I Have a Dream

Thursday, February 5, 2015
10:00 AM & 12:30 PM
Dear Educator,

Welcome to Class Acts at Sangamon Auditorium, UIS! We hope this guide will help you expand on concepts from this particular performance and incorporate them into your classroom teaching, both before and after the performance. We want students to think of the arts as an integral part of their lives, not just a one-time isolated event.

Before arriving at the Auditorium, you can prepare your students by helping them understand the story or by sharing basic information about the performing art form they are going to see. We also ask you to review the theater etiquette information with your students (found on pages 2-3 of this guide) to help prepare them for attending a live performance.

After the performance you can talk to your students about their experience. Did they like the performance? What did they learn? How was the performance different than what they expected? We hope the information and activity ideas included in this guide will help your students gain a deeper understanding of the performance they see.

We look forward to seeing you! If you have any questions about these materials, please feel free to contact me at 217.206.6150 or azepp2@uis.edu.

Amy Zepp
Audience Development Coordinator

Youth programming in the Class Acts series and in conjunction with other Sangamon Auditorium events is supported in part by the Helen Hamilton Performing Arts Endowment for Youth Fund, gifts from Elizabeth and Robert Staley, and a grant from the Illinois Arts Council, a state agency.
Going to a live theatrical performance is different than watching a movie or TV show – the members of the audience are very important, and the way they behave will affect the performance. Therefore, theaters have their own special rules about behavior.

- **Ask the ushers if you need help with anything** – The people who wear red coats are volunteer ushers, and they want to make sure everyone is able to enjoy the performance. They will guide you to your seat, and they can help you find a restroom. In any emergency situation, the ushers will help guide your class to safety. There may be as many as 1700 people coming to see the performance. Please follow the instructions of the ushers at all times.

- **Turn off and put away cell phones, iPods, electronic games, beeping watches, or anything else that can light up or make noise** – These can be very distracting to the performers and your fellow audience members.

- **Do not eat, drink, or chew gum in the auditorium** – Even the quietest chewers and slurpers make a great deal of noise in the auditorium! The noise is very distracting to the performers and to the other people around you. Also, even if you are very careful, food and drinks can sometimes make a mess in the auditorium. We try to keep the auditorium as clean as possible so that it will be just as nice for the next audience.

- **Never throw anything in the auditorium** – This is distracting and dangerous for the performers and people in the audience.

- **Do not put your feet on the back of the seat in front of you**

- **Please do not wear a hat inside the auditorium** – It is difficult for the people behind you to see the stage if you’re wearing a hat.

- **Use the restroom before the performance begins** – As soon as your class arrives and is seated in the auditorium, your teacher can arrange visits to the restroom before the performance begins. The ushers will help you find the closest restroom. Of course, if you must use the restroom during the performance, please be as quiet as possible about leaving your seat. Once you get to the aisle, an usher will help you find the way.

- **When the lights begin to dim, the performance is beginning** – This tells the audience to stop conversations, get settled in their seats, and focus their attention on the stage. A person will come out and make an announcement before the performance begins. Pay close attention to the announcement because it might include special instructions that you will need to remember.
• **Remember that the overture is part of the performance** – If the performance has music in it, there might be an opening piece of music called an overture before any actors appear on stage. Give this piece of music the same respect you give the performers by being silent and attentive while the overture is played.

• **Do not take pictures or recordings during the performance** – The flashes can be distracting to performers, and it is against the law to take pictures or recordings of many performances.

• **Refrain from talking, whispering, singing along, or tapping in time to the music during the performance** – Remember that live performers can see and hear you from the stage. It is very distracting to the performers and the other audience members if you talk during the performance. After all, the audience came to hear the professionals perform, not you! Save your singing for the ride home.

• **It’s ok to react to the performance** – Spontaneous laughter, applause, and gasps of surprise are welcome as part of the special connection between the performers and the audience during a live show. However, shouts, loud comments, and other inappropriate noises are rude and distracting to the actors and your fellow audience members.

• **Clap at the appropriate times** – If you are enjoying the performance, you can let the performers know by clapping for them. During a play or musical, you can clap between scenes (during a blackout) or after songs. During a music concert or dance performance you can clap after each piece is performed. In a jazz music concert it is ok to clap in the middle of a song when a musician has finished a solo. If a music ensemble plays a piece with several sections, called movements, the audience will usually only clap at the very end of all the movements.

• **The performers will bow when the performance ends** – This is called a curtain call. You should applaud to thank the performers for their hard work, but you should not move around or begin to leave the auditorium until the curtain call is over and the lights become brighter. If you really enjoyed the performance, you are welcome to give a standing ovation while you applaud. This is reserved for performances you feel are truly outstanding!

• **Respect the hard work of the performers** – You may not enjoy every performance you see, but I hope you will recognize that each performance requires a tremendous amount of dedication on the part of the performers and those who work backstage. It is polite to keep any negative comments to yourself until you have left the building.
Class Acts and Common Core

Attendance at any Class Acts event can help teachers meet Common Core Standards. The clearest example can be found in the Standard for Speaking and Listening, #2:

*Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.*

The experience of attending a live performance is a unique format that can greatly enhance a student’s understanding of an important topic or theme.

Additionally, in the Common Core Standards for Reading, the definition of the word “text” can be expanded to include non-printed works such as dance, music, theater, and visual arts. This makes the arts an important part of all standards in the Reading category, at every grade level.

Write to Us!

We would love to hear from you and your students! If your students write about the performance they saw or create artwork related to it, you are welcome to send it to us via email to azepp2@uis.edu or through the mail to

*Class Acts*
Sangamon Auditorium, UIS
One University Plaza, MS PAC 397
Springfield, IL 62703-5407

We love sharing student work with our Class Acts sponsors, so they can see the impact of their donations.
“I Have a Dream” - The Life and Times of Martin Luther King, Jr.
by Bruce Craig Miller

“I Have a Dream” - The Life and Times of Martin Luther King, Jr. chronicles the phenomenal impact of Dr. King’s life as he becomes one of the most influential and charismatic leaders of the “American Century.”

Inspired by the arrest of Rosa Parks, Dr. King becomes the prime mover behind the Montgomery, Alabama bus boycott, putting his philosophy of non-violent protest to work. He gains national recognition and becomes the dominant force in the Civil Rights Movement during its decade of greatest achievement. Students will be stirred at the reenactment of his great “I Have a Dream” speech. This great leader’s struggle and his dream of lifting “our nation from the quicksand of racial injustice to the solid rock of brotherhood” is a story of inspiration for us all.
Timeline: MLK & 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.

1956 The U. S. Supreme Court rules that the segregation of buses in Montgomery, Alabama, is unconstitutional.

1957 The Rev. Martin Luther King, Jr. helps found the Southern Christian Leadership Conference to work for full equality for African Americans.

1963 Martin Luther King, Jr. writes his “Letter from a Birmingham Jail.”

1968 Martin Luther King, Jr. is assassinated in Memphis, Tennessee.

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.
Martin Luther King, Jr., was born January 15, 1929. Martin’s family lived on Auburn Avenue, a bustling “black Wall Street.” It was home to large, prosperous black businesses and churches. King experienced the South under Jim Crow. He 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.

He 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.”

He received a B. A. in 1948 from Morehouse College then spent three years at Crozer Theological Seminary in Pennsylvania. There he became acquainted with Mohandas Gandhi’s philosophy of nonviolence; he earned a bachelor of divinity degree in 1951. A renowned speaker, King was elected president of Crozer’s student body, which was almost exclusively white! King earned his doctorate from Boston University in 1955. In Boston he met and married Coretta Scott, with whom he had four children.

In 1954, Martin Luther King became pastor of the Dexter Avenue Baptist Church in Montgomery, AL. 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. On December 21, 1956, the U.S. Supreme Court declared unconstitutional the laws requiring segregation on buses. During the boycott, King was arrested, his home bombed, and he was subjected to personal abuse. At the same time, he emerged as a great leader.

In 1957 he was elected president of the Southern Christian Leadership Conference, formed to provide leadership for the burgeoning civil rights movement. Martin Luther King, Jr. took the ideals for this organization from Christianity; its nonviolent techniques from Gandhi. Between 1957 - 1968, King traveled over six million miles and spoke over twenty-five hundred times, appearing wherever there was injustice, protest, and action. He wrote five books, and numerous articles. In these years, he led a massive protest in Birmingham, AL, that caught the attention of the entire world, providing what he called a coalition of conscience, and inspiring his “Letter from a Birmingham Jail”, a manifesto of the Negro revolution; he planned voter registration drives in Alabama; 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 as well; 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. He became the symbolic leader of American blacks, and a world figure.

On April 4, 1968, he was assassinated while standing on the balcony of his motel room in Memphis, Tennessee, where he was to lead a protest march, the killing sparked riots and disturbances in over 100 cities across the country. On March 10, 1969, the accused white assassin, James Earl Ray, pleaded guilty to the murder and was sentenced to 99 years in prison.

Questions to Consider:
1. Why do you think Martin Luther King, Jr. was the target of so much hatred?
2. Martin Luther King, Jr. lived from 1929 - 1968, a time of tremendous racial injustice and (thanks in large part to him) change. In what ways do you think today’s America might be different if Dr. King had not been assassinated at such a young age?
3. Using the information above, create a timeline of important events in Martin Luther King, Jr.’s life. Add boxes if you need to.

Civil Rights March on Washington, D.C. [Dr. Martin Luther King, Jr. speaking.] on 08/28/1963; Miscellaneous Subjects, Staff and Stringer Photographs, 1961-1974; Records of the USIA; Record Group 306; National Archives

Challenge
Think About It:
Did Martin Luther King, Jr. pave the way for Barack Obama to become President of the United States in 2009? Why or why not? Dr. King was a most eloquent speaker. What would he have said about the 2008 election?
Notable Quotes

Dialogue: A conversation between two or more characters in a story or a play.

Quotation marks (" " ) are used to show the beginning and end of a piece of dialogue.

“Our actions must be guided by the deepest principles of our Christian faith. Love must be our regulating ideal.”
- Martin Luther King, Jr.

“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

“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.”
- City of Birmingham Commissioner of Public Safety, Bull Connor.

“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.”
- Martin Luther King, Jr.

“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

Listen for these lines in the play. Then, discuss them as a class, and answer the questions below:

Why do you think Rosa Parks said, “I intend to stay put?”
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________

When Martin Luther King, Jr. referred to the “table of brotherhood,” what do you think he meant?
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________

What would you have said to Bull Connor in response to his statement?
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
The following are excerpts from Martin Luther King, Jr.’s “I Have a Dream” speech, given in Washington, DC in 1963:

“When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men - yes, black men as well as white men - would be guaranteed the unalienable rights of life, liberty and the pursuit of happiness. It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked ‘insufficient funds.’”

“Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.”

“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 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 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 a table of brotherhood.”

“This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.”

“Now is the time to lift our nation from the quicksand of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God’s children.”

“Let freedom ring. And when this happens, and when we allow freedom to ring—when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God’s children—black men and white men, Jews and Gentiles, Protestants and Catholics—will be able to join hands and sing in the words of the old Negro spiritual: “Free at last! Free at last! Thank God Almighty, we are free at last!”

Social Studies: Using Primary Sources

Easy Activity:
Read the excerpts below with a partner, and discuss. Draw a picture of Martin Luther King, Jr. giving his “I Have a Dream” speech. Add details, based on the excerpt and the play.

Challenge Activity:
Read the excerpt below. Highlight important phrases that you think are relevant in today’s world. Choose your favorite phrase, and explain how it is relevant today.

Extra Challenge:
Read the excerpt below. Think about the changes, political, economic, and technological, that have occurred since this was written. List some of these changes. Then, write a letter to Martin Luther King, Jr. telling him about how life in America has changed since he delivered this famous speech.

What is an excerpt?

Excerpt: (n.) A part taken from a longer work; a passage; a selection.
The Theatre Team

Actors learn the play and perform it live on stage in front of you.

The Director tells the actors when and where to move on the stage and oversees the work of everyone involved in the play.

The Stage Manager is responsible for calling lighting and sound cues and for supervising the technical crew.

The Playwright writes the play. What they write tells the actors what to say on stage.

The Prop Master is in charge of the objects used by the actors on stage.

The Costume Designer plans the clothing the actors wear, called costumes. Costumes give clues about when and where a story takes place, and about the characters who wear them.

The Set Designers plan the scenery for the play.

YOU Have an Important Part to Play

It wouldn’t be a play without you! Your part is to pretend the play is real. Part of this includes accepting certain theatre ways, or conventions:
1. Actors tell the story with words (dialogue), actions (blocking), and songs.
2. Actors may sing songs that tell about the story or their feelings.
3. Actors may speak to the audience.
4. An actor may play several different characters (“doubling”) by changing their voice, costume or posture.
5. Places are suggested by panels on the set, and by props.

How to Play Your Part

A play is different from television or a movie. The actors are right in front of you and can see your reactions, feel your attention, and hear your laughter and applause. Watch and listen carefully to understand the story. The story is told by the actors and comes to life through your imagination.