



WARRIORS DON'T CRY

Applause Series CURRICULUM GUIDE
CIVIC CENTER OF GREATER DES MOINES

February 11-15, 2013

Warriors Don't Cry

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *Warriors Don't Cry*. We are honored to present this poignant one-woman show that chronicles Melba Patillo Beals' remarkable story of courage as a member of the "Little Rock Nine." As we reflect on this pivotal period in American history, it is right to remember that the battle for racial equality and integration was not only fought in the courtroom by the nation's leading lawyers and in marches spearheaded by some of the most stirring orators our country has ever seen. It was also fought in the classroom and school hallways — where young people, including nine brave souls in Little Rock, Arkansas — risked their lives to assert their right to an equal, quality education, paving the way for all. This production of *Warriors Don't Cry* is especially moving as it recounts Dr. Beals' story in her own words from her award-winning memoir.



Melba Patillo as a teen.

As you prepare your students for the performance, we hope that this study guide helps you connect the performance to your 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,

Civic Center Education Team

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This study guide was compiled and written by Yvette Zaród Hermann and edited by Karoline Myers.
Partially adapted from The Bushnell's "Warrior's Don't Cry Study Guide."

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ABOUT THE CIVIC CENTER



The Civic Center of Greater Des Moines is a cultural landmark of central Iowa and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities. The Civic Center has achieved a national reputation for excellence as a performing arts center and belongs to several national organizations, including The Broadway League, the Independent Presenters Network, International Performing Arts for Youth, and Theater for Young Audiences/USA.

Five performing arts series currently comprise the season— the Willis Broadway Series, Prairie Meadows Temple Theater Series, Wellmark Blue Cross and Blue Shield Family Series, the Dance Series, and the Applause Series. The Civic Center is also the performance home for the Des Moines Symphony and Stage West.

The Civic Center is a private, nonprofit organization and is an important part of central Iowa's cultural community. Through its education programs, the Civic Center strives to engage patrons in arts experiences that extend beyond the stage. Master classes bring professional and local artists together to share their art form and craft, while pre-performance lectures and post-performance Q&A sessions with company members offer ticket holders the opportunity to explore each show as a living, evolving piece of art.

Through the Applause Series— curriculum-connected performances for school audiences— students are encouraged to discover the rich, diverse world of performing arts. During the 2012-2013 season, the Civic Center will welcome more than 45,000 students and educators to 14 professional productions for young audiences.

Want an inside look? Request a tour.

Group tours can be arranged for performance and non-performance dates for groups grades 3 and above.

Call 515-246-2355 or visit CivicCenter.org/education to check on availability or book your visit.

DID YOU KNOW?

More than 250,000 patrons visit the Civic Center each year.

The Civic Center opened in 1979.

The Civic Center has three theater spaces:

- *Main Hall, 2744 seats*
- *Stoner Studio, 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 Main Hall.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater that is also part of the Civic Center complex. The space features the Crusoe Umbrella sculpture.

The Applause Series started in 1996. You are joining us for our 17th 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. Lively bands, 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 the Civic Center of Greater Des Moines. Below are tips for organizing a safe and successful field trip to the Civic Center's Temple Theater.

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. (Complete payment and cancellation policies may be viewed at civiccenter.org/education.)
- 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 Temple for the Performing Arts, 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. Please note that study guides are only printed and mailed upon request.

DIRECTIONS

- The Civic Center's Temple Theater is located in the Temple for the Performing Arts located at Tenth and Locust Streets in downtown Des Moines.
- Directions from I-235: Take Exit 8A (downtown exits) and the ramp toward Third Street. Travel south on Third Street approximately six blocks to Grand Avenue. Turn west on Grand Avenue and travel to Thirteenth Street. Turn south on Thirteenth Street and then east on Locust Street.
- Buses will park on the south side of Locust Street in front of the Nationwide building. See next column for additional parking information.

QUESTIONS?

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

PARKING

- Police officers stationed at the corner of Tenth and Locust Streets will direct buses to parking areas with hooded meters near the theater. Groups traveling in personal vehicles are responsible for locating their own parking.
- Buses will remain parked for the duration of the show.
- Buses are not generally permitted to drop off or pick up students near the theater. If a bus must return to school during the performance, prior arrangements must be made with the Civic Center Education staff.

ARRIVAL

- When arriving at the theater, please have an **adult lead your group** for identification and check-in purposes. A Civic Center staff member may be stationed outside the building to direct you.
- Civic Center staff will usher groups into the building as quickly as possible.
- Seating in the theater is general admission. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may determine a group's specific location in the theater.
- 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 seats or taking groups to the restroom.

IN THE THEATER

- In case of a medical emergency, please notify the nearest usher.
- 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 Temple Theater, please see an usher or call 515.246.2355.

VOCABULARY



Warriors Don't Cry takes place in Little Rock, Arkansas, spanning the years 1955-1958. Our country has changed a lot since then. Here are some words to get you thinking about how life might have been different in America fifty-five years ago.

segregate: to separate or isolate from others. Racial segregation was practiced in many parts of the southern United States prior to the Civil Rights Movement.



integrate: to join with something else, unite. The Little Rock Nine worked to integrate Central High School, a previously all-white school.



Jim Crow caricature.

Jim Crow: degrading name for black people based on a minstrel show stock character that stereotyped blacks as lazy, stupid, less than human, and therefore worthy of racial segregation.

Jim Crow Laws: Named for the black caricature, these



Sign enforcing a Jim Crow Law that did not allow whites and blacks to use the same restroom facilities.

laws prohibited blacks from using the same public schools, transportation, and accommodations as whites.



NAACP: Founded in 1909, it stands for the National Association for the Advancement of

Colored People. It is the nation's oldest and largest civil rights organization.

Thurgood Marshall: As a lawyer, Thurgood Marshall argued more cases before the United States Supreme Court than anyone else in history. He became the first Black Supreme Court Justice in 1967. He fought for people's individual rights all of his career.



Above: Members of the 101st Airborne Division escort the Little Rock Nine to protect them in their efforts to integrate Central High School.

The Doctrine of Separate But Equal:

This idea proposed that separating whites and blacks meant they would enjoy equal opportunities. The truth was that separate facilities were not equal. Thurgood Marshall and the NAACP fought to put an end to Jim Crow laws.



Theaters, schools, and waiting rooms were some of the facilities that were segregated with the justification of "separate but equal."

Brown vs. Board of Education: a landmark 1954 case in which the Supreme Court declared that state laws establishing separate public schools for black and white students were unconstitutional.



A mother and daughter sit on the steps of the Supreme Court building on holding a newspaper with the headline "High Court Bans Segregation in Public Schools."

ABOUT THE PERFORMANCE



In 1957, the Little Rock Nine risked their lives and ended segregation at Central High School. Their struggle changed America. Melba Pattillo Beals was one of those nine. This is her story.

Run time: Approx. 70 minutes

SUMMARY

(in Melba's own words)

"During my junior year in high school, I lived at the center of a violent civil rights conflict.

"In 1954, the Supreme Court had decreed an end to segregated schools. Arkansas Governor Orval Faubus and states' rights segregationists defied that ruling.

"President Eisenhower was compelled to confront Faubus – to use U. S. soldiers to force him to obey the law of the land. It was a historic confrontation that generated worldwide attention.

"At the center of the controversy were nine black children who only wanted to have the opportunity for a better education."

MEMOIR-BASED

Warriors Don't Cry is based on the same-titled, award-winning memoir by Dr. Melba Patillo Beals. In fact, the production is composed of direct excerpts taken from the memoir, allowing audiences to truly experience Melba's story in her own words.

USE OF HISTORICAL LANGUAGE

Warriors Don't Cry doesn't shy away from the "n word." On the contrary, out of respect for history and with the hope that modern audiences will better understand the impact of hate speech, the word is conveyed with all the power it carried in 1957.

"As I was watching, it kind of made me take school a little more seriously... I almost cried just to know what the 'Little Rock 9' went through just so we all can be here today and have an EQUAL education. I thank you for opening up my eyes."

—David D.

Above: Melba tells of trying to escape by car from an angry mob intent on keeping her and other black students from entering Central High School.

CHARACTERS

Warriors Don't Cry is a one-person show. In addition to the main character of Melba, one actress embodies a wide cast of characters to tell the emotional story of the Little Rock Nine.

The characters include:

- ◇ Melba's grandmother, India
- ◇ Will Pattillo, Melba's father
- ◇ Melba's mother, Lois
- ◇ Thurgood Marshall, legendary black attorney
- ◇ Reporter
- ◇ White students at Central High
- ◇ Teachers at Central High
- ◇ Danny, white soldier in the 101st Airborne Division, Melba's security agent
- ◇ Earnest Green, one of the Little Rock Nine
- ◇ Various citizens of Little Rock, both white and black

A TEEN'S REVIEW OF THE MEMOIR



ABOVE: Melba tells of the hateful words shouted at her by the angry mob.

Warriors Don't Cry is based on Dr. Melba Pattillo Beals' award-winning memoir about her struggle as a teen to end segregation at Central High School.

Read the following by a teen reviewer who challenges young people to try to imagine themselves in Melba's position and to reflect on how she and the rest of the Little Rock Nine affected the world we live in today.

"Can you imagine being one of nine black students chosen to integrate a school of over 2,000 white students? *Warriors Don't Cry* is a compelling memoir of Melba Pattillo's life during the desegregation of Central High School in Little Rock, Arkansas. She was a pioneer during that tortuous year.

"In 1957, Little Rock was not an easy place for a black teenage girl to live. Pattillo had a rough start in life. She was born on December 7, 1941 – Pearl Harbor Day. A few weeks later she was on the verge of death because a white nurse refused to care for her. 'The nightmare that surrounded my birth was proof positive that destiny had assigned me a special task,' she recounts.

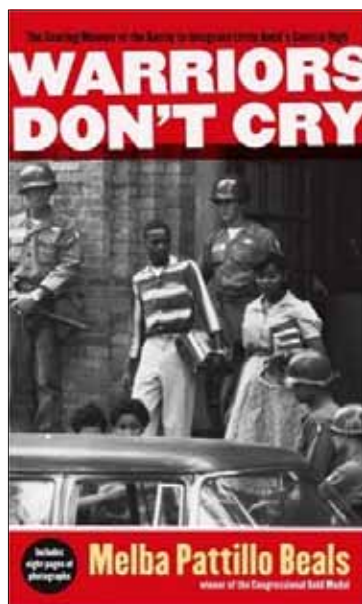
"When Pattillo volunteered to be one of the first black students to integrate the all-white high school, she hoped to show white students that blacks were their equals. But she didn't know the battle that she would face.

"On her first day, the mob surrounding the school was so large that she couldn't find a way in. Some white men spotted her and tried to chase her down. Luckily, she escaped into a speeding car. Although Pattillo had been assigned a bodyguard, one day while walking in the hall, another student threw acid in her eyes. Had the bodyguard not been there to rinse her eyes with water, she would have gone blind.

"Through this experience, Pattillo learned to have courage and patience. Her inspirational story is one-of-a-kind and opened my eyes to the extreme hardships that African-Americans have faced to get where they are today. Without warriors like Pattillo and the rest of the Little Rock Nine, segregation might still exist in America today. Now, because of the strength of these pioneers, an African-American is our President."

**Review of *Warriors Don't Cry*
by Henry B. Bedford, New York**

Published in TeenInk.com



MELBA PATILLO BEALS —THEN AND NOW



ABOVE: The Little Rock Nine, 1957.

Melba Patillo was 13 years old when she raised her hand and put her name on the sheet to attend Central High School. As she recounts in her memoir, “I had long dreamed of entering Central High. I could not have imagined what that privilege could cost me. After three days inside Central, I know that integration is a much bigger word than I thought.”

CHILDHOOD

Melba Patillo was born in Little Rock, Arkansas in 1941. Her parents divorced when she was seven, and Melba grew up under the strong positive influence of her mother and grandmother. Melba’s mother was an English teacher and one of the first black students to integrate the University of Arkansas, graduating in 1954.

Melba was 12 years old when the Supreme Court ruled in “Brown vs. Board of Education” that racial segregation in public schools was unconstitutional.

THE LITTLE ROCK NINE

While attending the all-black Horace Mann High School in Little Rock, Arkansas, Melba knew her educational opportunities were not equal to her white counterparts. This motivated her to be part of the integration effort.

At age sixteen, Melba risked her life along with eight other courageous students to attend the previously all-white Central High School. Confronted by a hostile mob, abused by students, and escorted the members of the U.S. Army’s 101st Airborne Division for their protection, the Little Rock Nine helped define the civil rights movement. Through their struggle, they ensured that access to quality education was granted to all Americans.

AFTER HIGH SCHOOL

At age seventeen, Melba Patillo began writing for major newspapers and magazines. While in college, she met John Beals, whom she later married. Together, they had three children.

Melba later earned a master's degree in journalism from Columbia University. She also wrote *White is a State of Mind*, which begins where *Warriors Don't Cry* left off.

In 1958, the NAACP awarded the prestigious Spingarn Medal to Pattillo Beals and to the other members of the Little Rock Nine, together with civil rights leader Daisy Bates, who had advised the group during their struggles at Central High. In 1999, Beals and the rest of the Nine were awarded the highest civilian honor, the Congressional Gold Medal.



ABOUT THE ARTISTS



Warriors Don't Cry is brought to us through the work of several individuals. These include the show's producers at The Bushnell Center for the Arts, as well as the actress, Almeria Campbell.

THE PRODUCERS

Warriors Don't Cry was produced by the Bushnell Center for the Arts, a performing arts center located in Hartford, Connecticut.

Education has been at the center of The Bushnell's mission since the performing arts center opened its doors in 1930. Educational activities have included everything from spelling bees and cooking classes to children's theater and lecture series with such visionaries as Eleanor Roosevelt and Helen Keller.



The exterior of the Bushnell Center for the Arts, the performing arts center that produced *Warriors Don't Cry* as part of its education programs. Image courtesy of fda-online.com.

The Bushnell's school-based arts education programs are based on findings that the arts have a transformative effect on communities, classrooms, curricula, teachers, families, and most importantly, the students themselves. The Bushnell uses arts activities to stimulate students' literacy skills, support their intellectual and personal development, and encourage tolerance and understanding of different cultures.

"When we started working on '*Warriors*' over three years ago, we knew it could resonate within the broader discussion of the achievement gap in schools across the nation," said Scott Galbraith, The Bushnell's vice president of programming. "There was no way to predict its relevance to the current discussions about bullying, immigration, and similar headlines. That's just an amazing, and disturbing, coincidence."

THE ACTRESS

Almeria Campbell earned her MFA from Rutgers Mason Gross School of the Arts and her BFA at Texas Christian University. You may have seen her in national McDonald's commercials. Her television credits include: *Law and Order Criminal Intent* and the feature film comedy *Baby Mama*. She's acted off Broadway in *Blackout*, a Cell Theatre production. She has also done voice-overs, commercials and numerous productions as a Master of Fine Arts candidate where she studied with William Esper. She is a singer and certified trainer in New York City when she's not touring with *Warriors Don't Cry*.



TIMELINE LEADING UP TO *WARRIORS DON'T CRY*

1896: Plessy vs. Ferguson: Supreme Court Case upholding the constitutionality of racial segregation.

1914: Charles Hamilton Houston graduates valedictorian from Amherst, becomes the first black editor of the *Harvard Law Review* and writes, "Education is preparation for the competition of life." As a lawyer, he devotes his life to overturning the Plessy decision and ending Jim Crow laws.

1934: Charles Hamilton Houston, a leading member of the NAACP, takes it upon himself to train a group of young black lawyers, including Thurgood Marshall, in civil rights law. He takes them on the road to document the reality of "separate but equal" in the south. Armed with a typewriter and a camera, the group slept in cars and ate fruit when hotels and restaurants refused to serve them.

1947: Levi Pearson of South Carolina, tired of seeing his children walk 9 miles to school when the state would only provide buses for white children, files a lawsuit against the school district. Thurgood Marshall is his attorney.



1950s: Psychologists Kenneth and Mamie Clark conduct experiments with white and black baby dolls. When asked which doll was "prettier" or "had the smartest friends," black children pointed to the white doll.



1954: Thurgood Marshall (center) cites the Clarks' research and argues before the Supreme Court that racial segregation damages the self-esteem of young black children. In the photograph here, Marshall celebrates his victory in *Brown vs. Board*, when the Supreme Court put a unanimous end to segregation "with all deliberate speed." Unfortunately, this vague phrasing of this legislation afforded segregationists the time to organize a violent resistance.



1955: The School Board in Little Rock, Arkansas votes to adopt a plan of gradual integration beginning in September, 1957 (three years after segregation became illegal).

January, 1956: NAACP official attempt to register 27 black students in all-white Little Rock schools but are rejected.

February, 1956: NAACP files a lawsuit on behalf of 33 black children denied admission to four white schools. Eventually, an appeal is successful and a federal judge is forced to order integration to proceed.



September 4, 1957:

On the first day of school, Arkansas Governor Orval Faubus orders the Arkansas National guard to block the Little Rock Nine from entering Central High School claiming blood would "run in the streets," fueling white segregationists. Black students are chased away by a screaming mob of Faubus supporters, and are barred from entering.



September 20, 1957: Judge Davies ruled that Faubus used the troops to prevent integration rather than to preserve the law as he claimed.

September 23, 1957: The Little Rock Nine enter Central High School through a side door. An out-of-control mob, including police officers who had thrown down their badges, forced Melba and the other eight students to evacuate the school.

September 24, 1957, morning: Little Rock's Mayor Woodrow Mann sends a telegram to President Eisenhower explaining the situation:

"The mob that gathered was no spontaneous assembly. It was agitated, aroused and assembled by a concerted plan of action."

September 25, 1957: Eisenhower sends the 101st Airborne Division to escort the Little Rock Nine to school.



Source: *Warriors Don't Cry* Study Guide, Bushnell.

PRE-SHOW EXPLORATION, pg. 1

1) WHAT IS FAIR?

Goal: Students will explore power relationships by devising a short improvisation and revising the ending to promote “fairness.” Students will explore the meaning of the word “fair.”

Explanation: Students will work in groups of 4-5 to improvise a 2-minute scene about restricting freedoms. (This work is based upon techniques developed by Augusto Boal in his book, *Theatre of the Oppressed*. It is recommended that this exercise take place over the course of two or three class periods, to allow each group to fully explore the intricacies of freedom and power in their scenario.)

Activity:

1. Divide students into groups of four or five. Assign each group a relationship. It may be interesting to assign two groups the same relationship, and note whether their improvisations are similar or different. In each group, the students' job is to imagine and portray a conflict to resolve. Possible relationships to assign include:

- ◇ parent/child
- ◇ teacher/student
- ◇ teacher/teacher
- ◇ student/student
- ◇ store manager/employee

2. Tell students they are going to share their scenes three times with the class, and each time will be slightly different. Between each scene presentation, there will be discussion and revision. This process will allow the entire class to discuss what could have changed in the scene and choose the best option to resolve the conflict.

3. Each group can use all members as actors, or designate a narrator to describe the action of their scene. Scenes should be 2 minutes or less. Revisions in between scenes should be timed: 1 or 2 minutes works well and keeps the pace up.

4. After students have prepared and rehearsed (not more than 10 minutes), they present their scene three times, as described at right.

Presentation #1:

Students present scene as rehearsed.

Presentation #2:

Replay the scene, this time freezing in position when they hear a student in the audience call STOP. This student then taps one character on the shoulder, takes their position in the scene, and plays it out differently.

Allow discussion after the second presentation. See if there is a consensus about how to revise the scene. The original group makes the decision about how to revise the scene for its last presentation. While the presenting group is planning, all the other groups may make changes to their scenes as new ideas are formed.

Presentation #3

Replay the scene with the original actors, who have made some changes based upon class feedback.

5. After all scenes have been presented, ask the class to notice what happened. Were all the conflicts resolved fairly? Why or why not?

6. Discuss the meaning of the word “fair.” Consult a dictionary.

- ◇ Does “fair” mean you get what you want?
- ◇ Does “fair” mean everyone gets the same thing?
- ◇ Does “fair” mean everyone gets what they need?
- ◇ What does fair mean to you?

Follow-up Questions:

1. Who were the authority figures in our scenes?
2. Do authority figures always “win” the conflict?
3. Did any scene in our class show an abuse of power?
4. Does behavior affect freedom? How so?
3. Did you learn anything you might use in a real life conflict situation? What?

PRE-SHOW EXPLORATION, pg. 2

2) WARRIOR FIGURE

Goal: To explore the meaning of the word “warrior” in preparation for understanding how the Little Rock Nine were “warriors.”



Explanation: Students will fill the shape of a human figure by creating a mosaic of words that define the qualities of a warrior.

Context of the Story:

“Melba Pattillo was born at a time in history when in the words of historian Lerone Bennett, Jr., ‘America was two nations—one white, one black, separate and unequal.’ He likens the segregation that marked that era to ‘a wall, a system, a way of separating people from people.’ That wall did not go up in a single day. It was built—‘brick by brick, bill by bill, fear by fear.’ In the 1940s and early 1950s, when Melba Pattillo was growing up in Arkansas, that wall seemed almost impenetrable. Yet during those years, a few Americans, both black and white, were chipping away at segregation—little by little, step by step.”

Materials:

- ◇ Basic art supplies, such as markers and crayons
- ◇ 5-6’ of craft paper (1 per 12 students)
- ◇ Projector (optional)

Activity:

1. Using craft paper, trace an outline of a life-size human figure in a warrior pose. (Optional: Use a projector to project the outline of a student.)
2. Arrange seating so that all students can reach their Warrior Figure.
3. Ask each group to divide their paper into equal sections, one for each student in their group.
4. Define “mosaic” as a collage of closely fitting pieces.
5. Tell students that their job is to closely fill in the figure with phrases, words and ideas that relate to a warrior’s life. Leave no “empty” space.
6. Pass out crayons and makers.
7. As students begin to write, read aloud or share the handout of the passage in which Melba calls herself a warrior. (See column at right or use handout with shorter excerpt on page 14.)

8. Use the following discussion questions to guide students’ thoughts on the passage. Add additional words and ideas about what it means to be a warrior to the mosaic as they surface in your conversation.

Follow-Up Questions:

1. In the context of this story, what does it mean to be a warrior? What qualities does a warrior in this story need to possess?
2. Melba’s grandmother tells her that “God’s warriors don’t cry.” If not through tears, what is a healthy way to cope with the type of emotions that the Little Rock Nine experienced?
3. How might having to think about personal safety affect your performance in school?

Read-Aloud Passage from *Warriors Don’t Cry*:

It’s mid-October. The newspaper headlines read, “101st Division Cut Back Force Today.” The thought of fewer troops terrifies me. But the warrior growing inside me squares my shoulders and puts my mind on alert to do whatever is necessary to survive. A new voice in my head speaks to me with military discipline: Discover ink sprayed on the contents of your locker? Deal with it. Get another locker assigned. Find new books. Kicked in the shin? Tripped on the marble floor? Assess the damage and remain mobile. Warriors keep moving.

When a passerby calls me nigger, I work at not letting my heart feel sad because they don’t like me. Allowing their words to pierce my soul is exactly what they want.

My Little Rock Nine friends change, too. We joke less with each other. Instead, we exchange information about how to cope. I neither understand nor control the warrior growing inside me.

***Note: *Warriors Don’t Cry* doesn’t shy away from the “n word.” On the contrary, out of respect for history and with the hope that modern audiences will better understand the impact of hate speech, the word is conveyed with all the power it carried in 1957.**

Activity adapted from the *Warriors Don’t Cry* Study Guide, Bushnell.

PRE-SHOW EXPLORATION, pg. 3

3) BATTLEGROUND: CENTRAL HIGH SCHOOL, LITTLE ROCK, ARKANSAS

Goal: Provide students background information to deepen their understanding and appreciation of the struggles endured by those in the civil rights movement.

Explanation: Students will work as a class team to coordinate a timeline, then in small groups to interpret and depict the emotional weight of a historical event.

Activity:

1. Put students in pairs.
2. Using the timeline on page 11, cut out each event and distribute one event to each pair of students. (There are 15 events.)
3. Ask students to assemble the timeline in order around the room.
4. Once the order is confirmed, pairs of students have four minutes to create a “freeze-frame” picture with their faces and bodies to depict their event.
5. Next, designate one student to be the narrator to read their timeline event. The other student then calls “action!” and they jump into their freeze-frame.
6. Each team shows the class their freeze-frame in chronological order.

Follow-up Questions:

1. What facial expressions and gestures did you see that were used to show the events? What choices did students make?
2. Did any groups look similar? Why?
3. What conclusions can we make about what was happening in our country in 1955?



4) FREEDOM

Goal: To explore what it means to be free.

Explanation: In this activity, students will read a passage from *Warriors Don't Cry* and have a discussion about what freedom means to them.

Activity:

1. Read the following passage from *Warriors Don't Cry* and lead a class discussion using the follow-up questions.

Melba:

For as long as I can remember, I spent late afternoons with Grandma India in her garden. I would stand beside her skirt as she pulled the weeds or held the water hose. That's when we had our private talks. Once when I was six or so, I explained to her that I believed each human being was really only a spirit — made by God, and that our bodies were like clothes hanging in the closet. I thought that one day I would be able to exchange my body for a white body, and then I could be in charge.

Grandma:

Some of your thinking is right, child. We are not these bodies, we are spirits, God's ideas. But you must strive to be the best of what God made you. You don't want to be white, what you really want is to be free, and freedom is a state of mind.

Follow-up Questions:

1. What does freedom mean to you? Do you agree with Grandma that “freedom is a state of mind”?
2. Are there any privileges you enjoy that may not be enjoyed by every American?
3. When and where do you feel free? Are there areas in your life where you don't feel free?

Activity adapted from the *Warriors Don't Cry* Study Guide, Bushnell.

STUDENT HANDOUT— “WARRIOR FIGURE” (activity on page 13)

You are going to create a mosaic inspired by what it means to be a warrior, especially as described by Melba Patillo Beals in her memoir *Warriors Don't Cry*.



Image courtesy of robheaton.com.

A **mosaic** is a collage of closely fitting pieces.

This is an example of a traditional mosaic.



Image courtesy of asurvivorshalingart.wordpress.com.

Instead of tiles, the mosaic you are going to create will be made up of **words** that you think describe what it means to be a warrior.

This is an example of a mosaic made of words.

Read the following passage from *Warriors Don't Cry*:

“It’s mid-October. The newspaper headlines read, ‘101st Division Cut Back Force Today.’ The thought of fewer troops terrifies me. But the warrior growing inside me squares my shoulders and puts my mind on alert to do whatever is necessary to survive. A new voice in my head speaks to me with military discipline: Discover ink sprayed on the contents of your locker? Deal with it. Get another locker assigned. Find new books. Kicked in the shin? Tripped on the marble floor? Assess the damage and remain mobile. Warriors keep moving...

“My Little Rock Nine friends change, too. We joke less with each other. Instead, we exchange information about how to cope. I neither understand nor control the warrior growing inside me.”

-From *Warriors Don't Cry* by Melba Patillo Beals

What words or phrases come to mind when you think of a warrior’s life? Add them to your mosaic.

DISCUSSION AND ESSAY PROMPTS

PRE-SHOW DISCUSSION

1. What are civil rights?
2. Do we all have civil rights? Around the world? In the United States?
3. Have you ever had to fight for your rights? When and why?
4. Have you ever been made to feel like you weren't important? Was that bullying?
5. What is a bully?
6. Have you ever tried to exclude anyone? How did you feel while you were doing it? How do you think the other person felt?
7. What is a racist? Do we still have racist people in America today? How can you tell someone is racist?
8. Can you think of a reason why an entire school would try to exclude a new student?
9. Do you have family members who lived through the struggle of integration? Have they ever told you any stories about that struggle?
10. What is peer pressure? Is it positive or negative? Can it be both?
11. Can you recount a time you felt peer pressure?
12. Have you ever wanted to tell someone to stop behaving badly? What were they doing? What did you do?
13. What can we do alone and with others to confront racism?
14. How can we as individuals and as citizens make a positive difference in our school? In our community? In our nation?
15. Do you think segregation still exists today? Why or why not?

POST-SHOW DISCUSSION AND ESSAY QUESTIONS

Discussion Questions:

1. What was your favorite part of the performance? Why?
2. Can you imagine going through the experiences of the Little Rock Nine? How would it change you?
3. What would you have done if you were a student at Central High?
4. What part of the performance did you think was the most important? Why?

Post-show Essay Questions:

1. Imagine you've been asked to be the graduation speaker at your school in 2065, or fifty years after your graduation. How would you describe your school experience? What part of school life do you hope will have changed since you graduated? What part do you hope will have remained the same? Write your speech, including salutation and conclusion.
2. Melba's story is the account of one year in her life dealing with the struggle for integration. Write about one year in your life. Consider which year you would choose. Would you describe a struggle? A celebration? Something else?
3. Pick a *Warriors Don't Cry* character other than Melba and describe an episode in the story from his/her point of view.
4. Do you feel that your school is "integrated"? Research your school's ethnic breakdown and write an essay describing the integration of culture in your school.
5. Conduct an internet search. What is the most recent integration story you can find?
6. In 1957, Arkansas' Governor Faubus believed strongly in segregation. How do authority figures affect the way people behave? How difficult might it be to stand up against their views? Would you risk expulsion to stand up for your beliefs?

Questions adapted from the *Warriors Don't Cry* Study Guide, Bushnell.

POST-SHOW ASSESSMENT, pg. 1

1) WRITE A REVIEW

Goal: To write a review of the performance.

Explanation: In this activity, students will reflect on the performance by writing their own review.

Activity:

1. Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *Warriors Don't Cry* to inform others about what they experienced.
2. In the review they should describe with detail:
 - what they saw
 - what they heard
 - how the performance made them feel
 - what the performance reminded them of
 - what their favorite part was and why
3. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

Follow-up Question:

1. What did you include in your review? Why was it important to include?

2) PRESSURES AND EXPECTATIONS

Goal: To explore the pressures and expectations placed on the Little Rock Nine

Explanation: In this activity, students will read and discuss an excerpt from *Warriors Don't Cry* that explains the criteria the school board used for selecting which students would integrate Central High School.

Activity:

1. Read the following excerpt aloud to the class:

Melba:

The school board said they chose us from all the students who volunteered because we had the scholarship, personal conduct, good health, and mental ability to do the job. Grandma says God blessed our family with all those gifts.

At one point, there had been nineteen of us but ten students chose not to participate because of the threats of violence. It frightens me to see our numbers dwindling.

2. Guide a discussion of the excerpt using the questions below.

Discussion Questions:

1. What do you think the school board meant by "scholarship, personal conduct, good health, and mental ability"?
2. Why do you imagine there was so much pressure on the Little Rock Nine to be excellent students? What might have happened if they were not?
3. One of the Little Rock Nine, Jefferson Thomas, died in 2010. How would you describe the legacy of the Little Rock Nine?
4. How might negative stereotypes about gender, ethnicity, nationality or spirituality affect the way people expect you to behave? Are these expectations something you think about regularly?
5. The Little Rock Nine relied heavily on friendship to endure their struggle. How might it feel to face challenges without the help of friends?

Activity adapted from the *Warriors Don't Cry* Study Guide, Bushnell.

POST-SHOW ASSESSMENT, pg. 2

3) IMPACTS OF SEGREGATION

Goal: To explore the impacts of segregation and inequality both in 1957 and today

Explanation: In this activity, students will read and discuss an excerpt from *Warriors Don't Cry* in relation to African-American psychologist Kenneth Clark's statement that "Segregation is the way a society tells a group of human beings they are inferior to other groups."

Activity:

1. Read the following excerpt aloud to the class:

Melba:

My mother teaches high school English and she is one of the first of our people to attend a white people's university. It is located in an all-white neighborhood we only dare travel through during the day. Sometimes on our way there, we pass Central High School in Little Rock. It's seven stories high and stretches along two city blocks, surrounded by trees and a manicured lawn. It's so majestic – like a European castle. It has several fancy kitchens just for home economics, and all sorts of science laboratory equipment.

Grandma:

That's where the richest white families send their children. Folks up North know about Central High School.

Melba:

I wish I could see inside.

Grandma:

Be patient and one day, God willing, you'll see inside that school. I promise.

2. Guide a discussion of the excerpt using the questions below.

Discussion Questions:

1. Consider the definitions of "segregate" and "integrate" and how they apply to the above excerpt.
2. Kenneth Clark, an African-American psychologist, said, "*Segregation is the way a society tells a group of human beings that they are inferior to other groups.*" Do you agree with this statement? Why or why not?

3. In light of the current educational achievement gap between poor and affluent communities, what relevance, if any, does Melba's conversation with her grandmother have for students today?
4. How might poor equipment, out-of-date text books or over-crowded schools affect the way you feel about yourself?
5. Melba's experience at Central High School happened more than fifty years ago. Why is it important to discuss it now? What could happen if students don't learn about the struggle of the Little Rock Nine?

4) A WARRIOR'S JOURNAL

Goal: To better understand the Little Rock Nine's experiences.

Explanation: In this activity, students will write a journal entry from the perspective of one of the Little Rock Nine.

Activity:

1. Explain to students that they are going to write a journal or diary entry from the perspective of one of the Little Rock Nine.
2. Provide students with print or electronic resources about the Little Rock Nine so that they can conduct further research and look at images to help them enrich the details in their writing.
3. In their journal entry, students should write about at least two of the following:
 - ◇ Why they wish to attend Central High School;
 - ◇ The friendship they developed with the other members of the Little Rock Nine;
 - ◇ The mob that tried to bar them from entering the school;
 - ◇ Any acts of kindness they were shown;
 - ◇ How they cope with the hatred and violence they experienced;
 - ◇ The experience of meeting Thurgood Marshall or other NAACP leaders.

Follow-up Questions:

1. Which student did you write about? Why do you think he or she wanted to attend Central High School?
2. What did you learn in your research about the student that informed your journal entry?
3. What gaps in their story did you have to fill in with your imagination? How did those details help your story feel more real?

Activity adapted from the *Warriors Don't Cry* Study Guide, Bushnell.

RESOURCES AND SOURCES



CLASSROOM RESOURCES

Oprah Winfrey reunites members of the Little Rock Nine with their classmates who tormented them.

<http://www.oprah.com/own-tv-guide-magazines-top-25-best-oprah-show-moments/Moment-20-Members-of-the-Little-Rock-Nine-Forgive-Video>

Central High School's website commemorating 50 years of integration, established in 2007.

<http://www.lrsd.org/centralhigh50th/LR9.htm>

The Little Rock Central High School is a National Historic Site and this guide is published by the National Parks Service. Excellent supplemental material for students interested in the other "Eight" of the Little Rock Nine.

<http://www.nps.gov/chsc/forteachers/upload/The%20Little%20Rock%20Nine%20lesson%20plan.pdf>

Scholastic Magazine's biographical article about Melba Pattillo Beal's childhood.

<http://www.scholastic.com/teachers/article/melba-pattillo-beals>

PBSKids: On the Front Lines with the Little Rock Nine. This feature is part of the PBS Kids Stand Up for Your Rights website. http://pbskids.org/wayback/civilrights/features_school.html

PBS.org chronicles Southern school desegregation from 1957-1962, with a variety of multimedia material.

http://www.pbs.org/wgbh/amex/eyesonthepize/story/03_schools.html

NPR: *Looking Back: Brown v. Board of Education.* Extensive collection of resources, including interviews with Supreme Court Justice Thurgood Marshall. <http://www.npr.org/news/specials/brown50/>

STUDY GUIDE SOURCES

Teacher's Guide to Teaching the Memoir Warriors Don't Cry.

http://www.facinghistory.org/sites/facinghistory.org/files/warriors_dont_cry.pdf

The National Council of Teachers of English (NCTE) describes a successful CAPSTONE project to prevent bullying. <http://www.ncte.org/library/NCTEFiles/Resources/Journals/EJ/1016-jul2012/EJ1016Using.pdf>

Bushnell Center for the Arts, producer of the stage adaptation of *Warriors Don't Cry*.

<http://www.bushnell.org/index.cgi/57079>

TOP: One of the "Little Rock Nine" braves a jeering crowd.