear \_\_\_\_\_:

Thank you for consenting to be an evaluator for my master's thesis, and I wish to explain further my study's purpose and what you will do as an evaluator.

The purpose of my study is to investigate the educational potential of the dramatic medium by writing and evaluating a didactic, ethnically authentic play. The play, written about a specific American sub-culture, has as its aim the increase of toleration among children for other ethnic sub-cultures.

The finished play will be evaluated as to whether it met the educational and ethnic criteria and as to whether it had dramatic quality. You have been chosen to evaluate the play as to whether it met its educational criteria. The educational aims were chosen from the text Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook II: Affective Domain. I chose three aims; one from the cognitive domain, which deals with recall or recognition of knowledge and the development of intellectual abilities and skills; and two from the affective domain, which comprises interest, attitudes and values, appreciations and adequate adjustments. In the cognitive domain, the educational aim was the knowledge of principles and

generalizations, knowledge of particular abstractions which summarize observations of phenomena. The principles and generalizations were those that summarize the sub-culture of a specific ethnic group. In the affective domain, the first educational aim involved a neutrality or suspended judgment toward the stimulus. It was the aim to develop a tolerance of different ethnic groups. Another aim was the acceptance of a value, the ascribing of worth to a phenomenon, behavior, or object. This ascribing of worth may be called a belief or attitude. It was the educational aim to increase the child's tolerance and for him to accept the value of other ethnic groups different from his own.

This coming Fall, you will receive a copy of the play and an evaluation questionnaire by which you are to evaluate the play. Send the questionnaire to me at the address given below.

Please write me if you have any questions or need any additional information. Thank you for your time and effort.

Sincerely,

Melanie McCoy  
Apt. 1129  
12830 Midway Road  
Dallas, Texas 75234

DATE

Evaluator's  
Address

Dear \_\_\_\_\_:

Thank you for consenting to be an evaluator for my master's thesis, and I wish to explain further my study's purpose and what you will do as an evaluator.

The purpose of my study is to investigate the educational potential of the dramatic medium by writing and evaluating a didactic, ethnically authentic play. The play, written about a specific American sub-culture, has as its aim the increase of toleration among children for other ethnic sub-cultures.

The finished play will be evaluated as to whether it met its educational and ethnic criteria and as to whether it had dramatic quality. You have been chosen to evaluate the play's dramatic quality. The play was written using the advice and guidelines of children's theatre authorities Winifred Ward, in her book Theatre for Children, Geraldine Brain Siks, in her book Children's Theatre and Creative Dramatics, and Jed H. Davis and Mary Jane Larson Watkins, in their book Children's Theatre. Bernard Grebner's book Playwriting was also used. Although the main purpose of this study was to have a play that was ethnically authentic and that increased tolerance for Negroes in Caucasian children, the play must also be of high enough quality dramatically to accomplish its purpose.



This coming Fall, you will receive a copy of the play and an evaluation questionnaire by which you are to evaluate the play. Send the questionnaire to me at the address given below.

Please contact me if you have any questions or need any additional information. Thank you for your time and effort.

Sincerely,

Melanie McCoy  
Apt. 1129  
12830 Midway Road  
Dallas, Texas 75234

### APPENDIX III

#### EVALUATION QUESTIONNAIRES

##### Questionnaire for Ethnic Authenticity

If you answer a question negatively, please explain your answer. At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years.

1. Did the play use the Negro dialect or language of North Texas to the degree that it would be understandable to an audience composed of other ethnic sub-cultures?
2. Were the Negro customs and manners, where they appeared in the play, authentic?
3. Would the Negro customs and manners be understandable to an audience composed of other ethnic sub-cultures?
4. Was the Negro sub-culture's system of religion presented authentically where it occurred in the play?

5. Were the moral values of the Negro sub-culture presented authentically?

6. Were the economic values of the Negro sub-culture presented authentically?

7. Was the environment of the North Texas Negro sub-culture presented authentically in the play to the degree that it could be portrayed within the limitations of the theatre?

8. The social organization is that which involves relationships, attitudes, and mores involving individuals outside the family. Was the social organization of the North Texas Negro sub-culture presented authentically in the play?

9. Were the family relationships of the North Texas Negro sub-culture presented authentically in the play?

Additional Comments:

Questionnaire for Educational Aims

If you answer a question negatively, please explain your answer. At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years old.

1. One educational aim was the knowledge of principles and generalizations which summarize observations of phenomena. In this study the principles and generalizations were those that summarize the sub-culture of the North Texas Negro.

a. Did the language used in the play summarize and generalize the Negro sub-culture for an audience composed of other ethnic sub-cultures?

b. Did the customs and manners?

c. Did the economic values?

d. Did the moral values?

e. Did the religious system?

f. Did the environment?

g. Did the social organization and family relationships of the Negro sub-culture of North Texas, where they appeared in the play, summarize the sub-culture for an audience composed of other ethnic sub-cultures?

2. Another educational aim was the neutrality or suspended judgment toward the stimulus. It was the aim to develop a tolerance of different ethnic groups. Does it seem probable that this play might develop such tolerance for the Negro sub-culture of North Texas through increased understanding and knowledge?

3. The third educational aim was the acceptance of a value; the ascribing of worth to a phenomenon, behavior, or object. This ascribing of worth may be called a belief or attitude. It was the educational aim to increase the child's tolerance and for him to accept the value of other ethnic groups different from his own.

a. After reading the play, do you think a child from another ethnic group would have a more understanding attitude toward the Negro sub-culture of North Texas?

b. Would he ascribe more worth and value to the Negro sub-culture of North Texas after seeing the play?

Additional comments:

Questionnaire for Dramatic Value

If you answer a question negatively, please explain your answer. At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years old.

1. Does the play have a central figure?
2. Does the protagonist achieve or gain an objective?
3. Is the protagonist credible, attractive, and worthy?
4. Can the audience identify with the protagonist?
5. Are the characters credible and life-like?
6. Is the dialogue spontaneous and natural?
7. Is the "theme" of the play clear?

8. Does the "theme" have value for children?
9. Does the plot develop simply and clearly?
10. Is the action of the play logically motivated in terms of plot?
11. Does each scene further the plot?
12. Does the play contain enough conflict and crisis?
13. Does the play have a climax to resolve the major question?
14. Will the story of the play hold the interest of children?
15. Will the play arouse emphatic involvement in children?



16. Are the settings sufficient and appropriate to the play?

17. Is the title appropriate?

Additional Comments:

## APPENDIX IV

### TABULATION OF THE QUESTIONNAIRE

Eighteen individuals who answered the questionnaire:

Joyce Anne Beamer, six years old  
Denison, Texas  
One brother and one sister  
Mother works at Texas Instruments  
No father in evidence

William Rosser, nine years old  
Denison, Texas  
Three brothers and three sisters  
Mother is a housekeeper  
Father is a mechanic

Steve McNight, thirteen years old  
Denison, Texas  
One sister  
Father is a teacher  
Mother is a housewife

Rose Marie Kelly, fifteen years old  
Denison, Texas  
One sister  
Father is an O.E.O. field representative  
in Austin--lives with grandmother  
Mother is a housewife

Jimmy C. Rosser, fifteen years old  
Denison, Texas  
Three brothers and three sisters  
Mother is a housekeeper  
Father is a mechanic

Pamela McNight, seventeen years old  
Denison, Texas  
One brother  
Father is a teacher  
Mother is a housewife

Barbara Anne Cage, seventeen years old  
Denison, Texas  
Two brothers and one sister  
Father deceased  
Mother does not work

Debra Holley, seventeen years old  
Paris, Texas  
An only child  
Mother is a teacher  
Father is a farmer

Jacqueline Franklin, eighteen years old  
Tyler, Texas  
An only child  
Mother is a pianist and father is deceased

Patricia Ann Stewart, eighteen years old  
Dallas, Texas  
One brother and one sister  
Father is a retired Navy man  
Mother is a housewife

Aupra Benoy, eighteen years old  
Bonham, Texas  
Five brothers and three sisters  
Father is a farmer  
Mother is a housewife

Elenora Delories Wilson, eighteen years old  
Sherman, Texas  
One brother  
Father is a foreman for a lumber company  
Mother is a housewife

Hazel McPherson, nineteen years old  
Dallas and Longview, Texas  
One brother  
Father is a carpenter  
Mother is a housewife

Crevester Robbins, twenty-one years old  
Fort Worth, Texas  
Two brothers and one sister  
Father is a foreman in a warehouse  
Mother is a housewife

Loretta Laverne Goodwin, thirty-one years old  
Denison and Texarkana, Texas  
Husband is a minister  
She is a teacher

Reverend L. M. Goodwin, fifty-one years old  
Denison, Texas  
He has two children  
He is minister of the African Methodist  
Episcopal Chapel  
Wife is a teacher

Annamay Mickles, fifty-five years old  
Dallas and Waxahachie, Texas  
She is a housekeeper  
She is unmarried and has no children

Sidney Harold Keyes, sixty-three years old  
Denison, Texas  
He works for Bruno Produce  
He is married but has no children

The questions were answered as follows:

How would a Negro child, between the ages of six and twelve, say the following words or what words and phrases would he substitute for them?

Father: Daddy (15 answered with this response), Papa (1),  
Dad (1), Bill (1)

Mother: Mother (10), Mama (5), My Dear (2), Ma (1)

God: God (13), Lord (2), Jesus Christ (2), Savior (1)

School: School (18)

Male Friends: By Their Name (7), Brothers (7), Soul  
Brothers (2), Studs (1), Dudes (1)

Female Friends: By Their Name (5), Sisters (5), Soul Sisters  
(4), Buddies (2), Bitches (1), Womens (1)

Aunt: Aunt [*ænt*] (8), Auntie [*ænti*] (5), Aunt [*ænt*] (3),  
Auntie [*ænti*] (1), Aunt [*ent*] (1)

Minister of Church: Reverend (13), Pastor (4), Elder (1)

Uncle: Uncle (14), Unc (4)

Home: Home (18)

Teacher: Teacher (18)

Negroes: Negro (7), Black (7), Souls (3), Colored (1)

Whites: Whites (10), Honkies (3), Paddies (3), Cracker (1),  
Peckerwoods (1)

A Small Boy: Kid (6), Son (4), Little Boy (4), Baby (2),  
Boy (2)

Scared: Scared (15), Up Tight (1), Frightened (1), Chicken (1)

Angry: Angry (8), Mad (8), Blow My Cool (1), Up Tight (1)

Sad: Sad (11), Depressed (2), Unhappy (1), Gloomy (1), In the Dumps (1), Low (1), Don't Feel Right (1)

In Trouble: In Trouble (16), A Bad End (1), In A Bind (1)

Happy: Happy (15), Flipped (1), Glad (1), It Gassed Me (1)

To Hit: To hit (14), Smack (2), Waste Him (1), Slug (1)

To Go: To Go (15), Leave the Scene (1), Split (1), Check Out (1)

Son: Son (15), My Boy (1), Little Man (1), Sonnie (1)

Brother: Brother (18)

To Be Punished: To Be Punished (15), Grounded (3)

A Black Militant: A Black Militant (15), Black Panther (1), Soul Brother (1), Sneak (1)

To Run Away: To Run Away (18)

What color did you think God was when you were a child?

White (9), No Color (4), Didn't Know (4), A Jew (1)

What color do you think your mother would tell a child that

God was? No Color (12), No Answer (3), A Spirit (1),

White (1), Jew (1)

What color do you think a black militant would tell a child

that God was? Black (13), No Answer (4), They Don't

Believe in God (1)

What color do you think an "Uncle Tom" would tell a child

that God was? No Answer (7), Black (5), White (5),

No Color (1)

What color do you think an older Negro would tell a child that God was? No Answer (7), No Color (6), White (3), Black (2)

What were your favorite games as a child? Baseball (5), Jump Rope (2), Jacks (2), Swing In A Tire (1), Hide-and-Go-Seek (1), Spelling (1), Mudcakes (1), Marbles (1), Bicycling (1), Hop Scotch (1), Football (1), Ring-Around-the-Roses (1)

What traditional song would you choose as that most identified with Negroes? "Lift Ev'ry Voice and Sing," the Black National Anthem (6), Spirituals (4), No Answer (4), "God Gave Me A Song" (1), Soul Music (1), "A Message To The Black Man" (1), "Say It Loud, I Am Black, I Am Proud" (1)

What was your favorite "scary" story when you were a child? No Answer (10), "Little Red Riding Hood" (2), "The Legend of Sleepy Hollow" (1), "Tom Sawyer" (1), "Boogerman Story" (1), "Little Black Sambo" (1), "Bloody Bones" (1), "The Three Bears" (1)

Describe the house in which you were raised. Pink, wood, eight rooms; white, wood, six rooms; green, wood, ten rooms; green and white, two story, twelve rooms; grey, unpainted wood, six rooms; white, wood, seven rooms; pink, wood, six rooms; white, wood, seven rooms; white with blue trim, wood, eight rooms; brown, wood, seven rooms; white, wood, seven rooms;

white with green trim, seven rooms, wood; no  
answer (six year old girl)

What do young Negro boys usually wear to school? Blue jeans  
and shirts (14), sharkskin pants and banlon shirts  
(2), no answer (2)

Look at the following terms and list those that you have used  
or have heard used in this area.

Yes, it do!--yes (13), no (5)  
That's Mines--yes (11), no (7)  
It's fifty cent--yes (15), no (3)  
Yes, you is!--yes (11), no (7)  
I works hard--yes (10), no (8)  
She say--yes (10), no (8)  
He have a--yes (14), no (4)  
Two mens--yes (12), no (6)  
The boy have a dog--yes (8), no (10)  
He love to go--yes (9), no (9)  
Those peoples--yes (16), no (2)  
Chunk the ball--yes (13), no (5)  
He taken her home--yes (4), no (14)  
It sho' have--yes (8), no (10)  
Thanks a lots--yes (14), no (4)  
Nice day, ain't?--yes (0), no (18)  
He graduate last June--yes (10), no (8)  
I likes things nice--yes (7), no (11)  
He absent--yes (4), no (14)  
You comin', ain't you?--yes (7), no (11)  
Now you talkin'!--yes (16), no (2)  
A lots a peoples--yes (14), no (4)  
They pays my rent--yes (6), no (12)  
Y'all ain't listenin'--yes (12), no (6)  
I clean house yesterday--yes (15), no (3)  
She cry all night--yes (4), no (14)  
He asked would I go--yes (13), no (5)  
That make it nice--yes (5), no (13)  
They have came--yes (10), no (8)  
He carry her to church--yes (7), no (11)  
That mean--yes (5), no (13)  
I have wrote--yes (5), no (13)  
Isn't they?--yes (6), no (12)  
We loves it--yes (10), no (8)  
You was there--yes (14), no (4)  
I sung it--yes (15), no (3)  
She hope him--yes (5), no (13)  
They doesn't want to--yes (9), no (9)



They writes letters--yes (11), no (7)  
 I cleans good--yes (7), no (11)  
 She stays by her auntie's--yes (16), no (2)  
 They bofe gone--yes (6), no (12)  
 What yo' mean, gal?--yes (7), no (11)  
 Like so many has done--yes (11), no (7)  
 We all knows that, man!--yes (6), no (12)  
 They wears--yes (8), no (10)  
 Sometime I do--yes (18), no (0)  
 I plays golf--yes (0), no (18)  
 We has enough--yes (4), no (14)  
 They hits him--yes (10), no (8)  
 How many womens there?--yes (6), no (12)  
 Unlessen--yes (7), no (11)  
 That's his'n, honey chile--yes (4), no (14)  
 He twenty-one--yes (3), no (15)  
 Has you eat?--yes (0), no (18)  
 Uncle Tom--yes (15), no (3)  
 Peckerwood--yes (15), no (3)  
 Paddies--yes (15), no (3)  
 Trap--yes (5), no (13)  
 Slave or Black Slave--yes (13), no (5)  
 Colored Boy--yes (18), no (0)  
 You can dump it--yes (7), no (11)  
 Happenings--yes (17), no (1)  
 Run it down--yes (15), no (3)  
 Soul Brother--yes (17), no (1)  
 Heads--yes (7), no (11)  
 Greys--yes (6), no (12)  
 Soul City--yes (14), no (4)  
 Go down on the branch--yes (6), no (12)  
 Deep heat--yes (7), no (11)  
 Eats me up--yes (14), no (4)  
 King--yes (9), no (9)  
 Blood brother--yes (16), no (2)  
 Out of sight--yes (17), no (1)  
 Got it covered--yes (9), no (9)  
 Give to it--yes (3), no (15)  
 Bless him out--yes (6), no (12)  
 Lay out his race--yes (8), no (10)  
 Fox--yes (15), no (3)  
 Jane--yes (4), no (14)  
 Good to look--yes (6), no (12)  
 Clean girl--yes (15), no (3)  
 Gettin' it on--yes (8), no (10)  
 Sent me--yes (13), no (5)  
 In a well--yes (4), no (14)  
 Lay in the grass--yes (6), no (12)  
 Heat--yes (6), no (12)  
 Score on him--yes (6), no (12)  
 Flopped--yes (1), no (17)

Can't put them big britches on me--yes (5), no (13)  
Mr. Charlie--yes (10), no (8)

The following words are given their phonetic (IPA) pronunciation. They are pronounced as the majority of those who answered the questionnaire pronounced them.

Daddy [dɛːdɪ]

Papa [papa]

Dad [dæəd]

Mother [mʌðə]

Mama [mama]

My dear [məˈdɪə]

Ma [mɑ]

God [ɡɒd]

Brothers [brʌðəz]

Soul Brothers [saʊl brʌðəz]

Studs [stʌdʒ]

Dudes [dʌdʒ]

Sisters [sɪstəz]

Soul Sisters [saʊl sɪstəz]

Buddy [bʌdɪ]

Bitch [bɪtʃ]

Womens [wɪmɪnz]

Auntie [antɪ]

Auntie [æntɪ]

Aunt [aʊnt]

Aunt [eɪnt]

Aunt [æent]  
 Uncle [ʌŋk!]  
 Unc [ʌŋk]  
 Home [hoʊm]  
 Teacher [tɪtʃə]  
 Souls [soʊlz]  
 Colored [kɒləd]  
 Black [blæk]  
 Negro [nigro]  
 Afro American [æfro][æmɛrkɪ]  
 Honkies [hɒŋkɪz]  
 Crackers [krækəz]  
 Paddies [pædɪz]  
 Peckerwoods [pekəwʊdz]  
 Whites [Maɪts]  
 Kid [kɪd]  
 Little boy [lɪd/][bɔɪ]  
 Baby [beɪbɪ]  
 Son Scared [sɒn][skɛrt]  
 Afraid [freɪd]  
 Up-tight [ʌptæ:t]  
 Frightened [fra:tɪd]  
 Chicken [tʃɪkɪ]  
 Angry [æŋgrɪ]  
 Mad [mæd]  
 Blow my cool [blɒʊ][mæ:][kʊl]

Sad [sæjəd]  
 Unhappy [ən'hæpi]  
 Gloomy [glʊmi]  
 In the dumps [ɪn][fə][dʌmps]  
 Low [ləʊ]  
 Don't feel right [daʊn][fɪl][raɪt]  
 Depressed [dɪ'prest]  
 In trouble [ɪn][trʌb!]  
 Bad end [bæd][ɛn]  
 In a bind [ɪn][ə][baɪnd]  
 Happy [hæpi]  
 Flipped [flɪpt]  
 Glad [glæd]  
 It gassed me [ɪt][gæst][mi]  
 Hit [hɪt]  
 Smack [smæk]  
 Waste him [weɪst][ɪm]  
 Slug [slʌŋg]  
 Leave the scene [li:v][fə][sin]  
 Minister [mɪnɪ'stə]  
 Elder [eldə]  
 Reverend [rɛ:vərən]  
 Pastor [pæstə]  
 My boy [maɪ][bɔɪ]  
 Punished [pʌnɪʃt]  
 Grounded [graʊndɪd]

Black Militant [b/æk] [mɪlɪtɪnt]

Black panther [b/æk] [pæntə]

Sneak [sni:k]

Run away [rʌn] [əweɪ]

## LIFT EV'RY VOICE AND SING

National Negro Hymn

Words by  
JAMES WELDON JOHNSON

J. ROSAMOND JOHNSON

Moderato e maestoso

1. Lift ev-'ry voice and

sing, Till earth and heav-en ring, Ring with the har - mo - nies of

Lib - er - ty; Let our re - joic - ing rise, High as the

list - 'ning - skies, Let it re-sound loud as the roll - ing sea. -

Sing a song full of the faith that the dark past has taught us

*rall. e molto cresc.* *allargando*

Sing a song full of the hope that the present has brought...

*ff* *Tempo I* *sfz*

us; Fac - ing the ris - ing sun of our new day be -

gun, Let us march on till vic - to - ry — is won.

2. Stony the road we trod,  
Bitter the chast'ning rod,  
Felt in the days when hope unborn had died;  
Yet with a steady beat,  
Have not our weary feet  
Come to the place for which our fathers sighed?

We have come over a way that with tears has been watered,  
We have come-treading our path thro' the blood of the slaughtered,  
Out from the gloomy past, till now we stand at last  
Where the white gleam of our bright star is cast.

3. God of our weary years,  
God of our silent tears,  
Thou who hast brought us thus far on the way;  
Thou who hast by Thy might,  
Led us into the light,  
Keep us forever in the path, we pray.

Lest our feet stray from the places, our God, where we met Thee,  
Lest our hearts, drunk with the wine of the world, we forget Thee;  
Shadowed beneath Thy hand, may we forever stand,  
True to our God, true to our native land.



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DIAMOND JUBILEE — 1894-1969

# *Edward B. Marks Music Corporation*

136 WEST 52nd STREET / NEW YORK, N. Y. 10019 / Circle 7-7277, 7278, 7279, 7280, 7281, 7282 / Cable: MARKBRO, N.Y.

VIA AIR MAIL

November 12, 1970

Miss Melanie McCoy  
#1129  
12830 Midway Road  
Dallas, Texas 75234

Dear Miss McCoy:

We are in receipt of your letter of November 10th, requesting permission to use our copyright "LIFT EV'RY VOICE AND SING" for your Master's thesis.

You may consider this letter our permission to make this use of the above song.

May we take this opportunity to wish you the very best of luck.

Sincerely yours,

EDWARD B. MARKS MUSIC CORPORATION

*J. Auslander*  
Joseph Auslander  
Vice President - General Manager

JA/jn



## APPENDIX VI

### UNCLE HENRY AND THE DOG GHOST<sup>1</sup>

One Saddy, early in de mawnin' time, Unkuh Henry Bailey rigged up sump'n' 'nothuh to put on an' lef' Clarks-ville to go down to de big baseball game an' barbecue dey was habin' down to Oak Grove. Unkuh Henry used to eat up baseball when he was a pitchuh on de Clarksville team, so he yit lack to see a good ball game. Dat's de why he was goin' down to Oak Grove dat Saddy mawnin'--to see de Knights of Pythias an' de Oddfellows play off a twelve innin' tie dey done had de Saddy 'fo'.

Unkuh Henry rech Oak Grove long 'fo' de game staa't an' gits 'im a good seat cn de side of one of de wagons what was stannin' at de fur end of de pastur' what dey was habin' de barbecue an' ball game. Putty soon de players on bof sides comes lopin' up on dey hosses. Dey ties dey hosses to a fence pos', goes ovuh to de barbecue pit, grabs 'em a big hunk of barbecue, eats hit, an' attuh restin' up a spell, staa'ts to waa'min' up for de game.

But dey was way late gittin' on foot wid de game, attuh all, 'caze one of de pitchuhs dat hab to come from way

---

<sup>1</sup>Brewer, pp. 89-90.

off somewhar rech Oak Grove 'bout a houah late, an' dis shove de staa'tin' time of de game way back. But Unkuh Henry don' budge 'till de game am plum' ovuh an' de las' train done lef' for Clarksville. Hit was pitch dark when de game done come to a stop, so de onlies' way dat Unkuh Henry kin git home now is to walk.

Unkuh Henry don' min' walkin' in de daytime, but he don' in no wise relish walkin' down de railroad track in de dark. What pester Unkuh Henry is how is he gonna see whar to walk, dark ez hit done come to be? So he stoops down an' picks up a Coca Cola bottle what layin' on de groun' side de wagon he been settin' in an' goes down to de groce'y sto', what yit open, an' buys 'im 'nuff kerosene oil to fill up de bottle. Den he tuck off his necktie, folded hit up an' stuffed hit down in de bottle of kerosene. He struck a match to hit an' ez soon ez hit staa'ted burnin' he lit out to walkin' down de railroad track to 'a'ds Clarksville wid de lighted Coca Cola bottle in his han's. Hit was gittin' darker an' darker all de time an' lookin' kinda stormified too, so Unkuh Henry gits rail sho 'nuff scairt an' 'magine he sees all kinds of eyes shinin' up at 'im from 'side de railroad track. He fin'ly gits so scairt till he staa'ts to runnin'. He was goin' jes' lack ole numbuh 30 goin' norf an' 'fo' you c'd say Jack Robinson he done rech Annona, but when he rech hit, he stop daid in his tracks, 'caze stannin' rat in front of 'im was a great big white dawg wid red eyes. De

longer Unkuh Henry eyed de dawg, de bigger de dawg got. "Git back offen me!" yelled Unkuh Henry, hittin' at de dawg, but he cain't dote on de lighted Coca Cola bottle no mo', 'caze he done knocked de necktie ouden de bottle on de groun' when he hit at de dawg. So he lit out runnin' down de railroad track again wid de big dawg rat at his heels. Fastuh an' fastuh Unkuh Henry's feet ca'ied 'im to 'a'ds Clarksville 'till fin'ly he reched his house an' falled on de gall'ry limp ez a dish rag an' jes' a pantin' for bref. His wife, Aunt Jenny, heerd 'im fall on de gall'ry so she fetched a oil lamp offen de kitchen table an' comed out on de gall'ry to see what de trouble be wid Unkuh Henry.

When she secd Unkuh Henry stretched out on de gall'ry, she runned in de house an' brung 'im a dipper full of well wadduh. He drunk hit, an' putty soon he set up an' tol' Aunt Jenny all 'bout de big dawg runnin' 'im all de way home from Annona.

Aunt Jenny lissun at Unkuh Henry, an' when he done hab his say, she crack her sides a-laffin'. "Henry, come to think 'bout hit," she say, "you didn't hab to teck no runnin' staa't from dat dawg an' think you was no sho 'nuff goner: Dat dawg sperrit was jes' some good Christun frien' what done come back from de grave to bring you good luck an' 'tect you on de way home."

Unkuh Henry was awful sorry dat he done run hisse'f neahly to deaf for nothin', but jes' de same he don' stop

short of de dinnuh table whar Aunt Jenny hab him a big dish of collard greens an' neck bones, an' a whole pan full of cracklin' bread waitin' for 'im.

De dawg sperrit didn't meck Unkuh Henry stop goin' to ballgames, but he nevuh did stay 'way from home attuh dark no mo'!

November 17, 1970

Miss Melanie McCoy  
#1129  
12830 Midway Road  
Dallas, Texas 75234

Dear Miss McCoy:

We are glad to give you our permission to use "Uncle Henry and the Dog Ghost" in the play you are writing for your thesis.

We understand that the play is not being published or produced. There will be no charge for the story.

Very truly yours,

A handwritten signature in cursive script that reads "Margarette Sharpe". The signature is written in dark ink and is positioned above the typed name and title.

Mrs. Margarette Sharpe  
Administrative Assistant

MS/lb

cc: Dr. J. Mason Brewer

APPENDIX VII

FINISHED EVALUATION QUESTIONNAIRES

Appendix III

## EVALUATION QUESTIONNAIRES

Questionnaire For Ethnic Authenticity

If you answer a question negatively, please explain your answer.

At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years.

1. Did the play use the Negro dialect or language of North Texas to the degree that it would be understandable to an audience composed of other ethnic sub-cultures?

Yes

2. Were the Negro customs and manners, where they appeared in the play, authentic?

Yes

3. Would the Negro customs and manners be understandable to an audience composed of other ethnic sub-cultures?

Yes

4. Was the Negro sub-culture's system of religion presented authentically where it occurred in the play?

Yes

5. Were the moral values of the Negro subculture presented authentically?

Yes

6. Were the economic values of the Negro sub-culture presented authentically?

Yes

7. Was the environment of the North Texas Negro sub-culture presented authentically in the play to the degree that it could be portrayed within the limitations of the theatre?

Yes

8. The social organization is that which involves relationships, attitudes, and mores involving individuals outside the family. Was the social organization of the North Texas Negro sub-culture presented authentically in the play?

Yes

9. Were the family relationships of the North Texas Negro sub-culture presented authentically in the play?

Yes

Additional Comments:

There is evidence of extensive research, careful planning, and a good knowledge of Negro dialect revealed in this play.

Hymn very good and quite appropriate.

Illustrative material good-(Landscaping excellent).

An excellent play. I thoroughly enjoyed reading the play



Appendix III

EVALUATION QUESTIONNAIRES

Questionnaire For Ethnic Authenticity

If you answer a question negatively, please explain your answer.

At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years.

1. Did the play use the Negro dialect or language of North Texas to the degree that it would be understandable to an audience composed of other ethnic sub-cultures? *Yes, even though it was somewhat exaggerated*

2. Were the Negro customs and manners, where they appeared in the play, authentic? *Yes, to a degree. Referring to the phrase "Auntie," I think it should be "Ant." Another was, "My fox," should be "Hey Fox."*

3. Would the Negro customs and manners be understandable to an audience composed of other ethnic sub-cultures? *Yes*

4. Was the Negro sub-culture's system of religion presented authentically where it occurred in the play? *No, the roots were not deep enough.*

5. Were the moral values of the Negro subculture presented authentically? *Outstanding.*

6. Were the economic values of the Negro sub-culture presented authentically? *Fair, not enough references given.*

7. Was the environment of the North Texas Negro sub-culture presented authentically in the play to the degree that it could be portrayed within the limitations of the theatre? *Yes*

8. The social organization is that which involves relationships, attitudes, and mores involving individuals outside the family. Was the social organization of the North Texas Negro sub-culture presented authentically in the play? *Yes.*

9. Were the family relationships of the North Texas Negro sub-culture presented authentically in the play? *The whole family was, but not the broken.*

Additional Comments:

*I enjoyed reading it.*

Appendix III

EVALUATION QUESTIONNAIRES

Questionnaire For Ethnic Authenticity

If you answer a question negatively, please explain your answer.

At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years.

1. Did the play use the Negro dialect or language of North Texas to the degree that it would be understandable to an audience composed of other ethnic sub-cultures? *Yes, but I felt the language was exaggerated.*

2. Were the Negro customs and manners, where they appeared in the play, authentic? *Yes*

3. Would the Negro customs and manners be understandable to an audience composed of other ethnic sub-cultures? *Yes*

4. Was the Negro sub-culture's system of religion presented authentically where it occurred in the play? *Yes*

5. Were the moral values of the Negro sub-culture presented authentically? *Yes*

6. Were the economic values of the Negro sub-culture presented authentically? *Yes*

7. Was the environment of the North Texas Negro sub-culture presented authentically in the play to the degree that it could be portrayed within the limitations of the theatre? *Yes*

8. The social organization is that which involves relationships, attitudes, and mores involving individuals outside the family. Was the social organization of the North Texas Negro sub-culture presented authentically in the play? *Yes*

9. Were the family relationships of the North Texas Negro sub-culture presented authentically in the play? *Yes*

Additional Comments:

*I enjoyed reading the play. Good Luck*

Appendix III

## EVALUATION QUESTIONNAIRES

Questionnaire For Ethnic Authenticity

If you answer a question negatively, please explain your answer.

At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years.

1. Did the play use the Negro dialect or language of North Texas to the degree that it would be understandable to an audience composed of other ethnic sub-cultures?

*yes*

2. Were the Negro customs and manners, where they appeared in the play, authentic?

*yes, concerning the old black woman (his auntie).*

3. Would the Negro customs and manners be understandable to an audience composed of other ethnic sub-cultures?

*yes*

4. Was the Negro sub-culture's system of religion presented authentically where it occurred in the play?

*yes*

5. Were the moral values of the Negro sub-culture presented authentically?

*Yes*

6. Were the economic values of the Negro sub-culture presented authentically?

*I would say yes pertaining to the way these blacks were presented in the play.*

7. Was the environment of the North Texas Negro sub-culture presented authentically in the play to the degree that it could be portrayed within the limitations of the theatre?

*Yes.*

8. The social organization is that which involves relationships, attitudes, and mores involving individuals outside the family. Was the social organization of the North Texas Negro sub-culture presented authentically in the play?

*Yes.*

9. Were the family relationships of the North Texas Negro sub-culture presented authentically in the play?

*Yes*

Additional Comments:

*The characterization of Cleve was closer related to the younger blacks of today which was good in the sense of his reasoning ability. However, the manner in which he some of the time such as (git, never, + ) is outdated are very good + the use the E. Wallace and Singer*

# Evaluation of "Color Me God"

by Fred Tarpley  
 Professor of English  
 East Texas State University  
 Commerce, Texas 75428

1. Yes. The dialect was authentic for the most part. Other <sup>eth</sup> ~~th~~nic sub-cultures not familiar with the dialect would be able to understand it through contexts in the script. Aunt Zora's dialect would be clear enough to a listening audience, but to a reader, the extensive respellings would be cumbersome. In notes made throughout the script, I have pointed out two major problems in the representation of dialect: (1) inconsistencies in adapting conventional spelling to indicate pronunciation and (2) eye dialect, in which the new spelling represents the same pronunciation as the conventional spelling.

## (1) Inconsistencies in representing pronunciation:

Sometimes the unstressed vowel is written as uh, sometimes as a.

At times, the same speaker alternates between th and d. In nonstandard black dialect, d is often substituted for voiced th and initial t or final f is substituted for voiceless th.

The dropping of r after vowels was also irregular.

See other notes throughout the script.

- (2) Eye dialect. The examples below indicate the script spelling which appears to represent the same pronunciation as the conventional spelling:

your: you're	sed:said	luved: loved
aful: awful	lissen or lisen:	listen

The script relies primarily upon pronunciation to reflect dialect.

Excellent use is made of idioms, racial names, and chants. Two lexical items are questionable: I am not sure that blacks in North Texas use

fox ("pretty girl") and uptight ("tense") in the way the script indicates. Blacks often say, "She's foxy," and their meaning of uptight relates to a feeling of euphoria unless they have borrowed the meaning of "tense" from other groups. For the most part, syntax (word order) has been neglected as a dialect signal. Black intonation comes through quite effectively in the script, however.

There is no indication in the script that aunt is pronounced as /ant/, not /æ nt/.

I was interested in the choice of names for characters. Most of the names seem appropriate, but Jimmy Davis produced some strong connotations I have already developed for that name. Recent studies show that Washington is the most frequently used black family name in America.

2. The black customs and manners were authentic within the limited range in which they were employed in the script. I am not sure that the general verbal exchange and game of tag are typical of any special group. Black children play the dozens and other verbal duels and know action games and jump rope songs that are unknown to other groups. (See research by Roger Abrahams, University of Texas at Austin.)

There is excellent contrast between Aunt Zora and the younger blacks and between May as a militant "Afro natural" and other youngsters. What I missed was a black who was "white" in dialect, customs, manners, and everything except pigment.

Excellent didactic use was made of racial name-calling and black "firsts" within natural contexts of the script.

3. The black customs and manners would be understandable to other ethnic sub-cultures because of script contexts and because of their limited use.



At the beginning of the play, the projections of leaders in black history may not be recognized by the audience unless there are captions identifying George Washington Carver, Ralph Bunche, etc.

4. Only a limited view of the Negro sub-culture's system of religion is presented in the play. It is authentic in the warmth and down-to-earth wisdom of the religion. What is missing is the "preacher-man" talk and the active participation of a congregation punctuating his phrases with "Amen." The use of Aunt Zora and Mrs. Davis as the chief spokesmen for religion is quite authentic; both characters seem to be what black sociologists would call "women of words." The important role of religion and Christmas pageants in the lives of the children has a true ring about it.

There might be a greater opportunity through research to inject into Mrs. Davis' religious lullaby more of the actual metaphors and idioms of black religion.

5. The moral values of black sub-culture were presented authentically, especially through Aunt Zora and Mrs. Davis. The militant "black is beautiful" values of May are a major contribution to the script.
6. Economic values of the black sub-culture had limited presentation, for the audience does not see economic success, leading to the conclusion that all blacks have low incomes. Could there be rich, snobbish black child, or a materialistic black too busy making money to be concerned about the color of God?
7. The environment of North Texas black sub-culture is portrayed authentically within the limitations of the theatre, but the portrayal I perceive is that of small town-rural environment, not that of a small city as the designated setting indicates. The tire swing, the trees, the houses are authentic North Texas, but not authentic North Texas small city

I e ial liked the use of geographical names and distances

in Aunt Zora's story that progresses from Clarksville to Annona.

8. The social organization is excellent in suggesting a matriarchal society for the blacks. It fails, however, to show different economic and social levels among the blacks that are as <sup>dis</sup>~~st~~inct as those to be found among other groups.
9. The family relationships were authentic, especially with matriarchal emphasis on the strong mother and wise "auntie" who is sought out for her wisdom.

#### COMMENTS:

This play has excellent theatrical, entertainment, and educational values, with the bonus of giving insights into black sub-culture. It incorporates a great deal of factual information about black leaders and black language into the script within intruding upon the story line. The chants, songs, and choral readings add to the appeal of the play.

The only contrived part seems to be Jimmy's ordeal in the woods, but I can suggest no other stage adventure as the climax of the play.

I am wondering if enough ethnic representations of the face of God have been <sup>drawn</sup>~~done~~ to conclude the play with projections showing God as black, brown, yellow, white. <sup>I know that these representations of Christ are available.</sup> If not, then projections of the scenes Mrs. Davis describes might be used.

I believe the play is a significant contribution to children's theatre; it makes its point as a plea for racial tolerance.

*Fred Langley*  
November 5, 1970

Questionnaire For Educational Aims

If you answer a question negatively, please explain your answer.  
At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years old.

1. One educational aim was the knowledge of principles and generalizations which summarize observations of phenomena. In this study the principles and generalizations were those that summarize the sub-culture of the North Texas Negro.

(a) Did the language used in the play summarize and generalize the Negro sub-culture for an audience composed of other ethnic sub-cultures?

*yes. I can answer only from a very limited white point of view which could have only very limited value.*

(b) Did the customs and manners?

*yes, in general*

(c) Did the economic values?

11

(d) Did the moral values?

*generally, but what connotations are probable with the "fox" "stud" exchange?*

(e) Did the religious system?

*in general*

(f) Did the environment?

*small rural or town*

(F) Did the social organization and family relationships of the Negro sub-culture of North Texas, where they appeared in the play, summarize the sub-culture for an audience composed of other ethnic sub-cultures?

*Yes, though I'm not really sure that "summarize" is the right word.*

2. Another educational aim was the neutrality or suspended judgment toward the stimulus. It was the aim to develop a tolerance of different ethnic groups. Does it seem probable that this play might develop such tolerance for the Negro sub-culture of North Texas through increased understanding and knowledge?

*The beginnings of such.*

3. The third educational aim was the acceptance of a value; the ascribing of worth to a phenomenon, behavior, or object. This ascribing of worth may be called a belief or attitude. It was the educational aim to increase the child's tolerance and for him to accept the value of other ethnic groups different from his own.

(a) After <sup>(seeing)</sup> reading the play, do you think a child from another ethnic group would have a more understanding attitude toward the Negro sub-culture of North Texas?

*The answer to these two would be especially dependent upon the attitude present at the beginning and the intensity of such attitudes. Individual*

(b) Would he ascribe more worth and value to the Negro sub-culture of North Texas after seeing the play?

*Issues can be reinforced ~~that~~ by things unbraced person wouldn't notice. Generally.*  
*yes*

Additional comments:

Shorten and unify aunt zoras  
story -

Questionnaire For Educational Aims

If you answer a question negatively, please explain your answer.  
At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years old.

1. One educational aim was the knowledge of principles and generalizations which summarize observations of phenomena. In this study the principles and generalizations were those that summarize the sub-culture of the North Texas Negro.

(a) Did the language used in the play summarize and generalize the Negro sub-culture for an audience composed of other ethnic sub-cultures?

Very definitely

(b) Did the customs and manners?

Yes

(c) Did the economic values?

Yes

(d) Did the moral values?

Yes

(e) Did the religious system?

Yes

(f) Did the environment?

es

(g) Did the social organization and family relationships of the Negro sub-culture of North Texas, where they appeared in the play, summarize the sub-culture for an audience composed of other ethnic sub-cultures? *yes*

2. Another educational aim was the neutrality or suspended judgment toward the stimulus. It was the aim to develop a tolerance of different ethnic groups. Does it seem probable that this play might develop such tolerance for the Negro sub-culture of North Texas through increased understanding and knowledge? *yes*

3. The third educational aim was the acceptance of a value; the ascribing of worth to a phenomenon, behavior, or object. This ascribing of worth may be called a belief or attitude. It was the educational aim to increase the child's tolerance and for him to accept the value of other ethnic groups different from his own.

(a) After reading the play, do you think a child from another ethnic group would have a more understanding attitude toward the Negro sub-culture of North Texas?

*yes*

(b) Would he ascribe more worth and value to the Negro sub-culture of North Texas after seeing the play?

*He would certainly have a better understanding of the Negro sub-culture*

## Additional comments:

I feel that all educational aims of the play were met.

As I read the play, I tried to put myself in the audience as a 12 year old child. After reading the script I would have a better understanding of the Negro sub culture. I think this

play ~~is~~ certainly presents a true and realistic picture of the Negro, his customs, beliefs, etc. Because of the increased understanding brought about by this play, a child would certainly be more tolerant of sub-cultures and ethnic groups other than his own.

I thought the play was excellent and successful in the aims and objectives as stated.

Bill L. Jacob  
Assistant Superintendent  
Denison Public Schools



Questionnaire For Educational Aims

If you answer a question negatively, please explain your answer. At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years old.

1. One educational aim was the knowledge of principles and generalizations which summarize observations of phenomena. In this study the principles and generalizations were those that summarize the sub-culture of the North Texas Negro.

(a) Did the language used in the play summarize and generalize the Negro sub-culture for an audience composed of other ethnic sub-cultures?            Yes

(b) Did the customs and manners? Yes

(c) Did the economic values?    Yes

(d) Did the moral values?        Yes

(e) Did the religious system?    Yes

(f) Did the environment?        Yes

(g) Did the social organization and family relationships of the Negro sub-culture of North Texas, where they appeared in the play, summarize the sub-culture for an audience composed of other ethnic sub-cultures? Yes, but it seems that the play depicts the negro family of 25 or 50 years ago. It seems that the negro is presented, not as he lives today, but some years ago.

2. Another educational aim was the neutrality or suspended judgment toward the stimulus. It was the aim to develop a tolerance of different ethnic groups. Does it seem probable that this play might develop such tolerance for the Negro sub-culture of North Texas through increased understanding and knowledge? Yes

3. The third educational aim was the acceptance of a value; the ascribing of worth to a phenomenon, behavior, or object. This ascribing of worth may be called a belief or attitude. It was the educational aim to increase the child's tolerance and for him to accept the value of other ethnic groups different from his own.

(a) After reading the play, do you think a child from another ethnic group would have a more understanding attitude toward the Negro sub-culture of North Texas? Yes

(b) Would he ascribe more worth and value to the Negro sub-culture of North Texas after seeing the play? Yes, but again, it would seem that the negro is not accurately presented in the play. It seems that the culture and way of living of the negro has changed.

Questionnaire for Dramatic Value

If you answer a question negatively, please explain your answer. At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years old.

1. Does the play have a central figure? *Yes*
  
2. Does the protagonist achieve or gain an objective? *Yes*
  
3. Is the protagonist credible, attractive, and worthy? *Yes*
  
4. Can the audience identify with the protagonist? *Because of the emphasis on whiteness - blackness, I'm not sure that a white child would identify with Jimmy.*
  
5. Are the characters credible and life-like? *Yes - basically. Exceptions are issues of dialogue and other things dealt with in other questions.*
  
6. Is the dialogue spontaneous and natural? *The mother's speech about what God is seems overly poetic. The sister's dialogue about blacks who have achieved greatness needs, I believe a bit more motivation - less feeling that it is "tacked on."*

7. Is the "theme" of the play clear? No. Is it the nature of God or black-white relationship (which is important? I suspect it is the latter, but your most interesting relationship (to an audience) is dropped and the problems unresolved. - More on this

8. Does the "theme" have value for children?

Either "theme" = would be of value.

9. Does the plot develop simply and clearly? No. The poem which is to be done in choral speaking seems more questionable in terms of plot development and the story which Auntie tells may not be the best choice. - This discussed in #11.

10. Is the action of the play logically motivated in terms of plot?

for the most part.

11. Does each scene further the plot? Auntie Jane's story tells us what is going to happen rather than developing what has happened. I believe that this is where you lose the funny - Danny conflict which would be, I believe, the most interesting to an audience.

12. Does the play contain enough conflict and crisis? Yes.

13. Does the play have a climax to resolve the major question?

Yes.

14. Will the story of the play hold the interest of children?

As indicated in #11 I feel that the funny - Danny relationship is the thing that will be most important to the children. Danny simply fades away and the argument is unresolved as far as Danny is concerned. Will they continue to be friends or have they come to a point at which "blackness" or "whiteness" will separate them completely?

What about Danny's thinking about the "color" of God?<sup>154</sup>  
Is it not important?

15. Will the play arouse emphatic involvement in children? (Empathic?)  
*Yes. Could achieve more by continuing the character of Olney in some way.*

16. Are the settings sufficient and appropriate to the play?

*Yes*

17. Is the title appropriate?

*Yes*

Additional Comments:

### Questionnaire for Dramatic Value

If you answer a question negatively, please explain your answer. At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years old.

1. Does the play have a central figure? Yes, Jimmy. But what happens to Danny? Do we permit him to remain convinced that God is white? making the play melodramatic, could the two boys share some kind of experience or knowledge. Without lecture, could two races learn?
2. Does the protagonist achieve or gain an objective? Yes, Jimmy
3. Is the protagonist credible, attractive, and worthy? OK
4. Can the audience identify with the protagonist? It probably depends upon what color they are.
5. Are the characters credible and life-like? I don't know any 12 yr old girls who act as childish as Dorothy. The roles of May & Mrs. D. quite good.
6. Is the dialogue spontaneous and natural? Not always. The children in the beginning fail in this respect. (What is Dorothy going to tell; do we leave it suspended?)

7. Is the "theme" of the play clear? Yes. Probably would be better if it had something of subtlety, less obvious.

8. Does the "theme" have value for children? Yes, but I'm not certain that it is accomplished in the right way. Does a 7-yr old, or 9-yr old, know about the hate (cleve) and the hang-ups expressed. I doubt it. One family member says he would not want his 3rd Grade child to see the play because it may

9. Does the plot develop simply and clearly? foster hate... black & white  
Initial dialogue (tattle-tale, etc) may be misleading.

Jimmy's desire to know the answer well motivated. Not much reason for the trek to Auntie Ze. The solution seems a little bit contrived.

10. Is the action of the play logically motivated in terms of plot?

See final comments.

11. Does each scene further the plot? No. The Aunt Zora scene does little to further it.

12. Does the play contain enough conflict and crisis? The conflict is inherent in the situation, and thus seems to be accomplished. If there is any crisis, it seems somewhat contrived and is accomplished largely through technical devices.

13. Does the play have a climax to resolve the major question? I don't think so. Perhaps I missed the point, but I did not find Aunt Zora's tale to be worthy of the build-up. He made an issue of going there; we had a complete set for it; the story she told did not live up to the wisdom/philosophy I expected.

14. Will the story of the play hold the interest of children? Probably. They may become restless during the more preachy parts "due to theme."

It seems that you may have missed a bit too much. Would the story of any one of the blacks on p. 3 (e.g. Matt Henson) not accomplish the desired purpose?

15. Will the play arouse emphatic involvement in children? I think so, point. Then they may be bewildered by the anger, the resentment expressed. I don't know how to prove it, but I wonder if most of the problem isn't that of older people than the audience for which your play is intended.

16. Are the settings sufficient and appropriate to the play? More than sufficient; they seem to be too realistic. Are they used? Are they essential? It seems they could be much more appropriate if more impressionistic or suggestive of realism.

17. Is the title appropriate? Yes

Additional Comments: (a) I do not understand why you attempted to write black dialect into the script. Why not merely write the lines which the people would say ~~there~~, and let the dialect or articulation of the black actors take care of the phonetics of black speech. It seems that you are attempting to force your concept of Black speech upon actors, rather than letting the dialogue be that of blacks speaking naturally. The black actors I know would not appreciate your restrictions on the sounds of their language.

(b) It seems that the most meaningful ideas are those presented by May and the mother.



Questionnaire for Dramatic Value

If you answer a question negatively, please explain your answer.

At the end of this questionnaire, there is a place for additional comments and explanations. Read all questions before attempting to answer any of them. The age group to be reached with this play is from six years to twelve years old.

1. Does the play have a central figure?

Yes, Jimmy Davis.

2. Does the protagonist achieve or gain an objective?

Yes, he answers his own question by realizing that God's color is not significant.

3. Is the protagonist credible, attractive, and worthy?

Jimmy's feelings and problems have enough universality that children of different races can identify with him. I think they will find him credible, attractive, and worthy of being the protagonist.

4. Can the audience identify with the protagonist?

Indeed. Children of different ages should be able to identify.

5. Are the characters credible and life-like?

Yes, the characters are believable, and not stereotypes.

6. Is the dialogue spontaneous and natural?

In most cases, the flavor of the dialect comes across effectively. Occasionally, it is belabored.

7. Is the "theme" of the play clear?

Yes.

I think the theme would be clear to children, also.

8. Does the "theme" have value for children?

Indeed.

9. Does the plot develop simply and clearly?

Although somewhat contrived (just in the "nick of time" quality) in two places, the plot develops toward accomplishing its goal and is generally motivated.

10. Is the action of the play logically motivated in terms of plot?

Same as nine.

11. Does each scene further the plot?

Yes.

12. Does the play contain enough conflict and crisis?

Yes.

13. Does the play have a climax to resolve the major question?

Yes.

14. Will the story of the play hold the interest of children?

Indeed! During the long story, the director will need to work with Auntie Zora on "attention holding" business. Even though the special effects of the darkened forest will create an interesting mood, the children's focus must be on the story. (There is a strong possibility that there would be an audible audience response during the beginning of the "animal eyes in the woods" effect.

15. Will the play arouse emphatic involvement in children?

Yes, very well.

16. Are the settings sufficient and appropriate to the play?

Most appropriate.

17. Is the title appropriate?

For younger children, I think not. For children in the intermediate grades and older, I think it will communicate. (Just a personal not, I'm tired of "Color me \_\_\_\_" titles; there are so many. I think the play deserves better.)

**Additional Comments:**

I would like a copy of this play to share with Miss Ann Flagg, a Negro creative drama teacher in the Evanston Public Schools, Evanston, Illinois.

APPENDIX VIII

COLOR ME GOD

A PLAY IN ONE ACT  
FOR CHILDREN

THE PLACE

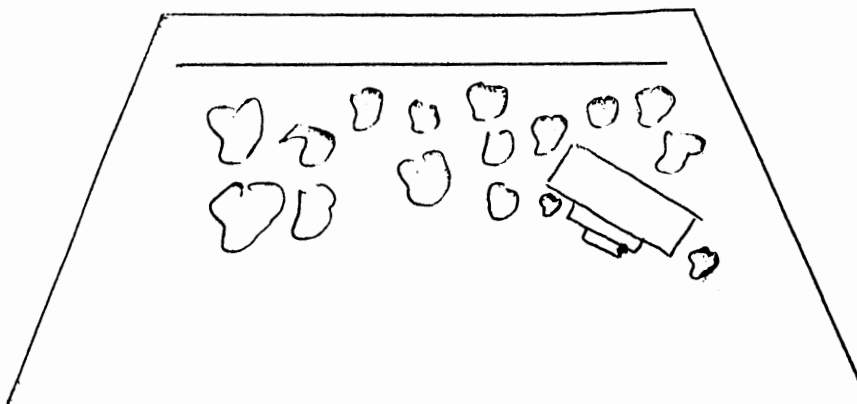
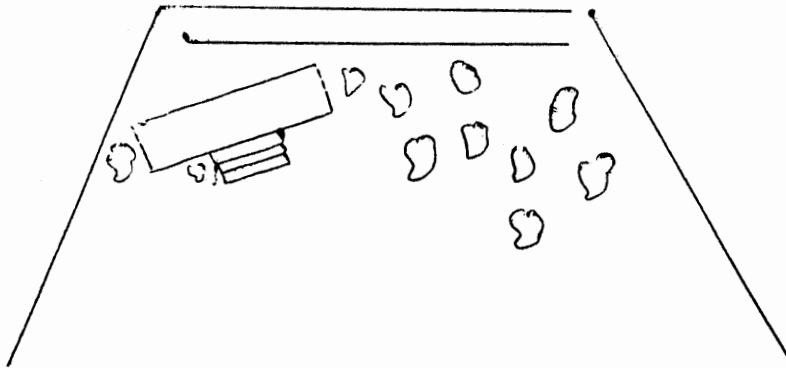
A SMALL CITY IN NORTH TEXAS

THE TIME

THE PRESENT

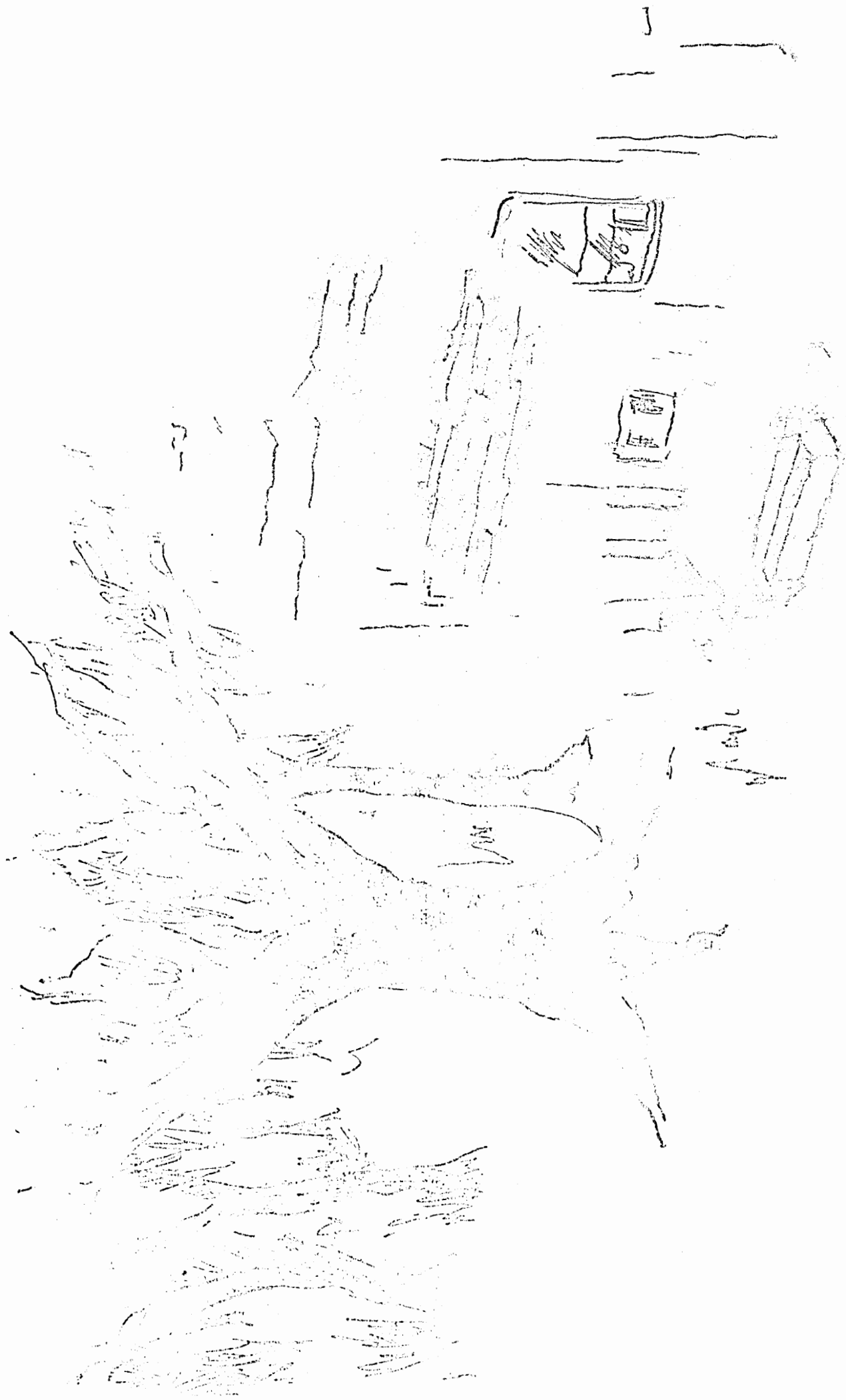
A SUNNY AFTERNOON IN EARLY DECEMBER

FLOOR PLANS OF THE SET



TWO SKETCHES OF THE SETTINGS FOLLOW





## CAST

JIMMY DAVIS--a seven year old Negro boy

DANNY WATERS--a seven year old white boy

MAY DAVIS--a sixteen year old Negro girl, sister to Jimmy

CLEEVE WILLIAMS--a seventeen year old Negro boy

AUNTIE ZORA--a seventy-five year old Negro woman

MRS. DAVIS--Jimmy's mother, approximately thirty-five years old

MR. DAVIS--Jimmy's father, approximately thirty-five years old

DOROTHY--a twelve year old white girl

ALVA--a ten year old white girl

ANDY--an eleven year old Negro boy

BILL--a ten year old Negro boy

CHARLES--a twelve year old Negro boy

DAVID--a ten year old white boy

SUDIE--an eight year old Negro girl

ANNIE--a nine year old Negro girl

MERILEE--a ten year old white girl

OTHER CHILDREN--Negro and white children of both sexes ranging in age from seven to twelve years old. These children are in the opening action of the play. The Negro children are also in the dance sequence. They do not have specific lines in the opening action.



COLOR ME GOD

(The play begins with a bare stage containing an act curtain on which projections can be shown from the front. The song "Lift Ev'ry Voice and Sing" is heard [see music given in Appendix V]. During the song a series of projections are shown depicting the Negro in American history and the Negro today [see technical notes]. As the song and projections end, the act curtain is raised to reveal the set. The set consists of a white frame house, surrounded by trees, with an open area in which the children of the neighborhood play. It is an early December afternoon. Children enter down the aisles, through the audience. The children are walking home from school. They laugh, talk, and play. Although the Negro and white children are good friends and they walk home together and play together, they do not live in the same neighborhoods. With the exceptions of David and Marilee the rest of the white children leave their Negro friends to go to their own homes.)

DOROTHY: (chasing Alva from the back of the theatre) Tattle-tail! Tattle-tail! Hangin' on uh bull's tail!  
Tattle-tail! Alva's a tattle-tail! Tattle-tail!  
Tattle-tail!

ALVA: (running across the stage) Stop it Dorothy! I'm gonna tell Mama on you! Jus' you wait, Dorothy. I'm gonna tell on you! Mama! Mama! Dorothy's chasin' me.... (exits on last line).

DOROTHY: (running off-stage after Alva) Tattle-tail! Tattle-tail! Tell Mama, see if I care! Tattle-tail!  
Tattle-tail!

(3 boys come down the aisle playing tag)

ANDY: You cain't cetch me, Bill, 'cause your uh slowpoke!

BILL: Yes, I can cetch you--jus' you watch me!

ANDY: No you cain't! (they run onto center stage)

CHARLIE: Run, Andy, run!

BILL: (tags Andy) You're it! You're it!

CHARLIE: King's "X"! You cain't tag me now. King's "X"! King's "X"!

DAVID: (coming onstage with a baseball and glove) Hey ya'll! Wanta play some ball?

ANDY: Yeah, I'll pitch uh few.

BILL: (to Charlie) Come on, brutha, let's play.

SUDIE: Ya'll play ovuh there 'cause Annie, Merilee, and me are playin' jacks right here.

(the rest of the children talk, swing in the tire, and play)

(as Jimmy and Danny come down the aisle the lights dim slowly on the children playing)

JIMMY: He is not!

DANNY: He is too!

JIMMY: He is not!

DANNY: He is too white!

JIMMY: How do you know? You ever seen 'im, huh?

(both are now on the apron of the stage)

DANNY: I seen 'im in pitchers, an' he wasun' black lak you!

JIMMY: God is too black! Ever Christmas Reveren' Goodwin picks uh Mary, uh Joseph, an uh baby Jesus, and ever one's black lak me. So Miz Taylor can too pick me fer Joseph in ire room's na--na-tiv-i-ty pageant.

DANNY: Your my bes' frien', right Jimmy?

JIMMY: Yeah, ever since firs' grade. Why?

DANNY: Well, you're still my bes' frien' but Miz Taylor can't let you, 'cause God is white. He's white in all the pitchers in Sunday school, so there!

JIMMY: (getting angry) You doan know nothin', Danny Waters! She will too pick me, jus' you wait and see!

DANNY: (angry and very confused) She won't! She won't! She won't (pause) pick any nigger! (immediately sorry he said it)

JIMMY: (stands there shocked and then speaks tearfully) I doan wanna be your frien' no more. You called me--uh, uh--that word!

DANNY: (his face crumples and he begins to cry) I did'n mean it, but you're wrong--you're wrong... I'm goin' home! (crying he runs offstage)

(the children playing are completely blacked out)

JIMMY: (runs toward the front door of his home) I'm goin' to ast Mama! She's uh teacha! She knows whut culla God is! (turns on bottom step and looks off in direction Danny ran) You heah, Danny Waters! Mama knows more'n you! You heah!

MAY: (come to the door and opens the screen) Jimmy, who are you yellin' at?

JIMMY: Nobody!

MAY: Well, nobody mus' be deaf as loud as you wuz yellin' at 'em!

JIMMY: (hands in pocket and head down) It wasn' no-body!

MAY: Did ju have uh fight?

JIMMY: (sits on top step) No!

MAY: (comes and sits beside Jimmy. She takes his shoulders and turns him toward her) Whut's wrong Jimmy?

JIMMY: (tearfully) He called me a nigger...

MAY: (ready to spring to Jimmy's defense) Who did?

JIMMY: Danny, 'cause I sed God wuz black, an he sed He was white. I thought Danny wuz my frien'.

MAY: (relieved) You kids make me so mad! God is black! God is white! Whut do you care whut culla He is? Instead of rapping about God bein' "cullad" or a blue-eyed Mr. Charlie, why doan you try instead tellin' Danny that blacks are more than dumb coons good fer nothin' but "pickin' cotton."

JIMMY: But why cain't God be lak me and you?

MAY: Doan you ever lisen', Jimmy? You gotta worry 'bout this world, not heaven:

JIMMY: Does Danny not lak me 'cause I'm black, May?

MAY: Ah, Jimmy, you and Danny are good friens'. He did'n mean it. He's jus' mad an he probly hears some other white people call us pickaninnies, jungle bunnies, savages, shiftless no-counts, an I doan know whut all!

JIMMY: Does his mama and daddy tell 'im that?

MAY: No, I doubt it's them. They're nice people. But there's 'nough others to hear it from! I bet he never hears nothin' good 'bout Blacks! Does he know Crispus Attuks, one of the heroes of the Boston Massacre, was a Negro? Does he know there were Negro Minutemen at Concord and Lexington durin' the American Revolution? Does Danny know that Matt Henson, a black man, was one of the firs' men to stand on the North Pole in 1909?

JIMMY: (amazed) I did'n know 'bout them neither.

MAY: Sure, an a black doctuh, Doctuh Daniel Williams, performed the firs' successful open-heart surgery, an a black woman wuz the firs' American woman to earn uh million dolluhs.

JIMMY: She did... Whut else? (with awe in his voice)

MAY: Well, Doctuh Ralph Bunch and Martin Luther King both won the Nobel Peace Prize. An over 51 black soldjuhs have won the Medal of Honor fighting for America-- their country too! (stands and starts to go back into the house) You jus' tell Danny Waters that!

JIMMY: (he remembers the argument and is upset all over again) He'll jus' say God is white again...

MAY: (disgusted) Oh, Jimmy!

CLEEVE: (enters from stage left, sauntering along) Hey May! Whut's with you?

MAY: (goes down steps, unenthusiastically) Hi, Cleeve.

CLEEVE: How's my fox?

MAY: (insultingly) You think you're such uh stud, Cleeve.

CLEEVE: (looking pointedly at Jimmy) Les' split this scene.

MAY: I gotta stay with Jimmy til Mama and Daddy git home from work. Daddy's shift doesn' git off til 5.

CLEEVE: (calls to Jimmy) Hey, brutha, why doan you go git uh soda pop or somethin'.

MAY: Leave 'im alone, Cleeve.

CLEEVE: (noticing Jimmy's dejection) Why you so uptight, man?

JIMMY: (sitting dejectedly on steps) 'Cause I wanna know whut culla God is, an nobody will tell me.

CLEEVE: You wanna know what!

JIMMY: (jumps up) What culla God is! Danny says He's white. You'll tell me, Cleeve, won't yuh?

CLEEVE: Yeah, brutha, I'll tell you! He's black, you dig? Thas whut you git fer bein' friens' with uh honkie, you dig?

JIMMY: (runs down steps to Cleeve, fists at the ready) Danny's no honkie! He's my frien'!

CLEEVE: No honkie is your frien'! Whut have white trash ever done fer us? Made us slaves, you dig? "Hey boy, shine my shoes, sweep my dirt, wash my filthy clothes"!

MAY: (trying to make him stop) Come on Cleeve, who are you, Rap Brown?

CLEEVE: (to Jimmy) White's are honkies! (right in Jimmy's face) Honkies! Paddies! Pigs!

MAY: Shut up Cleeve! Whut's the diffrunce 'tween you hatin' everone that's white and the white man who hates ever black he sees? Why doan you judge people by whuts inside--not whut culla they are outside.

JIMMY: Is Cleeve right? Is He black? Tell me! (to May)

CLEEVE: (continuing to talk to May and ignoring Jimmy) By whuts inside! Sure, I dig! I should thank them fer their schools that teach me only whites are heroes an that git me all ready fer a job they aren't nevuh goin' to let me have anyways!

MAY: White people didn' make you quit school, Cleeve, an whut job can a dropout git, black or white?

CLEEVE: (shouting angrily) Uncle Tom! That's whut you are, bowin' and scrapin' to white people! Doan you

believe black is beautiful? Doan you believe in Soul? You eat Soul food, you lisen' to soul music, you call yourself a Soul sista' but your real gig is to be white!

MAY: (very angry) An whut are you doin? Provin' you're black? You wear that Dashiki (poking him in the chest), you wear those shades (pointing at his sunglasses), you wear your hair more Afro than an African, an whut does that prove?

CLEEVE: It proves I'm proud of bein' black, that's whut it proves! Whut are you provin' with that culla T.V. of yours, and whuts ole Mr. Jackson down the street provin' with his big Cadillac hog, huh?

JIMMY: (desperately trying to get their attention) But whut culla's God?

MAY: (ignoring Jimmy) I doan wanna be white, but I doan wanna be labeled a Negro either. I jus' wanna be me-- what's inside. An inside I'm no culla atall--I'm jus' me!

JIMMY: Ya'll aren't never goin' to tell me! (when they still ignore him, he starts to walk away from the house)

CLEEVE: You tell that to ole Auntie Zora! Her white folk "luved" her so. Now iffin it weren't fer her friens', her black friens', she'd starve to death!

JIMMY: They ain't listenin! Talk, talk, talk! (turns and shouts) I'm goin' to run away, you hear!

MAY: (finally noticing) Jimmy, come back here!

JIMMY: (shouting) I'm nevuh comin' back! I'll find out if God is black or not. I'll find out all by myself!

MAY: (starts after him) You come back heah this minute, James Earl Davis!

JIMMY: (running) I won't! I won't, you can't make me! (black out on May and Cleeve as lights come up on Jimmy and the playing children. The white children have left and only black children remain) I'll ask Auntie Zora--she'll tell me! (colliding with Andy) Aeoh!

ANDY: Hey, brutha, watch where you goin'!

CHARLIE: (having overheard Jimmy's last comments) You found out 'bout God yet? (children stop playing and begin to gather around Jimmy and the boys)

JIMMY: You got big ears, Charlie!

CHARLIE: How you goin' to find out? You goin' to heaven and see fer yourself?

BILL: Quit makin' fun, Charlie. I bet you don't know.

CHARLIE: Sure I know. He's---well, He's---guess I doan know xactly....

SUDIE: He's white in the pitchers in Sunday school.

BILL: He is not white! He's black!

SUDIE: Then how come the pitchers are white?

BILL: I doan' care. I can say he's black if I want.

ANNIE: My brutha says there ain't no God. He should know--  
he's in college.

JIMMY: There is too a God!

ANDY: Oh, come on, les play ball.

ALL: "Yeah!" "Les' play ball." "It's my turn at jacks."  
(they return to their games) "Las' one to the tire  
is uh rotten egg;" "Yeah, who cares?"

JIMMY: I care! That's who!

ANDY: (pointing at Jimmy) He cares, that's who (laughing).

CHARLIE: Jimmy's goin' to find out (mimicking) "all by  
myself." Ya'll hear that? Jimmy's goin' to find  
out.

(All the children laugh and then begin to chant and dance)

ALL: "Chicken, chicken, cranny crow,  
Went to the well to wash big toe,  
Came back, ole black chicken was dead.  
What time is it, ole toe witch?"

(sing)  
"Mammy's lil' baby love shortnin', shortnin',  
Mammy's lil' baby love shortnin' bread.  
Put on the skillet, put on the lid,  
Mammy's gonna make a lil' shortnin' bread."

(the next two rhymes are done sarcastically, ironically--a parody of the "Stepin Fetchit" stereotyped Negro)

"Eeny, meenie, miney, mo  
Catch a nigger by his toe  
If he hollers make him pay  
Fifty dolluhs ever day."

"She's mad, and I'm glad  
And I know whut's to please her  
Uh bottle of ink to make her stink  
And a'lil' nigger boy to kiss her."

(the next selection is done in choral speaking and is done seriously, in contrast to the preceding selections)

"And God stepped out on space  
And he looked around and said:  
I'm lonely--I'll make me a world.

And far as the eye of God could see  
Darkness covered everything  
Blacker than a hundred midnights  
Down in a cypress swamp.

Then God smiled  
And the light broke  
And the darkness rolled up on one side  
And the light stood shining on the other  
And God said: That's good!

Up from the bed of the river  
God scooped the clay;  
And by the bank of the river  
He kneeled Him down;  
This great God,  
Like a nanny bending over her baby  
Kneeled down in the dust  
Toiling over a lump of clay  
Till He shaped it in His own image.  
Then into it He blew the breath of life  
And man became a living soul. Amen. Amen."

(the following two rhymes are repeated, and this time the dancers freeze and omit the word "nigger." All action ceases, then they continue)

"Eeny, meenie, miney, mo  
Catch a----- by his toe  
If he hollers make him pay  
Fifty dolluhs ever day."



"She's mad, and I'm glad  
 And I know whut's to please her  
 Uh bottle of ink to make her stink  
 An a lil' ----- to kiss her."

(By the end of the last rhyme the children have returned to where they were when Jimmy first ran into the scene. They freeze and the light dims except on Jimmy)

JIMMY: (quietly) I'll find out--you'll see. I'll find out 'bout God. It's important, very important. (black out)

(The lights come up on Auntie Zora's tiny, unpainted, two room house on stage left. The rest of the stage represents thick woods. Auntie Zora sits rocking and dozing on the front porch)

JIMMY: (steps dejectedly, and tiredly, as if he has walked a long way, upon the porch) Auntie Zora? Auntie Zora! (shakes her arm) Wake up, Auntie Zora!

AUNTIE ZORA: (startled) Lawd Jimmy! You lak tuh scare an ole woman to death shakin' her lak dat. I's only restin' my eyes anyways.

JIMMY: (desperately) You'' help me, won't you, Auntie Zora? You always do. Please.

AUNTIE: Now you jes' set right down heah on de poach by you ole Auntie and tell her what's got your feathers all ruffled. You hongry? I got some cornbread an sweetmilk in de house.

JIMMY: (sits on step) Not right now' cause I'm on important business. There's somethin' I got to find out right away.

AUNTIE: Hit mus' be mighty important fo' you to be so far from home, an hit comin' on fo' dark. You ain't got no gloves, no hat, an hit look lak we goin' to hab us uh blue norther befo' sun-up.

JIMMY: Auntie Zora, everbody says you are a real good person an that you know alot. They say you and God are aful close.

AUNTIE: I tried hard to be uh good Christian all my 75 years, an I feels closer to the Savior everday. I feels His luv all 'round me--doan you Jimmy?

JIMMY: (defiantly) No, I doan! Well, not much anyways. Specially not if He's white!

AUNTIE: White? How you know God's white? Whut's a seven year ole boy do'in seein' de face of de Savior when de rest of us on dis earth neber seen 'im? I'd lak to know! De idea... (rambles on, muttering)

JIMMY: I haven't seen Him xactly. But my frien' Danny says He's white, an I say why can't He be black!

AUNTIE: (indignantly) White! Cullad! I neber heard anythin' so 'diculous! You an me neber seen God, an far as I know no one can say if He lak Danny or He lak you.

JIMMY: (gets up) Well, thank you anyways Auntie. Wish you could'uh helped me. I jus' gotta find somebody who know 'bout God.

AUNTIE: Fo' you rush off mayhap I can hep you jus' a bit. I doan' know 'bout God, but I do know some 'bout lil' boys, yes indeed. Jes' you rest yoself an lissen' to Auntie tell you uh story 'bout a lil' boy jes' lak you. Why, come to think on hit, his name was Jimmy--jes' lak yours. An did he have some troubles--uhn-umm. Trouble---trougle--- (she seems to doze off).

JIMMY: (interested, he goes over and shakes her arm) Whut happened? Whut trouble was the lil' boy in? Tell me the story!

AUNTIE: Hum? Quit shakin' my chair, an I ain't deaf so you can quit dat shoutin' in my ear. Jes' you set down heah clost to me an I tell you de story.

(as she tells the story\* it grows darker and darker; the trees seem to close in on the old house. The wind comes up and animal eyes flash in the woods. It should give the impression that the story being told is becoming true before the audience's eyes)

One Saddy, early in de mawnin' time, lil' Jimmy Bailey rigged up sump'n nothuh' to put on and lef' Clarksville to go down to de big baseball game an' barbecue dey was habin' down to Oak Grove. Jimmy rech Oak Grove long 'fo' de game staa't an' gits 'im a good seat on de side of one of de wagons whut was stannin' at de fur end of de pastur' whar de was habin' de

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\*Story used with the kind permission of the author J. Mason Brewer and the University of Texas Press.

barbecue an' ball game. Putty soon de players on bof sides arrive. De goes ovuh to de barbecue pit, grabs 'em a big hunk of barbecue, eats hit, an' attuh restin' up a spell, staa'ts to waa'min' up for de game. But dey was way late gittin' on foot wid de game, attuh all, 'caze one of de pitchuhs dat hab come from way cff somewhar rech Oak Grove 'bout a houah late, an dis shove de staa'tin' time of de game way back. But Jimmy don' budge till de game am plum ovuh. An de las' train done lef' for Clarksville. Hit was pitch dark when de game done come to a stop, so de onlies' way dat Jimmy kin git home now is to walk. Jimmy don' min' walkin' in de daytime, but he don' in no wise relish walkin' down de railroad track in de dark. Whut pester Jimmy is how he gonna see whar to walk, dark ez hit done come to be? So he stoops down an' picks some cat-tails growin' thar an goes down to de groce'y sto', what hit open, an buys 'im 'nuff kerosene oil to dip the cat-tails in. He dip the cat-tail in de oil and struck a match to them an 'ez soon ez hit staa'td burnin' he lit out down de railroad track to'a'ds Clarksville wid de lighted cat-tails in his han's. Hit wuz gittin' darker and darker all de time--pictch black--an lookin' kinda stormified too lak it wuz 'bout to blow up a norther, so Jimmy gits rail sho' nuff scairt an 'magine he see all kinds of eyes shinin' up at 'im from 'side de railroad track. He finly gits so scairt till he staa'ts to runnin', fastuh an fastuh. He wuz gein' jes lak ole numbuh 30 goin' norf an 'fo' you c'd say Jack Robinson he done rech Annona, but when he rech hit, he stop daid in his tracks, 'caze stannin' rat in front of 'im wuz a great big white hound dawg wid red eyes. De longer Jimmy eyed de dawg, de bigger de dawg got. "Git back offen me!" yelled Jimmy, hittin' at de dawg, but he cain't dote on de lighted cat-tails no mo', 'caze he done knocked dem to de groun' when he hit at de dawg. So he lit out runnin' down de railroad track ain wid de big dawg rat at his heels. Fastuh an fastuh he run and dat big ole white houn' rat on his heels still. Fastuh an fastuh Jimmy's feet ca'ied 'im to'a'ds Clarksville till fin'ly he reched his house an falled on de poach limpez a dish rag an' jes' a pantin' for bref. His mama heard 'im fall on de poach, so she fetched uh oil lamp offen de kitchen table an' comed out to see whut de trouble be. When she seed Jimmy stretched out on de poach, she runned in de house an brung 'im a dipper full of well waduh. He drunk hit, an putty soon he set up and tol' his mama all 'bout de big dawg runnin' 'im all de way home. His mama lissun' an when he done hab his say, she crack her sides a-laffin'. "Jimmy, come to think 'bout hit," she say, "you didn' hab to teck no runnin' staa't from dat dawg an think you was no sho'nuff goner: Dat dawg wuz a sperrit! Jes some good Christian frien' whut done come back from de grave to bring you good luck an 'tect you on de way home." De dawg sperrit didn' meck Jimmy Bailey stop goin' to ball games, but he nevuh did stay 'way from home attuh dark no mo!!!

JIMMY: (scared) That was a good story Auntie Zora--but kinda scary. Gosh, it so dark and its gittin' cold!

AUNTIE: Maybe you bettuh stay by me tonight. I can make you up a pallet on de flo', and your daddy can carry you home tomorrow. Course your mama and daddy mus' be terrible worried by dis time.

JIMMY: I s'pose you're right. Guess I bettuh go on home 'cause Mama gits aful ascares 'bout dumb things lak not knowin' where I'm at. Course I'm not 'fraid of the dark. I doan need any ole cat-tails for a light!

AUNTIE: You aful brave Jimmy, aful brave. I got to be goin' in now fo' my rheumatiz staa'ts actin' up. (rises and walks to the door) You sure you won't stay?

JIMMY: Nope, guess not--Bye now. (Jimmy walks jauntily off into the woods. The house blacks out and Jimmy is alone in the woods. The wind blows stronger--keening; the trees reach out cold fingers to grab at him. He is slowly becoming terrified and begins to walk faster. He stops suddenly as animal eyes flash, and there are strange rustlings in the underbrush. He lets out a small cry and begins to run--just then there is heard the long, lonely howl of a hound baying at the moon. Jimmy falls to his knees and clasps his hands in prayer, crying) Please deah God, I doan care whut culla you are! You can be black lak me or white lak Danny or brown lak my frien' Maria Rodriguez jus' so you help me! I'm lost an so scairt, an I doan care what culla you are--it dudn't matter--please--(cowers on the ground crying).

MRS. DAVIS: (calling from offstage) Jimm-my! Jim--my! Where--are you? Jim--my---(runs onstage and sees Jimmy.)

JIMMY: (jumps up) MAMA! MAMA! I'm over heah! (he runs toward her and embraces her) Oh, Mama I'm so scairt! (crying)

MRS. DAVIS: (gets down on her knees and pulls Jimmy into her lap) Jimmy, your daddy and me have been lookin' all over for you. We were so worried 'bout you. Why'd you run away? You know we love you so much!

JIMMY: Nobody would tell me whut culla God was! Danny said he was white and that I couldn't be in the Christmas pageant 'cause Mary an Joseph an baby Jesus were white too--an nobody would tell me if Danny was right

or not, an then I got lost, an it was so dark an cold an I'm so tired.

MRS. DAVIS: (rocking him gently in her arms, she croons the words as if a lullaby) Oh, Jimmy, my sweet baby. Mary an Joseph an lil' Jesus were Jews, an, as for God, why he's no culla atall! (she hesitates; she is trying to make God concrete, so Jimmy can understand, but she doesn't want him to think He is a human being) God isn't a man lak your daddy or Danny's daddy. God is... God is a green meadow with Indian paintbrush and pinwheels strewn upon his face. His eyes are tiny pools where cardinals come to drink, an his breath carries the sweet smell of dew-laden grass. And his voice... His voice is the sound of children laughing as they splash through his eyes with small brown feet and run with gladness across his face. And as he made us all, he loves us all--no matter whut culla we are, no matter what culla we are.

MR. DAVIS: (runs onstage calling) Jim--my---(sees them and goes and kneels by them) Thank God, you found him!

MRS. DAVIS: Sh-h, he's asleep. (Mr. Davis puts his arms around her shoulders)

(all actors come onstage slowly and softly, singing "Lift Evr'y Voice and Sing." They group around Mr. and Mrs. Davis and Jimmy)

THE END

## COSTUME PLOT

JIMMY DAVIS--dressed in blue jeans; a pullover, long-sleeve T-shirt; lace up shoes; and a nylon parka (see sketch on following page).

DANNY WATERS--dressed in like manner to Jimmy.

MAY DAVIS--dressed in a skirt and sweater; low heels; and an Afro or natural hairdo.

CLEEVE WILLIAMS--dressed in tight sharkskin pants; a Dashiki; a natural hairdo, and sunglasses.

AUNTIE ZORA--dressed in an old print housedress, starched, neat, but faded; wearing worn slippers; a shawl; and her hair is braided.

MRS. DAVIS--dressed in a coat and low-heeled shoes; her hair is straightened and of simple style.

MR. DAVIS--dressed in khaki work clothes and his hair is short.

WHITE AND NEGRO CHILDREN are dressed essentially the same. The boys wear blue jeans, shirts, and jackets. The girls wear either dresses or pants with full length coats. Since the winter is mild in North Texas and it is a sunny day there are no gloves, mufflers, earmuffs, or hats worn. They all carry books, or book satchels.



## TECHNICAL NOTES

The play begins with a bare stage containing an act curtain on which projections can be shown. The projections depict the Negro in American history and the Negro today. It is suggested that pictures of the local situation and local Negro figures also be included in the projections. Suggested projections are: the Negro during slavery; Frederick Douglass, ex-slave, abolitionist, and orator, 1817-95; the Civil War and the Emancipation Proclamation; the Ku Klux Klan; George Washington Carver, U.S. botanist and chemist, 1864-1943; Booker T. Washington, U.S. reformer, educator, author, and lecturer, 1856-1915; Ralph Bunche, U.S. diplomat, at the United Nations since 1946 and winner of the Nobel Peace Prize in 1950; big-city ghettos; rioting and protest marches; Martin Luther King, Jr., minister, civil rights leader, and winner of the Nobel Peace Prize in 1964; Black Panthers, Rap Brown, Angela Davis; famous athletes Willie Mayes, Jackie Robinson, and Cassius Clay; and such famous entertainers as Mahalia Jackson and Sidney Potier. Because the audience is composed of children of other ethnic sub-cultures, it is suggested that these projections be captioned. The aim is to show the slides at a fast rate, but at a rate at which the children may comprehend



what is being shown. The song and projections should last approximately five minutes.

The scenery is suggestive and may either be flown or placed on wagons. The trees are both free standing and projected on a cyclorama or on a painted drop. The curtain opens on a white frame house with a porch running the length of the house and with wide steps leading down to the yard. It is stage right. Stage left of the house are trees, one which contains a tire swing and there is an open space where children can play. The other setting is that of a small, two room, unpainted house with a low porch and one step leading down to the yard. A rocker sets on the porch. The house is surrounded by thick woods.

The dance sequence is interpretive and should express the essence of the different rhymes and songs.

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