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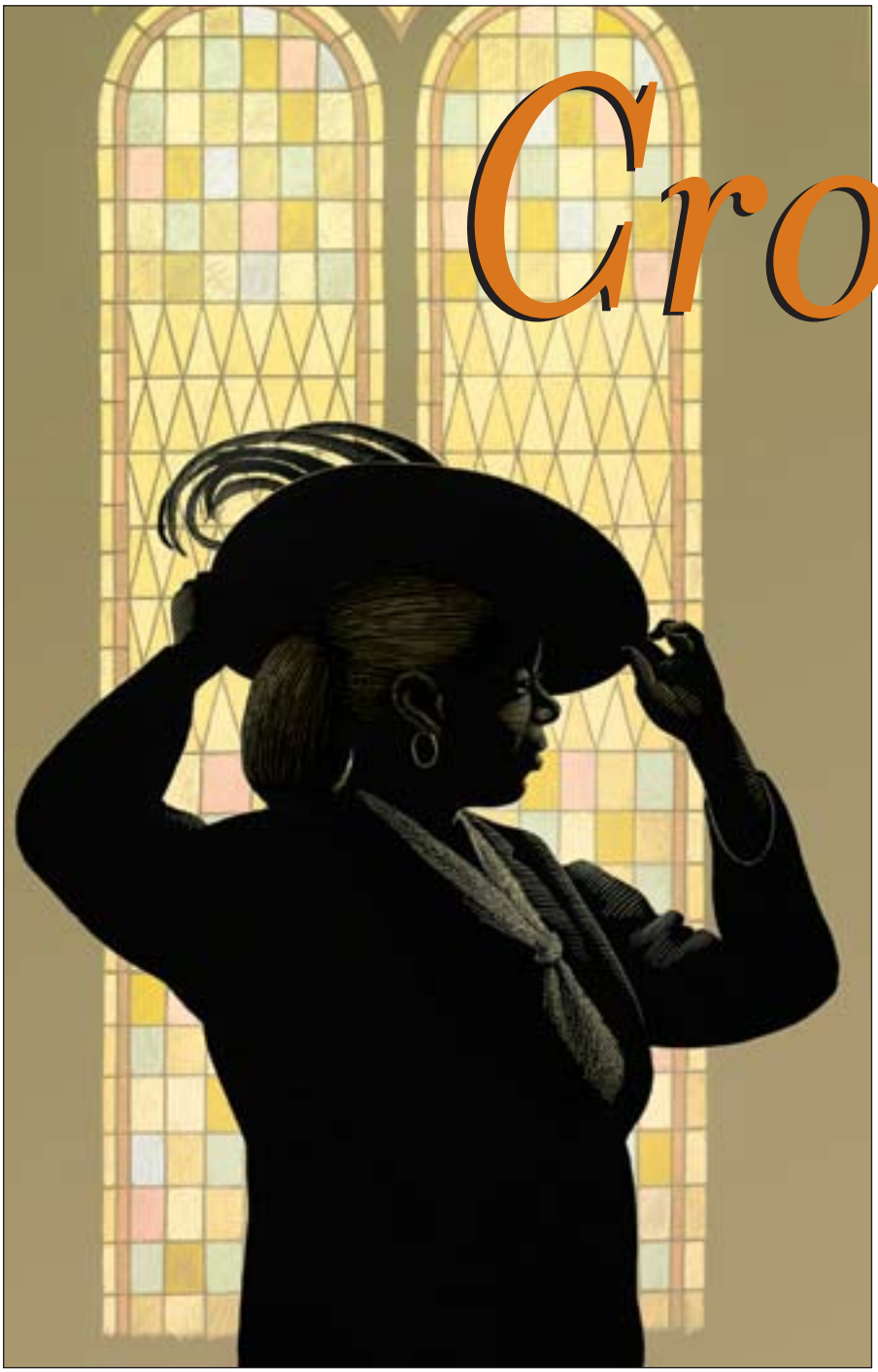

Crowns

By Regina Taylor

Adapted from the book by Michael Cunningham & Craig Marberry

Directed by Kent Gash

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Synopsis

The crown of these
Is made of love and friendship, and sits high
Upon the forehead of humanity.
—John Keats, *Endymion*

A hat is never just a hat. A hat might be a sign of status, a statement of personal or cultural identity or even an heirloom passed down from generation to generation, but it's not just a hat. And to wear a hat well, a person can't worry about its shape, size or color; that person must possess a certain sense of self-pride called "hattitude."

These are the lessons learned by Yolonda, a teenager from Brooklyn. Grieving over the loss of her brother Teddy, she has been sent by her mother to live with her grandmother in Darlington, South Carolina. There, an amazing circle of women—Wanda, Mabel, Jeanette, Velma and Mother Shaw—teach her about the important tradition of hats as crowns within their community. The hats appear for all occasions, always present in times of both grief and celebration. As Velma explains, "Sometimes, under those hats, there's a lot of joy and a lot of sorrow." And Yolonda learns the most fundamental lesson of all: you don't know who you are until you know where you came from.

The *Playwright*

Regina Taylor is best known for her portrayal of Lilly Harper in the television drama series, "I'll Fly Away," which earned her the Golden Globe Award for Best Leading Dramatic Actress, an NAACP Image Award and an Emmy nomination. Her other film and television credits include *The Negotiator, Courage Under Fire, A Family Thing, Losing Isaiah, Clockers, Lean on Me, The Education of Max Bickford* and *Cora Unashamed*. Her Broadway credits include Juliet in *Romeo and Juliet*, Celia in *As You Like It* and Witch #1 in *Macbeth.* Off-Broadway, she has appeared in *Machinal* and *Map of the World* at the Public Theatre; *The Illusion* at the New York Theatre Workshop; *Dr. Faustus* at La Mama; Ariel in *The Tempest* (for which she won a Drama-Logue Award; *Jar the Floor* at Second Stage and both the New York and Los Angeles companies of *The Vagina Monologues.*

Taylor won the American Theatre Critics Association new play award for *Oo-Bla-Dee*, a story of black female jazz musicians in the 1940s. Her latest play, *Drowning Crow,* an adaptation of Chekhov's *The Seagull,* opened on Broadway in February 2004. Her other writing credits include *A Night in Tunisia, Escape from Paradise, Watermelon Rinds, Inside the Belly of the Beast, Mudtracks, Between the Lines* and *Behind Every Good Man*. She also adapted *Ghost Train* and *Sly Farm* from Franz Xavier Kroetz's one-act plays, and conceived and appeared in *Millennium Mambo*, a collection of works from several acclaimed African American female writers. She is an artistic associate of Chicago's Goodman Theatre, where many of her works have been developed and premiered.

The play, *Crowns,* is based on the book *Crowns: Portraits of Black Women in Church Hats.* The portraits were taken by Michael Cunningham, a commercial photographer whose clients include Coca-Cola and Sara Lee. Two of his photographs are currently on loan to the Smithsonian's Anacostia Museum, and his works have been featured in the *New York Time*s and *Ebony*. He lives in Winston-Salem, North Carolina. The text was written by Craig Marberry, a former TV reporter, who holds a master's degree in journalism from Columbia University and is the owner of a video production company. He has written articles for the *Washington Post* and *Essence* magazine. He lives in Greensboro, North Carolina.

http://www.intiman.org/2004/rtaylor.html
http://www.intiman.org/2004/mikec_craigm.html

A Brief History of *Hats*

The fashionable female hat is nothing, after all, but a caprice.
—Harper's Weekly,1857

All the basic hat shapes originated very early in the history of mankind. Over the last 500 years the development of headwear has been a process of changing size, proportion and decoration rather than changing styles. In fact, there are only two styles: brimmed and unbrimmed and two basic forms: caps and hats. But, over the years, hats have been used to show pride, respect, resourcefulness and imagination that very few other items of clothing can emulate. "Over the centuries the hat has been pre-eminently the item of dress that could best proclaim—quickly, effectively and dramatically—the personality and status of the wearer." 1.

The earliest example of the hat was the *pileus* or skullcap that enveloped the head and stopped at ear level. It was made of leather, linen or wool, depending on the environment and well-being of the wearer. From it developed the *petasus*, which was little more than a skullcap with a brim. Add the cowl or hood, the turban and the crown and, in essence, we have the styles that are the basis of all headwear since the Greco-Roman period.

In the 12th century women were expected to cover their heads and usually did so by draping a broad scarf or veil around head and shoulders so that only the face was visible. In the 13th and 14th centuries the veil remained with the addition of a linen band that went across the temples and under the chin. It was the precursor of the wimple, which covered neck and bosom and was drawn up around the face and pinned to the hair under a veil.

In the annals of time, women could always succumb to the idiocies of fashion. The 15th century witnessed a most bizarre and impractical item of dress: the hennin. A towering cone-shaped hat, it perched precariously on a woman's head, inconvenient and impractical. By the end of the century, this headdress had become as high as physically possible and was eventually replaced by the hood.

In the early 17th century, women copied the broad-brimmed hats worn by the Cavaliers in England and the Musketeers in France. But in the latter part of the 17th century women's headgear began to create its own fashion. Millinery was now an independent art form, confined to the making of women's hats. The word came from Milan, where artisans made ribbons and gloves, but mostly the fine straw hat that could be adorned with flowers, lace and ribbons.

In the 18th century, women's hats joined with men's in the battle with the wig. The most popular style was a flat, straw piece that "sat atop the powdered wig rather like a dinner plate." 2. When not wearing a wig, women wore caps indoors or bonnets outdoors. For ordinary women, the "mob" cap was the most attractive headgear. It was a large puffy fabric cap that covered almost all of the wearer's hair.

The middle class dominated the world of fashion in the 19th century. There was no single hat shape favored by women; styles changed so frequently that milliners forced their imaginations to range back and forth across the centuries. The bonnet appeared in a variety of shapes, sizes and fabrics and, by 1826, had become huge and exaggerated by trims of flowers, ribbons and plumes. The flat hat, which had flourished during the time of wigs, made a re-appearance with mounds of leaves, flowers, butterflies and birds.

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At the beginning of the 20th century, the flat hat was still popular, but was abandoned in the 1920s for the *cloche*. French for bell, the *cloche* was close-fitting, brimless and worn by both young and old. By the 1930s the *cloche* was *passé* and replaced by wide brims. However, the pillbox and *berets* were also popular. By the end of the decade the slouch, worn with the brim pulled down over one eye, competed with turbans, hoods and snoods (a crocheted net worn to cover or contain the hair) for the most popular *chapeau*. These hats were worn into the 1940s because World War II cut off the supply of fabrics and decorations; the fall of Paris also shut off the flow from the fountain-head of fashion.

Hat styles of the 1950s complemented the long slim line of the clothes styles. They were either very small—flat pancake *berets* or pillboxes—or very large, romantic picture hats. However, by the 1960s, the death knell was sounding for hats. Bouffant hairdos and the fast-moving freedoms of young women relegated the hat to special occasions only—weddings, funerals, and costume parties.

Still, hats continue to be made even though the business has dwindled. Some women still believe no outfit is complete without a hat. The British Royal family has saved the hat from extinction in England, while Hasidic Jewish women in New York live in a structured society that requires the frequent wearing of a hat.

Hats are still a thriving part of the young urban street scene. The impetus for these new, informal, non-status hats comes from the world of music and sport; the most popular styles are soft and flexible, allowing the individual to decide which way to wear it. "And those not wearing the relaxed style are certainly sporting the most talismanic youth hat of all—the baseball cap." 3.

Hats are like people: sometimes they reveal and sometimes they conceal.
—Crowns

1, McDowell, p. 7.
2. McDowell, p. 13.
3. McDowell, p. 217.

McDowell, Colin. *Hats: Status, Style and Glamour*. New York: Rizzoli, 1992.

Reilly, Maureen and Dietrich, Mary Beth. *Women's Hats of the 20th Centur*y. Atglen, PA: Schiffer Publishing Co., 1997.

A Glossary *of Hat Parts*

Aigrette: tuft of feathers, usually stiff, used as a hat ornament.
Brim: projecting edge of the hat.
Capeline: a roughly shaped crown.
Cockade: a ribbon ornament, usually pleated in some fashion.
Felt: a cloth made from wool that is compacted by rolling and pressing with heat and moisture.
Fishtail: a ribbon with a decorative v-shape that is cut at the end.
Pile: a modern synthetic fabric with napped surface.
Tulle: a netting used as ornament or under-structure.
Raffia: natural straw from Madagascar used to decorate hats.

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ITEMS/PROCESS NEEDED TO MAKE A HAT

1**. Fulling** — tumbling and pounding of cloth in hot water to create felting.
2. **Bowing** — mechanical separation and layering of wool fibers for the hat.
3. **Block —** a rigid form made of wood to shape a hat.
4. **Leuring Lathe** — a turntable with block to support a felt hat. The hat is placed on the block and it is polished with a pad to give it shine.
5. **Stiffening** — a solution of glue that stiffens the felt or straw.

POPULAR HAT STYLES

Brimmed Crown: a hat with a surrounding rim that can be stiff or floppy decorated with ribbons, flowers, feathers or just straw. This style of hat is the most popular hat in the play.

Gele (gay-lay): a colorful cloth that is tied around the woman's head for fashion or for work. The way a woman ties it reflects her mood. Also called a head rag.
Pillbox: a small round hat without a brim. First Lady Jackie Kennedy made it extremely popular in the 1960s.
Turban: a wrapped hat that fits closely to the head. It is a symbol of devotion in the Muslim and Sikh religions.
Derby: a hat with a stiff, narrow brim that is shaped like a dome and usually made of felt. It was very popular in the late 1800s.
Fedora: a felt hat that sits very low with a brim. It was worn often in Golden Age movies such as *Casablanca* and gangster flicks.
Top hat: a very tall, round hat, usually made of black silk and worn by men on extremely formal occasions.

Hat Etiquette *from* *Miss Manners and Emily Post*

"Hat wearers must be careful when putting something on the hatband. Anything put on the band of a man's hat must be on the left side and anything on a woman's hatband must be on the right."

"Women should keep their hats on in homes holding christenings, weddings and funerals, because on those occasions, the house is treated as a house of worship."

"A gentleman must take off his hat when a woman enters an elevator in an apartment building or a hotel, as those are considered dwellings. He puts it on again in the hall because a public corridor is like a street. In public buildings, however, the elevator is considered public and the hat can stay on."

"Men tip or lift their hat only to strangers, not friends, although a man would lift the hat if he encountered his wife. If a man runs into a female acquaintance, he must take off his hat when talking to her, but may put it back on if they start walking."

Welch, Megan. *Student Guide for Crowns.* Chicago: Goodman Theatre, 2004.

Hair and Hats *in African and African American Women*

Black women gathering together to groom and arrange their hair is an ancient tradition that originated in Africa. For many hours, women would meet to comb, twist, oil and braid hair while sharing news of their families, culture and future dreams. This styling of hair is an expression of identity, unity and pride and became a common bond among women that has helped preserve the African culture around the world.

In the United States during the 18th and 19th centuries, enslaved African women would informally congregate to style hair as their ancestors had done. Gathering together was not only valuable time away from the hardships of daily life, it also was a way to remember the motherland of Africa. It gave these women a sense of self-esteem, ownership and identity that was taken away from them in slavery. In fact, the hair designs were so distinctive that wanted posters for runaway slaves would include a description of the slave's hairstyle.

When black men and women were freed from the bonds of slavery, part of this freedom was choice of clothing. One of the most important aspects of a black woman's physical identity is her hair. But in the United States elaborate hair styles often were replaced by beautiful hats—hats that were carefully created and chosen to show pride in a woman's identity and culture.

African American women dress well especially for church because they want to present their best selves. Dressing up is a sign of respect to the service, the congregation and for their God. An African American's choice in Sunday clothing is a symbol of independence, freedom and cultural identity. Historically, after 1865, many black women held jobs in domestic service as maids, nannies and cooks, positions in which they had to wear uniforms. On Sunday they had the opportunity to make their own choices as to what to wear and many chose to wear fancy hats.

The church was a place where black women's moral character, beauty and style was openly recognized and appreciated. At church a black woman could walk down the aisle holding her head high, topped with a beautiful but heavily decorated hat—a style that reflected her African American heritage.

Welch, Megan. *Student Guide for Crowns*. Chicago: Goodman Theatre, 2004.

HISTORY: *Three Generations*

Crowns introduces the audience to different generations of African American women whose stories span a 100-year time period. Mother Shaw has vivid lessons of life from the 1930s; Mabel passionately speaks about the turbulent 1960s, and Yolonda creates poetry about her life as a modern urban youth. The histories of past generations help to shape future generations. Each character has an identity, but sometimes the stories of their lives overlap into the same periods in time. If we examine the lives of Mother Shaw, Mabel and Yolonda, we can see what was happening to other African Americans.

Mother Shaw

When Mother Shaw was a child, these events were important:

1905: Madame C. J. Walker develops a method for straightening curly hair on her way to becoming the first black female millionaire in the United States.

1910: The value of a dollar would be worth $20 today.

1914: George Washington Carver makes a significant scientific advancement in crops such as peanuts and potatoes. When Mother Shaw was a young adult, these events influenced African Americans.

1920: Marcus Garvey, a black civil rights leader, addresses 250,000 African Americans in New York City.

1922: Louis Armstrong, one of the finest trumpet players in the world, plays in the Chicago jazz scene.

1923: the Harlem Renaissance sees the explosion of African American art, music and literature in New York.

1924: Spellman College is opened to all African American women.

1936: Jesse Owens wins track and field medals at the Berlin Olympics under Nazi oppression.

1941: Tuskegee Airmen, the first Air Force squadron made up of black fighter pilots, flies during World War II.

1947: Jackie Robinson integrates baseball by becoming a member of the Brooklyn Dodgers.

1954: On May 17 the U.S. Supreme Court ruled unanimously in Brown v. Board of Education of Topeka that racial segregation in public schools violated the 14th amendment to the Constitution.

1955: A 14-year-old African American Chicago boy, Emmett Till, is lynched in Mississippi.

1955: Rosa Parks boycotts segregation by refusing to give up her seat on a segregated Montgomery, Alabama bus.

1960: In Greensboro, North Carolina, a group of college students protest segregation by refusing to move from a "whites only" lunch counter.

1963: During the height of the Civil Rights Movement, the March on Washington converges and Martin Luther King gives his "I Have a Dream" speech to thousands of marchers.

1963: Malcom X forms the Nation of Islam.

1983: Harold Washington becomes the first black mayor for the city of Chicago.

1985: One of the most popular shows on television is *The Cosby Show*, featuring actor/comedian Bill Cosby.

1992: Riots break out in Los Angeles, sparked by the acquittal of four white police officers caught on videotape beating Rodney King, a black motorist.

1996: Michael Jordan leads the Chicago Bulls to their fifth NBA Championship victory.

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2001: Dr. Condoleezza Rice is appointed National Security Advisor for President George W. Bush's cabinet. She later will become his Secretary of State, the first African American woman to hold such high office.

Mabel

Mabel grew up in the period from the 1940s through the 1960s. Americans had survived the Depression, World War I and faced World War II.

Yolonda

During the 1980s and 1990s, Yolonda would run around the streets of New York with her brother.

Franklin, John Hope and Moss, Alfred A., Jr. *From Slavery to Freedom.* NY: Alfred A. Knopf, 2002.

Welch, Megan. *Student Guide for Crowns*. Chicago: Goodman Theatre, 2004.

Spirituals & Other Music in Crowns

In *Crowns* music is an essential element; the various music types help tell and unite the diverse stories. Various musical styles have built the path of African American music, but the style most frequently used in the play is the spiritual.

Spirituals are a form of folk literature. Since the composers of the songs are unknown and the songs were passed down by word of mouth from one generation to another, many songs have several variants. The "call and response" form of work songs came straight from the slaves' African heritage and traditional religions. The only instruments used were drums and their voices.

However, not long after the slaves arrived in the colonies, the drums and singing in native languages were prohibited by slave owners who feared this practice might incite rebellion. Thus, the slaves began to use the tone and rhythm of their old languages with the lyrics of their everyday lives. There was a double meaning to many spirituals. They expressed a desire for spiritual salvation while also manifesting the anger, fear and the frustration of a slave's life. Many spirituals also spoke of the past as a way to keep the memories alive for future generations.

The slaves based most of their spirituals upon characters and stories from the Bible; the manner in which these stories are sung shows a colorful imagination and a strong faith. Sometimes the songs are sad and reflective, while others such as "Early in the Mornin'," "Marching to Zion" and "When the Saints Go Marchin' In" are joyous. These upbeat spirituals inspired gospel music.

Gospel music originated in West Africa and in the southern United States with the African American population. The style evolved to work songs where the music is performed with enthusiasm, vigor and spiritual inspiration. The lyrics call for obedience to and love of God as well as a refraining from sin. Another tradition that is associated with Gospel music is the ring shout, that is the oldest type of African American dance performance in the country. It is a combination of "call and response" singing, rhythmic dance and drum-beats.

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Yolonda's music is rap. Rap originated with African American and Latino performers and grew out of the hip-hop culture in New York City during the late 1970s. The lyrics of rap are chanted and improvised street poetry that usually expresses frustration with society and the environment. The term hip-hop applies to dance, clothing, language and the music of Yolonda's generation.

The song "His Eye is on the Sparrow" was composed by Civilia D. Martin (lyrics) and Charles H. Gabriel (music) in 1905. It was inspired by a couple who had a bright hopefulness despite their crippling infirmities. The singer Ethel Waters so loved this hymn that she used its name as the title of her autobiography.

http://www.cyberhymnal.org/htm/h/i/hiseye. htm

Lomax, Alan. *The Folk Songs of North America.* Garden City, NY: Dolphin Books, 1975.

Welch, Megan. *Student Guide for Crowns*. Chicago: Goodman Theatre, 2004.

World Book Encyclopedia. Chicago: Field Enterprises Educational Corporation, 1972.

I sing because I'm happy
I sing because I'm free,
For his eye is on the sparrow,
and I know he watches me.
—from "His Eye is on the the Sparrow."

The Orishas *of Yoruba*

Crowns is a musical celebration of African American women and the hats they wear to church each Sunday. However, there is another aspect to the play that further explores their African heritage. The structure and characters of the play share characteristics with the ancient philosophy and religion of the Yoruban people.

The Yoruba, who number more than 20 million, occupy southwest Nigeria and the Benin Republic. The area is often referred to as Yorubaland, as it is the land those people have occupied for thousands of years. Their philosophy is among the oldest of all African belief systems. Although historians agree that the religion was in place at least a thousand years ago, its actual age is unknown. Many devotees, however, believe it could be measured in millennia.

Until recent times the Yoruba did not see themselves as a single nation, but as many separate kingdoms, and in the 16th and later centuries, they waged war against one another and against the neighboring kingdom of Dahomey. The penalty for capture in these conflicts was slavery, usually followed by sale to slave traders. When the overcrowded slave ships departed for the Americas, the Yoruban philosophy went with them.

Today the Yoruban religion is practiced in many countries throughout the world, particularly in the lands of the African diaspora.

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Although the beliefs often are referred to as Ifa or simply Yoruba, the religion goes by many other names. It is known as Locumi in Cuba, Haiti and Puerto Rico; Santeria in the regions where it is heavily joined with Catholicism; Candomble in Brazil, and Shango Baptist in Trinidad.

In recent years Yoruba has undergone a rebirth in the United States, as many African Americans have found the beliefs and the history behind them to be a way of reaffirming and embracing their African heritage. While some adhere to the views as a religion, there are many others who view them as more of a philosophy. It is ironic that, while Yoruba beliefs have spread at a remarkable pace throughout the world in modern times, in Yorubaland the religion has all but disappeared. Because of colonialism and acculturation, the region now is almost entirely Catholic, Protestant or Muslim.

Yoruban philosophy is characterized by a great respect for one's ancestors, who do not depart from this world when they die. Although invisible, they continue to influence the world of the living and therefore, must be honored. This aspect of Yoruba certainly reinforces its appeal as a way of embracing heritage. Another important guideline in Yoruba is balance: balance between man and nature as well as between man and the spiritual realm. Although Yoruba is monotheistic, ascribing to one Supreme Being, this balance is achieved through communion with the Orishas.

The Orishas are the first children of Olodumare, the Creator, and it is through them that he interacts with the world and man. The Orishas are similar in many ways to the ancient gods of the Greeks and Romans, although there are many more of them and they did not live on a remote Mount Olympus. Rather, they lived among the people. Each Orisha controls specific natural forces of the world, such as lightning, the ocean or the wind; and each embodies precise characteristics of humanity, such as love, war or wisdom.

In Yoruba, one of the most important rites of passage for the young is to identify the Orisha whom the child is most like. This identification allows young people to understand their own nature—their strengths and weaknesses—by understanding the nature of their Orisha. It also allows them to achieve balance, to appreciate their heritage and to foresee the path their life most likely will take.

In the play each character has his or her Orisha name and the colors that represent the deity. The following is a brief explanation of each character, their Orisha and their powers.

Mother Shaw—Obatala—the colors are white and silver. Although Olodumare created the universe, he allocated the task of creating the world and humanity to Obatala. The name means "chief of the white cloth" and she is the Orisha of the mind and wisdom. She is the source of all that is pure, peaceful and compassionate.

Preacher/Man—Elegba—colors are red and black. Elegba, also called Eshu, is the master of roads and the opener of doors. Nothing in this life can be accomplished without his permission, and for this reason, he is always invoked first in prayer. He is the messenger between the physical and the spiritual world. He often creates difficulties in life in order to test his subject's spiritual devotion and, as such, also is known as the Trickster.

Yolonda—Ogun—colors are green and black. Although Elegba is the Orisha who opens doors, it is Ogun, the warrior, who clears the paths. Ogun is the Orisha of iron and war. All things that involve metal are in her province; she is responsible for all mechanical devices as well as modern technology. She is the patron of hunters, warriors and all those whose professions involve metals, such as surgeons or blacksmiths. She is a master of transformation and her followers

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often ask for her assistance when they seek a personal transformation.

Jeanette—Yemaya—her color is blue. Yemaya rules over the seas and lakes. Often referred to as the "Mother of All", she oversees maternity. She preserves life and provides guidance and stability for her followers. Yemaya often is represented by seashells and other symbols of the ocean.

Velma—Oya—her color is purple. Like Ogun, Oya is a fierce warrior. She is the ruler of storms and winds and epitomizes female power and righteous anger.

Mabel—Shango—colors are red and white. Shango is the Orisha of lightning,thunder, drums and dance. She is hot-blooded and strong-willed but also holds a great appreciation for worldly pleasures.

Wanda—Oshun—colors are gold and bright yellow. Oshun is responsible for the flowing waters of the world such as rivers, waterfalls and rain. She is the counterpart to Yemaya, but while Yemaya is a maternal entity, Oshun is young and in full bloom of womanhood. She is the Orisha of love and fertility and is the patron of all the sweet pleasures of the world.

Williams, Brad. "The Orishas of Yoruba." http://www.cincyplay.com/shows/season/m5/story2.html

Activities

Creating a Character

Materials: Various types of hats, or use your imagination to create a hat.

1. With a partner, agree upon what type of hat you are going to wear for a scene.
2. Use the hat you have, or the one you created for the improvised scene.
3. Based on the hat that you are wearing, decide how your character would walk, talk and behave.
4. Present a scene based around the character you have created.
5. While you and your partner create your scene, ask yourself how your character would inter act with the other character. How do you know each other? What brings you together in this scene?
6. Change the hat, or the hat you imagined, and create an entirely new character and scene. *Note: Don't preplan where the scene is taking place and what it is about. All you need to plan is who you are and what type of hat you are wearing.*
7. Afterwards, discuss how that hat added to your character. Think about how the costume an actor wears aids in the creation of that character.

Where does status fall?

Materials: different hats or images of hats and three pieces of paper; one written with the word "high," the second "low," and the last "middle."

1. Everyone sits in a large open space.
2. Place the signs in different areas of the classroom.
3. Pull out a hat or a drawing of a hat.
4. Discuss how each student feels about what status the hat represents and goes to that status sign.
5. Before showing the next hat, participants may voluntarily talk about the choice they made. How do you expect someone to act wearing the hat? How would they speak? What would they be doing wearing the hat?
6. Show the next hat and continue.

Discussion Questions

1. What does status mean?
2. What are status symbols?
3. Are people aware of their status?
4. Why does everyone deserve respect?
5. Is a famous person more important than someone who is not?
6. Are people who are attractive more important?
7. Is everyone at a certain popularity level at school?
8. What is the perceived difference in status between the rich and the poor?
9. Is every culture respected at the same status level?
10. Do people at a higher status have control over people with lower status?
11. Do people who are older have higher status than younger people?

Thanks to Megan Welch, Education and Community Programs Coordinator for The Goodman Theatre for her help with the Activities.

Colorado Model Content

Students apply thinking skills to their reading, writing, speaking, listening and viewing.
Students read to locate, select, and make use of relevant information from a variety of media, reference, and technological sources.
Students read and recognize literature as a record of human experience.