



I HAVE A DREAM: THE LIFE & TIMES OF MARTIN LUTHER KING, JR.

Applause Series Curriculum Guide
April 14, 2016

 DES MOINES
PERFORMING ARTS
CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

I HAVE A DREAM

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *I Have a Dream*. The phenomenal impact of Dr. Martin Luther King, Jr. is chronicled in this compelling dramatization of the life and times of one our country's most influential and charismatic leaders. We hope this experience will help your students to better understand the strength and vision of Dr. King and further inspire them to continue his legacy, by pursuing a world where justice and equality is had by all. As Dr. King said, "We shall overcome because the arc of the moral universe is long, but it bends towards justice."



Dr. Martin Luther King, Jr.
Image: nobelprize.org

We hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

Support for Des Moines Performing Arts education programs and the Applause Series is provided by:

Alliant Energy, American Enterprise Group, Arts Midwest, Bradford and Sally Austin, Bank of America Merrill Lynch, Bravo Greater Des Moines, Casey's General Stores, DuPont Pioneer, EMC Insurance Companies,, Hy-Vee, John Deere, Richard and Deborah McConnell, Polk County, Principal Financial Group, Sargent Family Foundation, U.S. Bank, Wells Fargo & Co., West Bank, Willis Auto Campus and more than 200 individual donors.

GUIDE CONTENTS

About Des Moines Performing Arts
Page 3

Going to the Theater and Theater Etiquette
Page 4

Civic Center Field Trip Information for Teachers
Page 5

Vocabulary
Pages 6

About the Performance
Pages 7

About the Company
Page 8

About Martin Luther King, Jr.
Pages 9-10

About the Civil Rights Movement
Page 11

Pre-Show Exploration
Pages 12-13

Post-Show Discussion and Assessment Activities
Pages 14-17

Resources and Sources
Page 18

This study guide was compiled and written by Yvette Zarod Hermann; edited by Karoline Myers and Michelle McDonald.

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 300,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 20th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members.

Musicians and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



**Thank you for choosing the Applause Series with Des Moines Performing Arts.
Below are tips for organizing a safe and successful field trip to the Civic Center.**

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail**.
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted online. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. A Des Moines Performing Arts staff member may be stationed outside the building to direct you to a specific entrance.
- * Des Moines Performing Arts staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- * Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- * As a reminder, children under the age of three are not permitted in the theater for Applause performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Civic Center performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance groups may exit the theater and proceed to their bus(es).
- * If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at
education@desmoinesperformingarts.org
or 515.246.2355.
Thank you!

VOCABULARY

I Have a Dream is about the life and times of Dr. Martin Luther King, Jr. Review the following vocabulary words that were important to the Civil Rights Movement and the philosophy of nonviolent protest.

boycott: a refusal to do business with a company, government or institution which is committing an injustice, such as racial discrimination. As Dr. King said, "There is nothing quite so effective as the refusal to cooperate with the forces and institutions which perpetuate evil in our communities."



African Americans boycott riding the bus system to advocate for fair treatment.
Image: mlk-nhd.weebly.com

civil disobedience: the act of openly disobeying an unjust law as a matter of conscience, and accepting the consequences, including arrest and imprisonment, to protest an injustice.



After being refused service at a Greensboro Woolworth's, four African American men launched a protest that lasted six months and helped change America. Image: smithsonianmag.com

demonstrations: gatherings, marches and protest activities organized to build support for peace, justice or social change.



One of our country's largest demonstrations ever was the march on Washington D.C. in August 1963. More than 200,000 Americans came to the capitol city to bring attention to the political and social challenges African Americans faced across the country.

Image: educators.brainpop.com

Gandhi, Mohandas K. (1869-1948): leader of India's nonviolent independence movement. Dr. King said "Gandhi was the guiding light of our technique for nonviolent social change."

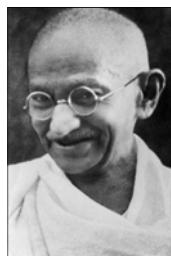
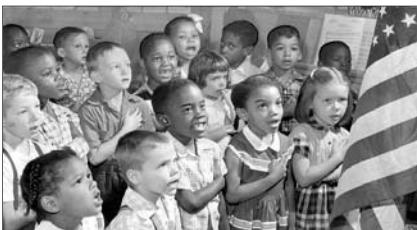


Image: wikimedia.org

integration: the process of ending systematic racial segregation, creating equal opportunities for every person, and developing a culture that draws on diverse traditions.



One of the major battles of the Civil Rights Movement was for public schools to be integrated. Image: gbmnews.com

laws, just vs. unjust: a distinction made in deciding to engage in civil disobedience. A just law is created by both a majority and minority, and is binding on both. An unjust law is created by a majority that is binding on the minority, when the minority has no voice in creating the law.

picketing: a group of individuals walk with signs bearing protest messages in front of a site where an injustice has been committed.



Image: photos.state.gov

segregation: the enforced separation of different racial groups in a country or community.



An example of segregated water fountains in the south during the Jim Crow era.
Image: emaze.com

sit-ins: tactic of nonviolence in which protesters sit down at the site of an injustice and refuse to move for a specified period of time or until goals are achieved.



New York University students protest an increase in their tuition costs in 1966.
Image: nyu.edu

ABOUT THE PERFORMANCE



The phenomenal impact of Dr. Martin Luther King, Jr. is chronicled in this compelling dramatization of the life and times of one of our country's most influential and charismatic leaders.

Run Time: Approximately 1 hour

FORMAT

Four men and one woman play all the parts in this fast-paced, packed-with-information performance that follows Dr. Martin Luther King, Jr.'s life from his highly anticipated birth to his premature death.

Following the chronology of his life, we learn about the building blocks of the Civil Rights movement in the American South.

Four of the actors play multiple parts, and one plays Dr. King as he introduces his parents, friends and colleagues, as well as his opponents, and shows the roles they played in his life.

Look at an excerpt from the script (at right) to see how the actors work together to tell the story. Can you tell who Actor 1 is playing?

FROM THE SCRIPT...

- Actor 2: The Children's Crusade in Birmingham, Alabama was the final turning point that convinced the majority of U.S. citizens that Southern Segregation was cruel and evil, and that the Rev. Dr. Martin Luther King, Jr. was indeed on the side of justice, goodness and truth.
- Actor 4: The world watched as television cameras recorded for all time the clash between Bull Connor and the Black children of Birmingham. On May 2, more than 1,000 children assembled at 16th Street Baptist Church.
- Actor 1: Are you willing to follow me today in a march for freedom?
- All: Yes.
- Actor 1: Are you willing to go to jail if Mr. Connor arrests you?
- All: Yes.
- Actor 1: And most importantly of all, are you willing to resist all temptation to fight or to hate or engage in any violent activity?
- All: Yes.
- Actor 1: Then my children, we can conquer the world.
- Actor 3: On the 1st day, under orders from Bull Connor, 959 children were arrested and jailed. On the 2nd day, 2,000 more children and parents came forward to replace their brothers and sisters.
- Actor 5: Bull Connor was ready. When the marchers rounded a city corner, Bull Connor ordered city fireman to batter the crowd of children with 100-pound pressure fire hoses. After the children were slammed to the ground and against brick walls by the raging water, Connor freed all his police dogs, which attacked the battered children without mercy. Millions of Americans watched on television as Bull Connor laughed...

(Excerpted from "I Have a Dream" by Bruce Miller, Virginia Repertory Theatre. All rights reserved.)

ABOUT THE COMPANY



Image: va-rep.org

I Have a Dream is brought to us by Theatre IV, a nonprofit, professional touring children's theatre founded in 1975 by Bruce Miller. Based in Richmond, Virginia, Theatre IV recently merged with Barksdale Theatre to become Virginia Repertory Theatre.

Under this new umbrella, Theatre IV continues to produce and tour theater productions that are performed for more than 500,000 children, teens, parents and teachers across America every year!

MISSION

Theatre IV seeks to benefit children, families and schools in four ways:

THE ARTS

Theatre IV creates professional, exciting and innovative theatrical productions of the highest national caliber, touring throughout 31 states and the District of Columbia.

EDUCATION

Theatre IV explores and expands the ways in which theatre arts can impact positively on education, guided by the twin beliefs that the arts are fundamental to education, and that education is a life-long activity.

CHILDREN'S HEALTH

Theatre IV is committed to positively impact children's health issues. Their prevention programs address the most challenging issues faced by today's children and adolescents.

COMMUNITY LEADERSHIP

Theatre IV achieves its goals by building partnerships with students, parents, families, schools, performance facilities, businesses and corporations, other nonprofit organizations, governments, and communities at-large.

WHAT PEOPLE ARE SAYING...

"Theatre IV combines professional craftsmanship with delightful enthusiasm and the result is superb production value."

-The Children's Museum,
Indianapolis, Indiana

"Theatre IV brings us beautifully scripted, designed and performed shows. This is top of the line quality."

-National Theatre,
Washington, DC

"I am continually impressed by the skill and artistry of their performances."

-Smithsonian Institution,
Washington, DC

"Theatre IV is a real asset to our arts and education program. The plays are exciting and excellent quality."

-Warren County
Arts Commission,
Bowling Green, KY

ABOUT MARTIN LUTHER KING, JR.— pg. 1 of 2



Image: storyfountain.wordpress.com

Learn more about Civil Rights leader Martin Luther King, Jr. prior to seeing the show about his life.

BEGINNINGS

Martin Luther King, Jr., was born January 15, 1929. Martin's family lived on Auburn Avenue in Atlanta, Georgia, a bustling "black Wall Street." It was home to large, prosperous black businesses and churches. King never forgot when one of his white playmates announced that his parents would no longer allow him to play with Martin, due to his race.

King attended segregated public schools in Georgia, graduating high school at fifteen. Before beginning college, he spent the summer on a tobacco farm in Connecticut. This was his first experience of race relations outside the segregated South. He was shocked. "Negroes and whites go [to] the same church," he noted in a letter to his parents. "I never [thought] that a person of my race could eat anywhere."

EDUCATION

Martin Luther King, Jr. studied to be a pastor and received several advanced degrees:

- ◊ Bachelor of Arts (BA) degree from Morehouse College, Georgia in 1948.
- ◊ Bachelor of Divinity (BD) degree from Crozer Theological Seminary, Pennsylvania in 1951.
- ◊ Doctor of Philosophy degree (PhD) from Boston University in 1955.

PERSONAL LIFE

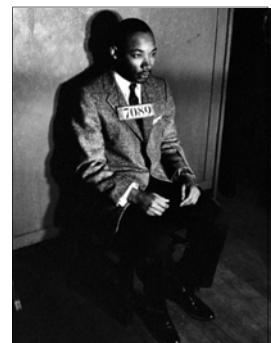
In Boston, King met and married Coretta Scott, with whom he had four children:

- ◊ Yolanda King, (b. 1955)
- ◊ Martin Luther King, III (b. 1957)
- ◊ Dexter Scott King, (b. 1961)
- ◊ Bernice King, (b. 1963)

PROFESSIONAL LIFE

In 1954, Martin Luther King became pastor of the Dexter Avenue Baptist Church in Montgomery, Alabama. King, a strong worker for civil rights, was on the executive committee of the National Association for the Advancement of Colored People.

In December, 1955, he led the first great Negro nonviolent demonstration of contemporary times in the U.S. — the bus boycott, which lasted 382 days. During the boycott, King was arrested, and his home was bombed. On December 21, 1956, the U.S. Supreme Court in a



Dr. King sits for a police mugshot in February 1956, when he was arrested for directing a citywide boycott of buses in Montgomery, Alabama.
Image: CNN.com

huge victory declared that the laws requiring segregation on buses were unconstitutional.

Adapted from "I Have A Dream" ClassroomConnections Study Guide by Theatre IV, Richmond, VA

ABOUT MARTIN LUTHER KING, JR.— pg. 2 of 2



PROFESSIONAL LIFE, cont.

In the face of racial hate, Dr. King emerged as a great leader. In 1957, he was elected president of the Southern Christian Leadership Conference, formed to provide leadership for the civil rights movement. Martin Luther King, Jr. took the ideals for this organization from Christianity and its nonviolent techniques from Gandhi.

From 1957 to 1968, King traveled over six million miles and spoke over twenty-five hundred times, appearing wherever there was injustice, protest, and action.

He directed the peaceful march on Washington, D.C., of 250,000 people to whom he delivered his address, "I Have a Dream."

He conferred with President John F. Kennedy and campaigned for President Lyndon B. Johnson. He was arrested many times and assaulted by people full of hate, but never gave up.

He was awarded five honorary degrees; was named Man of the Year by Time magazine in 1963; and at the age of 35 he was the youngest man to have received the Nobel Peace Prize.

ASSASINATION AND LEGACY

In 1968, King was in Memphis supporting a labor strike by sanitation workers. On April 3, in what proved to be an eerily prophetic speech, he told supporters, "I've seen the promised land. I may not get there with you, But I want you to know tonight that we, as a people, will get to the promised land." The next day, he was struck by a sniper's bullet and killed. The assassination sparked riots and demonstrations in more than 100 cities across the country.

King's life had a monumental impact on race relations in the United States. He remains the most widely known African-American



The Martin Luther King, Jr. Memorial in Washington, D.C. honors his leadership and commitment to achieving social justice through nonviolence.

leader of his era. His life and work have been honored with a national holiday; schools, streets, and public buildings named after him; and a memorial on the National Mall in Washington, D.C.

ABOVE: King, addresses 250,000 people as part of the historic march on Washington, D.C. in August 1963.
Image: louisville.edu

IN HIS WORDS...

"...I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

"I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

"I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

"I have a dream today!"

Excerpted from Martin Luther King, Jr.'s "I Have a Dream" speech, delivered August 28, 1963.

ABOUT THE CIVIL RIGHTS MOVEMENT



Dr. Martin Luther King, Jr.'s life work was part of the Civil Rights Movement. Learn more about the reasons for the movement and how people across the country worked to end injustice.

The civil rights movement was a mass popular movement for African Americans to gain equal access to and opportunities for the basic privileges and rights of U.S. citizenship. Although the roots of the movement go back to the 19th century, it peaked in the 1950s and 1960s. African American men and women, along with whites, organized and led the movement at national and local levels.

The civil rights movement centered on the American South. That was where the African American population was concentrated and where racial inequality in education, economic opportunity, and the political and legal processes was most obvious. Beginning in the late 19th century, state and local governments passed segregation laws, known as Jim Crow laws; they also imposed restrictions on voting qualifications that left

the black population economically and politically powerless. The movement therefore addressed primarily three areas of discrimination: education, social segregation, and voting rights. Activists pursued their goals through legal means, negotiations, petitions, and nonviolent protest demonstrations.

The civil rights movement was the largest social movement of the 20th century in the United States. It influenced modern women's rights movement and the student movement of the 1960s.

Civil rights: rights that protect individuals' freedoms

and which ensure one's ability to participate in civil and political life without discrimination or repression.

Civil rights include protection from discrimination on grounds including race, gender, national origin, religion, etc. and individual rights including privacy, speech, expression, etc.

Adapted from "Civil Rights Movement: an Overview" by Scholastic.

LINES FROM THE SHOW

Listen for these lines in the play.

"I'll tell you where I think I am. I think I am sitting in my seat that I paid for in the back of the bus, which you have designated as the Negro section. And I intend to stay put."

-Rosa Parks

Why do you think Rosa Parks said, "I intend to stay put"?

"That's right, Mr. King, you just come on down here to Birmingham. Governor Wallace and I know how to take care of uppity colored boys like you."

-Bull Connor

How would you have responded to Bull Connor's statement?

"Martin gave his life in search of a more excellent way, a more effective way, a creative rather than a destructive way. We intend to go on in search of that way, and I hope that you who loved and admired him will join us in fulfilling his dream."

-Coretta Scott King

What can you do today to help fulfill Dr. King's dream?

PRE-SHOW EXPLORATION, pg. 1

1) CIVIL RIGHTS RESEARCH JIGSAW

Goals: To explore precursors to the Civil Rights Movement

Explanation: Students will respond to an excerpt from Dr. Martin Luther King's "Mountaintop" speech and then research Dr. King's philosophy and strategy.

Materials:

- ◊ Computer lab or library access, for students to conduct research

Activity:

1. Share this quote with students:

“...the world is messed up. The nation is sick. Trouble is in the land; confusion all around. That’s a strange statement. But I know, somehow, that only when it is dark enough can you see the stars...”

2. Ask students to discuss the quotation and who may have said it.
3. Tell students that you are going to prepare to see a performance of *I Have a Dream*, where they will learn about Dr. Martin Luther King, Jr.'s life and times. The quote we just discussed is from Dr. King's last speech, delivered on April 3, 1968, in Memphis Tennessee. We will see what Dr. King meant by "the stars" after we work together to assemble his inspiration.
4. Tell students that they are going to work in small groups to create 5-minute class presentations on different aspects of Dr. King's life and mission. We will watch these presentations together and see if they form a complete picture. (Alternative: invite older students to write and stage scenes inspired by their research rather than give presentations.)
5. Divide the class into teams, each responsible for researching a different precursor of the civil rights movement.
6. Give students a frame for the presentation — they must answer the questions: Who, What, When, Where, and Why?

7. Bring students to the library or computer lab to research for 20-30 minutes. Here are some suggested people and keywords:

- ◊ Nat Turner, the Virginia slave uprising
- ◊ Frederick Douglass, the abolition of slavery
- ◊ Booker T. Washington, education
- ◊ W.E.B. Dubois, judicial action
- ◊ Mohandas Gandhi, nonviolence

8. During your next class session, display Dr. King's quote on the board. Give each group five minutes to rehearse their presentation or scene. Remind students that they must answer the questions Who, What, When, Where, and Why.

9. Ask teams to arrange themselves chronologically and help to sort out any overlaps.

10. Remind students what respectful listening looks and sounds like.

11. In between each presentation, ask students if they could recognize the Who, What, When, Where, and Why (5Ws) in the presentation.

Follow-up Questions:

1. Dr. King said, "Only when it is dark enough can you see the stars." What does this mean to you? What (or who) are the stars?
2. What did all of these people have to do with civil rights? What are civil rights?
3. What can we learn from the history of our own country?
4. Dr. King said in a speech, "We don't have to argue with anybody. We don't have to curse and go around acting bad with our words. We don't need any bricks and bottles." Do you think Dr. King is right?

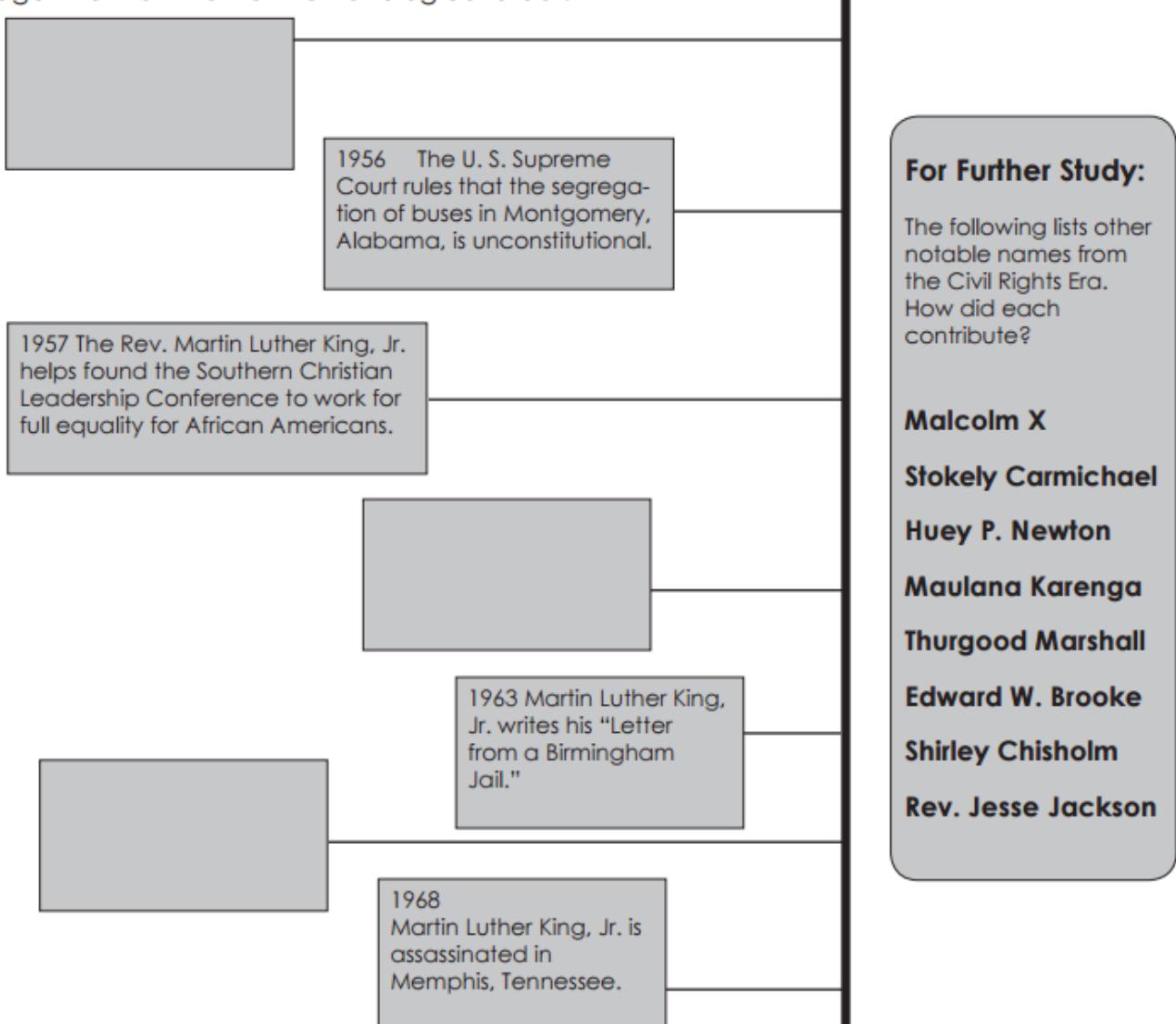


Matt McVay © The Seattle Times

PRE-SHOW EXPLORATION, pg. 2

TIMELINE: MARTIN LUTHER KING & CIVIL RIGHTS

Review the following timeline of Martin Luther King, Jr.'s involvement in the Civil Rights Movement. There are events missing. Place the events from the box at the bottom of the page into the timeline in chronological order.



For Further Study:

The following lists other notable names from the Civil Rights Era. How did each contribute?

Malcolm X

Stokely Carmichael

Huey P. Newton

Maulana Karenga

Thurgood Marshall

Edward W. Brooke

Shirley Chisholm

Rev. Jesse Jackson

Nearly a quarter million people march on Washington, DC, in the largest civil rights demonstration ever. Martin Luther King, Jr. delivers his "I Have a Dream" speech.

Rosa Parks refuses to give up her seat on a Montgomery, Alabama, bus to a white person. This triggered a successful, year-long African American boycott of the bus system.

Challenge: Once you have added these final events in the proper spaces, use the space that is left to record one additional event, in chronological order. Use social studies' resources to help research an event, or log on to www.pbs.org/wnet/aaworld/timeline/civil_01.html for a timeline of the Civil Rights Era.

Activity and graphic taken from Theatre IV's "I Have a Dream" study guide.

POST-SHOW ASSESSMENT— pg. 1 of 3

DISCUSSION QUESTIONS

1. What was the most memorable moment of the performance for you? Why?
2. What was the overall message of the play?
3. Do you think Dr. King's work is done? Is the Civil Rights movement over? Why or why not?
4. What did you notice about how the actors told the story?
5. Who were some of the other characters in the play that you remember? How did they influence Dr. King? How did he influence them?
6. If you could ask any of the actors a question, what would it be? Why?
7. How can we continue to honor Dr. King's legacy?

ESSAY & SPEECH PROMPTS

1. Imagine it is 1958. Write a diary entry from the perspective of a young person whose parent(s) are still in jail for refusing to sit in the back of a bus.
2. Read or listen to Dr. King's "I Have a Dream" speech. Choose one sentence or phrase that you agree with as a quote to begin your own speech. Begin with: "According to the words of Dr. Martin Luther King, Jr.,..."
3. Write, draw or tell a story about a time when you were inspired to become a "better person". What happened? What lesson did you learn? Who was your "teacher"?
4. Write a short speech that inspires people to make a positive change in their lives. (ideas: treat other people nicely, do a good deed, clean up after yourself, use nice manners, eat healthy food). Write your three main points on notecards, and try to deliver your speech using your notecards. For the end of your speech, look up from your notecards, make eye contact with your audience, and speak from the heart like Dr. King did.

1) WRITE A LETTER

Goal: To reflect on the performance experience and to practice writing skills.

Explanation: In this activity, students will write a letter about their experience to either the performers or to Des Moines Performing Arts education donors whose support keeps Applause Series tickets accessibly priced for school groups.

Materials:

- ◊ Paper
- ◊ Writing utensil

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussion questions to guide the conversation:

- ◊ How did the performance make you feel?
- ◊ What surprised you about the performance?
- ◊ What do you think was the main message or idea of the performance?

2. Next, invite students to write a letter to the performers or to Des Moines Performing Arts donors about their theater experience.

Example letter starter:

Dear actors // Dear Donors...

My favorite part of the show was...
While watching the show I felt... because ...
If I could have lived during the time of Dr. King, I would ...

3. Mail the letters to:

Des Moines Performing Arts
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

Follow-up Questions:

1. What did you include in your letter?
2. Why did you want to share that particular idea?

POST-SHOW ASSESSMENT — pg. 2 of 3

2) DR. KING'S LEGACY

Goal: To explore the legacy of Martin Luther King, Jr.

Explanation: Students will explore the impact of Martin Luther King, Jr.'s actions and words 40 years after his death by creating found poems based on his 1968 biography published in *The New York Times*.

Materials:

- ◊ Copies of Dr. King's obituary for each student (An abridged version is available on page 17 or you can access the full article online [HERE](#).)
- ◊ Highlighter markers
- ◊ Paper and writing utensils

Activity:

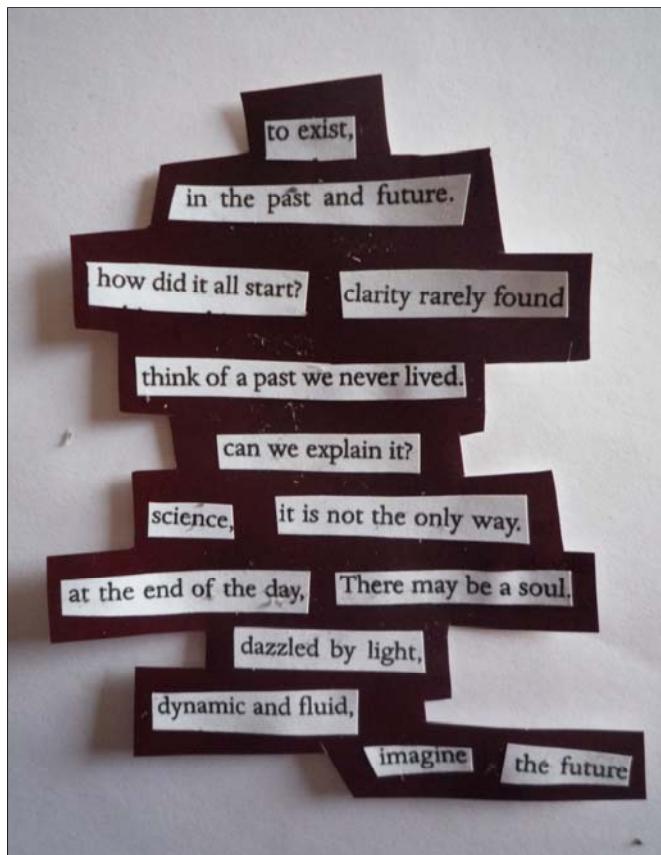
1. Make a copy of Dr. King's 1968 obituary for each student. (Handout on page 17.)
2. Explain that students will read and discuss an obituary of Dr. King from which they will create found poems. A found poem uses words and phrases taken directly from the text of another source.
3. Before reading, point out the use of the word "negro" throughout the article. You may want to inform your students that the word was conventional at that time and was not intended by the writer to be discriminatory or racist.
4. Provide students with highlighter markers and prompt them to highlight noteworthy words or phrases as they encounter them.
5. To start the exercise, read the first three paragraphs of the article aloud and pause to comment on the emotionally evocative words the writer has selected. Encourage students to highlight words that resonate with them, and circulate to see that students have selected words and phrases, not whole sentences or paragraphs.
6. Prompt students to continue reading the article and to highlight words and phrases that evoke feelings. They should choose proper nouns (people or places), adjectives, adverbs, exclamations, sentence fragments and complete phrases, as appropriate.
7. After about 10 minutes, prompt students to arrange, mix up and reorder their words to create their poems. Students may repeat any of their words or phrases to add richness and create greater impact.
8. For older students, set the additional requirement that all words used in the poem must come from the obituary, including conjunctions, prepositions, and articles.

9. As students piece together their found poems, challenge students to experiment with line breaks, repetition, alliteration, and assonance.

10. Toward the end of class, have students read their poems aloud. As they read, ask students to note words or phrases that emerge repeatedly. Write those examples on the board and ask students why those words and phrases seemed particularly evocative.

Follow-up Questions:

1. What new ideas, conflicts or values have emerged since 1968?
2. Is your generation benefitting from Dr. King's teaching? How?
3. Do you believe that Dr. King's legacy is relevant to your life today? Why or why not?
4. Do all people in the world have civil rights? Who might not?
5. Do all people in America have civil rights? Why do say so?
6. Have you ever felt sad about the loss of a famous or influential person? If so, who?



Example of a "found poem". Found poems are created by pulling words or phrases from another text source.
Image: isuarts.files.wordpress.com

POST-SHOW ASSESSMENT— pg. 3 of 3

3) PROBLEM/SOLUTION

Goal: To apply critical thinking to the problems students face every day

Explanation: Dr. King spent his life devising and revising a solution to the problem of inequity in America. Even though he couldn't "solve" the problem of racism in his lifetime, he made great progress and set the stage for people after him.

Time Needed: This lesson should be divided over three or more days.

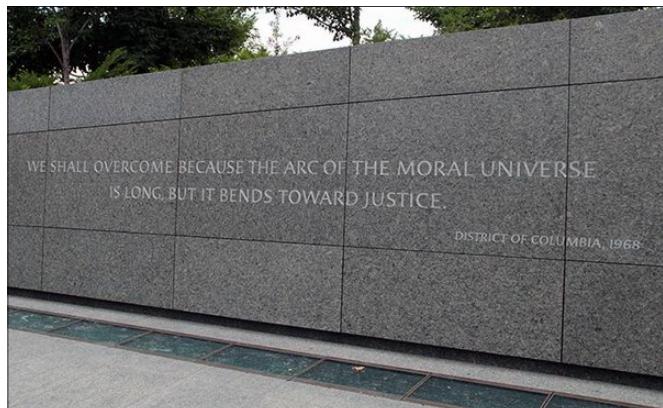
Activity:

1. Brainstorm with students: how can we know what problems exist in our world? Record all answers on the board.
2. Ask students: how can we determine which problem to work on first? Or on which problem we can have the most impact?
 - ◊ For younger students: divide the class into groups and ask each group to select their top three problems, then have the entire class vote by secret ballot for one problem to work on.
 - ◊ For older students, let each student pick a problem they would like to address their own.
3. Ask students to define their selected problem. How can we state the selected problem so that we can take actions that we can measure?
4. Ask students/groups to list at least three responses to each question:
 - ◊ What knowledge and skills do we need to begin to solve the problem?
 - ◊ What support and/or permission do we need to begin to solve the problem?
 - ◊ What can we do about it? Or how can we solve the problem?
 - ◊ How can we test out possible solutions?
 - ◊ What are the results and consequences of each possible solution?
5. Ask older students to prepare a short presentation to the class about their "problem" that includes:
 - ◊ A statement of the problem and who it affects
 - ◊ The solutions that might work best and have the fewest negative consequences
 - ◊ How others can try out your solution

6. After each presentation, ask students: what was valuable about this discussion? Did you hear a practical idea (one that could actually be carried out) or was it more imaginative? What points did they make that you agree with? What did you disagree with?

Follow-up Questions:

1. Which problem from our brainstorm list is the most real to you?
2. Is there such a thing as a problem without a solution? Why or why not?
3. Of the class's ideas, which solutions do you think would work best?
4. Should we try to put our plan into action? What would that require?



Complex problems rarely have fast and simple solutions. Dr. King recognized that change would come over time, with continued effort, stating "We shall overcome because the arc of the moral universe is long, but it bends towards justice." This is one of many quotes by Dr. King inscribed at the national memorial in his honor in Washington, D.C. Image: pbs.twimg.com.

DR. KING'S OBITUARY

(For use with post-show activity #2, found on page 15)

Read this abridged version from the *New York Times* obituary entitled "Martin Luther King, Jr.: Leader of Millions in Nonviolent Drive for Racial Justice" by Murray Schumach, published on April 5, 1968.

Highlight words and phrases that standout to you, that you will then use to create a "found poem" inspired by Dr. King.

To many millions of American Negroes, the Rev. Dr. Martin Luther King, Jr. was the prophet of their crusade for racial equality. He was their voice of anguish, their eloquence in humiliation, their battle cry for human dignity. He forged for them the weapons of nonviolence that withstood and blunted the ferocity of segregation.

And to many millions of American whites, he was one of a group of Negroes who preserved the bridge of communication between races when racial warfare threatened the United States in the nineteen-sixties, as Negroes sought the full emancipation pledged to them a century before by Abraham Lincoln.

Object of Many Attacks

Inevitably, as a symbol of integration, he became the object of unrelenting attacks and vilification. His home was bombed. He was spat upon and mocked. He was struck and kicked. He was stabbed, almost fatally. He was frequently thrown into jail. Through it all he adhered to the creed of passive disobedience that infuriated segregationists.

Dr. King's belief in nonviolence was subjected to intense pressure in 1966, when some Negro groups adopted the slogan "black power" in the aftermath of civil rights marches into Mississippi and race riots in Northern cities. He rejected the idea, saying: "The Negro needs the white man to free him from his fears. The white man needs the Negro to free him from his guilt. A doctrine of black supremacy is as evil as a doctrine of white supremacy."

At the root of his civil rights convictions was an even more profound faith in the basic goodness of man and the great potential of American democracy. These beliefs gave to his speeches a fervor that could not be stilled by criticism.

Scores of millions of Americans — white as well as Negro — who sat before television sets in the summer of 1963 to watch the awesome march of some 200,000 Negroes on Washington were deeply stirred when Dr. King, in the shadow of the Lincoln Memorial, said: "Even though we face the difficulties of today and tomorrow, I still have a dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident that all men are created equal.'"

And all over the world, men were moved as they read his words of Dec. 10, 1964, when he became the third member of his race to receive the Nobel Peace Prize.

Conscious of Leading Role

There was no false modesty in Dr. King's self appraisal of his role in the civil rights movement.

"History," he said, "has thrust me into this position. It would be both immoral and a sign of ingratitude if I did not face my moral responsibility to do what I can in this struggle."

He was ordained a minister in his father's church in 1947. It was in this church he was to say, some years later: "America, you've strayed away. You've trampled over 19 million of your brethren. All men are created equal. Not some men. Not white men. All men. America, rise up and come home."

As his fame increased, public interest in his beliefs led him to write books. In "Why We Can't Wait," he wrote: "The Negro knows he is right. He has not organized for conquest or to gain spoils or to enslave those who have injured him. His goal is not to capture that which belongs to someone else. He merely wants, and will have, what is honorably his."

The possibility that he might someday be assassinated was considered by Dr. King on June 5, 1964, when he reported, in St. Augustine, Fla., that his life had been threatened. He said: "Well, if physical death is the price that I must pay to free my white brothers and sisters from a permanent death of the spirit, then nothing can be more redemptive."

(This version is abridged. The full version of the obituary can be found online [HERE](#).)

RESOURCES AND SOURCES



Image: history.com

BOOKS

- ◊ *Martin's Big Words: The Life of Dr. Martin Luther King, Jr.* by Doreen Rappaport and Bryan Collier. Hyperion Book CH. 2007. (Grades 3-5)
- ◊ *If a Bus Could Talk: The Story of Rosa Parks* by Faith Ringgold. Reading Rainbow Book. 2003. (Grades K-4)
- ◊ *The Other Side* by Jacqueline Woodson. Putnam's. 2001. (Grades 1-4)
- ◊ *As Good as Anybody: Martin Luther King, and Abraham Joshua Heschel's Amazing March Towards Freedom* by Richard Michaelson. Knopf. 2008. (Grades 2-5)
- ◊ *We've Got a Job: the 1963 Birmingham Children's March* by Cynthia Y. Levinson. Peachtree. 2012. (Grades 7+)
- ◊ *Martin Luther King, Jr.: Let Freedom Ring* by Michael Teitelbaum and Lewis Helfand. Campfire Graphic Novels. 2013. (Grades 4-6)

ONLINE RESOURCES

The King, Center. <http://www.thekingcenter.org/>

Established in 1968 by Mrs. Coretta Scott King, The Martin Luther King, Jr. Center for Nonviolent Social Change ("The King, Center") and its website houses photographs and other primary source materials. Students can post their own "dream" and read others' dreams for equality, freedom and justice.

"The King, Philosophy." <http://www.thekingcenter.org/king-philosophy>

The philosophy of Dr. Martin Luther King, Jr. is concisely described on this webpage.

"The Rise and Fall of Jim Crow." <http://www.pbs.org/wnet/jimcrow/>

Jim Crow was not a person, yet affected the lives of millions of people. Named after a popular 19th-century minstrel song that stereotyped African Americans, "Jim Crow" came to personify the system of government-sanctioned racial oppression and segregation in the United States.

STUDY GUIDE SOURCES

"I Have a Dream" speech full text and audio:

<http://www.americanrhetoric.com/speeches/mlkihaveadream.htm>

"I Have a Dream" Study Guide by Theatre IV.

<http://www.theatreiv.org/guides/dream.pdf>

"I've Been to the Mountaintop" full text and audio:

<http://www.americanrhetoric.com/speeches/mlkivebeentothemountaintop.htm>

"Civil Rights Movement: An Overview." Scholastic.com.

<http://www.scholastic.com/teachers/article/civil-rights-movement-overview>