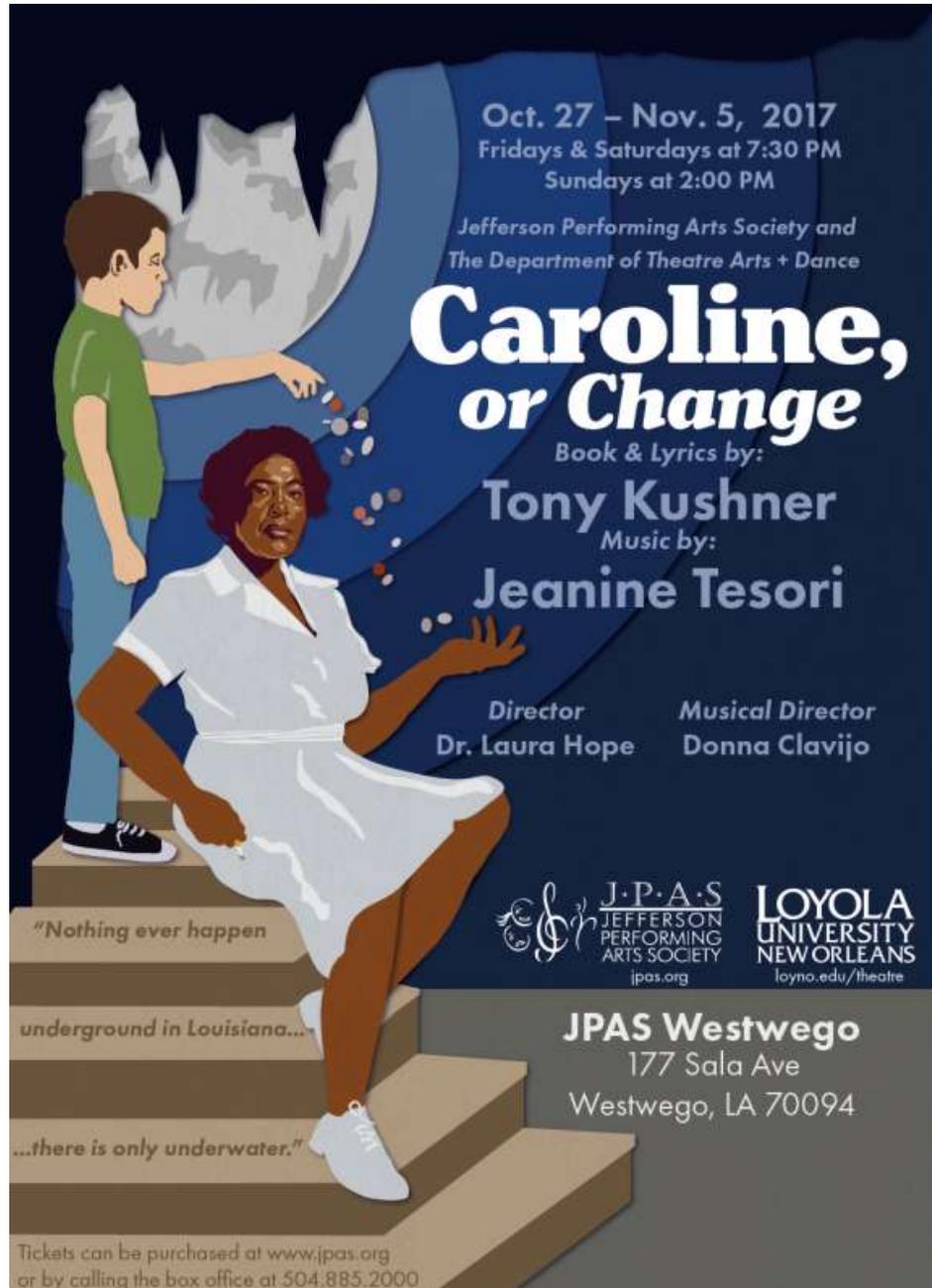


The Jefferson Performing Arts Society

Presents



Oct. 27 – Nov. 5, 2017
Fridays & Saturdays at 7:30 PM
Sundays at 2:00 PM

Jefferson Performing Arts Society and
The Department of Theatre Arts + Dance

Caroline, or Change

Book & Lyrics by:
Tony Kushner
Music by:
Jeanine Tesori

Director
Dr. Laura Hope

Musical Director
Donna Clavijo

"Nothing ever happen
underground in Louisiana...
...there is only underwater."

Tickets can be purchased at www.jpas.org
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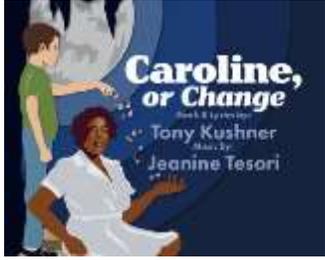
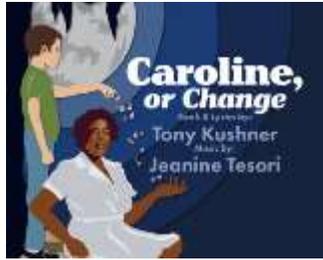


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Teacher's Notes

Book and Lyrics by Tony Kushner

Music by Jeanine Tesori

Produced in collaboration with the Loyola University

Department of Theatre Arts

Directed by Dr. Laura Hope

Musical Director Donna Clavijo

Set in 1963 Louisiana, a provocative story of political change, social change... and pocket change. In 1963, the Gellman family and their African-American maid, Caroline Thibodeaux, live in sleepy Lake Charles, Louisiana. Caroline is drifting through life as a single mother of four working in a service job to a white family. A fragile, yet beautiful friendship develops between the young Gellman son, Noah, and Caroline. Noah's stepmother, Rose, unable to give Caroline a raise, tells Caroline that she may keep the money that Noah leaves in his pockets. Caroline balks and refuses to take money from a child but her own children desperately need food, clothing and shoes. Outside of the laundry room, some of the greatest social advancements that the country has seen are being set in motion, and change is knocking on the door.

“Caroline or Change” offers opportunities for connection. Two Louisiana families, the Gellman family and the Thibodeaux family are the “Everyman,” average, ordinary people moving through the day-to-day moments of their lives. “Caroline or Change” connects the day-to-day moments of these ordinary people to pivotal moments in United States history. These

connections work to personalize and contextualize the social, cultural and political climates that serve as the backdrop for the play.

This Study Companion expands these points of connection by providing opportunities for further consideration of both national and local events occurring during the time period depicted in “Caroline or Change.” In

Background students trace how the national and local social, cultural and political climates of the 1960’s have continued to inform and lead to pivotal contemporary moments unfolding currently in United States history. This begins with personal reflections by playwright Tony Kushner about his inspiration for “Caroline or Change” and follows with timelines and news articles that both chronical and connect pivotal moments in United States history and New Orleans history with the prevailing social, cultural and political climates of the time.

The Tony-nominated “Caroline, or Change” includes change... children, families and monuments. **Family Portraits** gives students opportunities to share stories about their family and learn about the cultures of their classmates, which may either be the same or different from their own, and create an autobiographical work of art to express what is special about the culture of their family. **Children Who Changed the World, 1963** leads students on an exploration of how children were involved in the Civil Rights Movement and the Children’s Crusade of 1963. **Children Who Changed the World, 2017** provides students with additional opportunities to explore how children have changed the world, during the Civil Rights Movement and in the modern day.

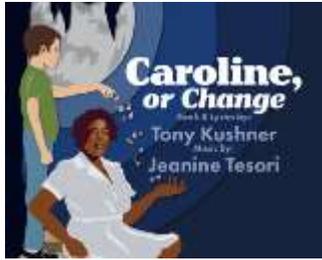
Lake Charles, Louisiana is home to both the Gellman family and the Thibodeaux family. During Act One, In order to cheer her up, Caroline Thibodeaux’s friend Dotty tells Caroline that a group of teenagers took down a statue honoring a Confederate soldier from in front of the courthouse. Caroline doesn't know anything about it because she doesn't own a television. She isn't happy about the news, saying that it will only cause trouble. This story of the removal of the monument is woven throughout the rest of the play. In **Reflections on Monuments** students will have opportunities to explore the importance of monuments, why they

are created, learn about the Paper Monuments Project and create their own monument. **Monuments: Context and Creation** give opportunities to further explore monuments as works of art and how monuments embrace the uniqueness of cultural and national identities and honor heritage, culture and national histories (NOTE: This lesson was originally created as part of a collection of arts lessons; additional lessons from this collection can be found here: <https://www.louisianabelieves.com/resources/library/k-12-arts-resources>)

Nothing ever happen

Underground in Louisiana...

There is only under water



Louisiana Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

LOUISIANA STATE STANDARDS

In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

<http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula>

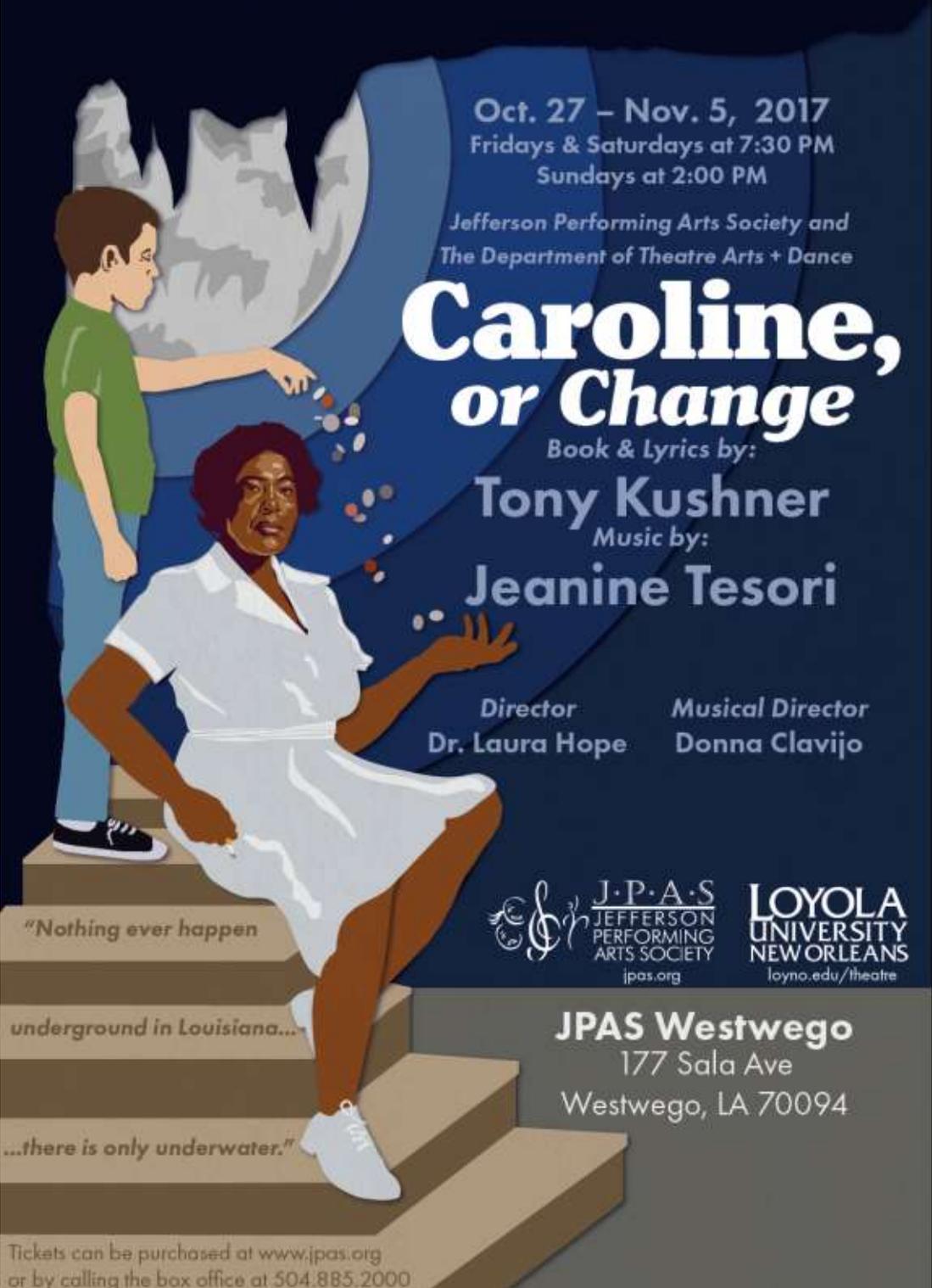
<http://www.louisianabelieves.com/academics/louisiana-student-standards-review>

All Louisiana State Standards were retrieved from:

<http://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/k-12-ela-standards.pdf?sfvrsn=36>

<https://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/louisiana-student-standards-for-k-12-math.pdf?sfvrsn=52>

Background: The Playwright's Refections



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Entertainment

Playwright Tony Kushner talks about his powerful musical, *Caroline, or Change*

Playwright Tony Kushner on racism and the Kennedy assassination, part of the context for his musical, *Caroline, or Change*.

By **RICHARD OUZOUNIAN** Theatre Critic
Sat., Jan. 21, 2012

With Tony Kushner, it's not the devil who's in the details. It's more likely to be an angel.

I'm talking about the winged character who drives the action in his most famous play, *Angels in America*, as well as the quieter, not-so-sweet-at-first-glance maid who lends her name to *Caroline, or Change*, the musical Kushner wrote with Jeanine Tesori that finally gets its Toronto premiere this week at the Berkeley Street Theatre, courtesy of Acting Up Stage and Obsidian Theatre.

The details are those facts about the world that lead Kushner to write every one of his plays, whether they're comic or tragic, dialectic or driven by character.

Angels in America could only have taken place in the last part of the 20th century, with AIDS ravaging the population and *Caroline, or Change* is even more specific, beginning on that fateful Friday afternoon in November, 1963, when John F. Kennedy was assassinated.

“It was a complicated time,” says Kushner softly on the phone from his home in New York, “the death of Kennedy was a national tragedy. It signaled a time of enormous change, everywhere.

“The civil rights movement had reached its apotheosis and everyone was waiting to see what would happen.”

Into this world, in Lake Charles, Louisiana, Kushner puts a sullen black maid, battling her own personal demons and a young Jewish boy, struggling with his own sense of identity. A household drama nearly rips their strange friendship apart, but the struggle ultimately binds them closer together.

If you were an optimist, you could call it a metaphor for race relations in the United States.

But you’d also be justified in calling it the most personal look into Tony Kushner’s life that he’s yet provided in his works.

Considering that Kushner was roughly the same age his surrogate Noah is when the play begins, one has to ask Kushner about the similarity and he willingly concedes that “it’s the closest thing to an autobiographical play that I’ve ever done.”

Having made that admission, he backtracks a bit, admitting that “Caroline is loosely based on a woman who worked for my family. She’s still alive, she’s seen the play many times and, in fact, it’s dedicated to her.

“But I don’t turn specific incidents into theatre. I’m more interested in their potential meaning than their historical exactitude.”

That doesn’t stop Kushner, however, from adding another layer of personal experience to the mix that makes it even more complex.

“A few years after the events of the play, when I was 11, my mother was diagnosed with breast cancer. Her case was mishandled badly by her radiologist and she had to go to New York for about half a year.

“My mother was gone, my younger brother and I were frightened, but they told us everything was going to be all right.”

Kushner took those personal feelings and expanded them to merge with what America felt after Kennedy’s death.

“It was a scary thing when he was assassinated, but we still had a great belief in the power of government back then. He was a martyr to the hopes of a different kind of country, a different kind of world.

“And Lyndon Johnson kept building in many ways on what was the best of the civil rights movement. He took that good part of Kennedy’s legacy and made it better, but the bad part that Kennedy left him, the war in Vietnam, finally destroyed him.”

Kushner was still in his early teens when the struggle over that war nearly tore America apart, but he was able to note, with a kind of quiet awe, that “American democracy has a sort of durability. It gets us through the crises in our republic that must be dealt with.”

Civil rights wasn’t a theory to young Kushner, it was a reality. “My high school was integrated, the teaching staff was integrated. White kids and black kids went to school together and were friends, which wasn’t true of my Northern cousins.

“But just before I left high school, the white people who didn’t believe in this dream passed a municipal bond issue to create an all white high school in a better neighbourhood. That integrated school I went to is all black now.”

Fade out. Fade in a decade or so later, when Kushner was debating a career in the theatre.

“I told myself that if I could come up with 12 different plots for plays, then I would have the write to be a playwright. I did.

“And one of them was the story of the maid that eventually inspired *Caroline*, but I didn’t do anything with it at the time. I remember writing this description: ‘An African American woman

works for a Jewish family in Lake Charles, but in another way is the president of the United States.”

Fade out, fade in again in the late 1990s when “the San Francisco Opera asked me to prepare a libretto for Bobby McFerrin to set to music. I took a Kleist short story about the iconoclastic riots in Germany in the 16th century and wrote a script based on it. Bobby didn’t like it.”

But before he gave up on opera, he told McFerrin the story of *Caroline*.

“Bobby said he liked it a lot and wrote one tiny section, but then he gave up on it.” Only now, Kushner had fallen in love with the story again.

“I got the rights back from the opera. I had already talked to George C. Wolfe about directing it and he really liked it.”

All that was needed was a composer. They took it to Jeanine Tesori who turned them down. But a year later, a producer hired Kushner and Tesori to work on a musical version of the 1994 Johnny Depp film, *Don Juan DeMarco*.

“We didn’t like what we wrote for that project and it never went anywhere, but we discovered we did like working together and George suggested she look at *Caroline* again. She wrote one song, everyone loved it and we were on our way.”

Although never a great commercial success, the show has resonated with audiences around the world since its 2003 premiere at the Public Theatre in Manhattan.

What causes the work’s hold on audiences? How would Kushner describe what it’s about?

“That’s a question I would never answer. I never think of a play as being about something. I would prefer that people come and figure out what it means to them.

“To me, it’s a very powerful piece about grief and loss and the difficulties of change, both personal and political. In a way, it’s a coming of age story.

“It’s the piece I’ve written that I’m proudest of.”

RETRIEVED FROM:

https://www.thestar.com/entertainment/2012/01/21/playwright_tony_kushner_talks_about_his_powerful_musical_caroline_or_change.html



The leading resource for theatre artists

Caroline, or Change

Caroline, or Change, Tony Kushner and Jeanine Tesori's groundbreaking through-sung musical, was inspired by real events in Kushner's youth. Like Noah Gellman, the play's young protagonist, Kushner grew up Jewish in Lake Charles, Louisiana with an African-American maid. Kushner is quick to note, however, that *Caroline, or Change* is not an autobiography, but, instead, that "some of it is memory; some of it is misremembered. [It is] a mis-memory play."

Caroline, or Change was conceived in 1998, when the San Francisco Opera commissioned Kushner to compose a libretto about the civil rights movement, to be set to music by composer Bobby McFerrin. A perfect storm of scheduling conflicts helped Kushner to realize he wanted the show to be a musical, not an opera. Kushner first turned to director George C. Wolfe, who signed on to the project, while it was still in its infancy. Naturally, the next task was to find a composer to bring the story to life. Kushner reached out to Jeanine Tesori, who he had never met, but whose work he admired. The two quickly learned that they enjoyed working together, and Wolfe was enthusiastic about the partnership.

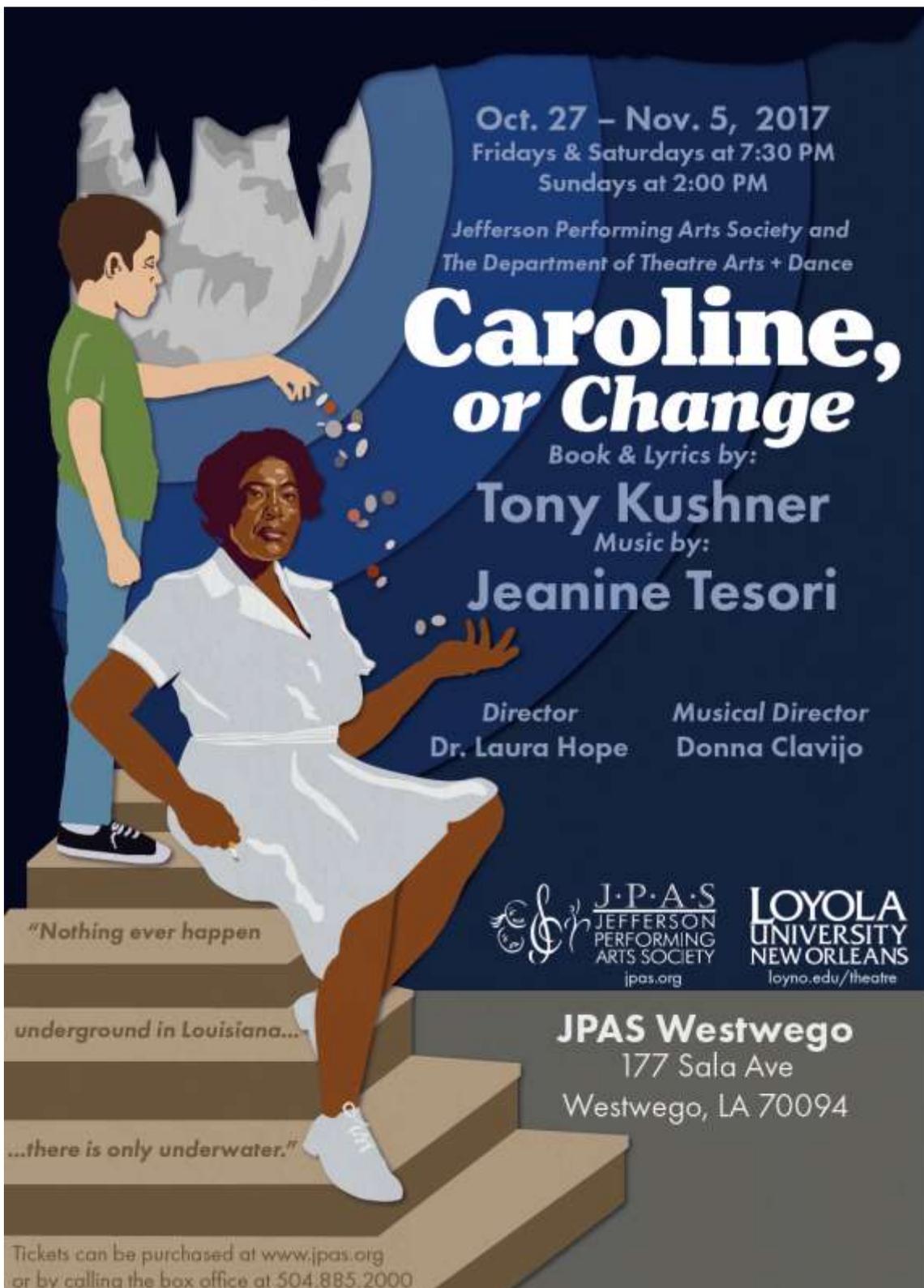
Oskar Eustis, the artistic director of New York City's Public Theater expressed interest as the project developed. *Caroline, or Change* debuted at the Public on November 30, 2003. The cast featured Tonya Pinkins (Caroline), Capathia Jenkins (Washing Machine), Tracy Nicole Chapman, Marva Hicks, and Ramona Keller (Radio), Harrison Chad (Noah), Chuck Cooper (Dryer/Bus), Alice Playter (Grandma), Reathel Bean (Grandpa), Veanne Cox (Rose), David Costabile (Stuart), Chandra Wilson (Dotty), Adriane Lenox (Moon), Anika Noni Rose (Emmie), Larry Keith (Mr. Stopnik), Kevin Ricardo Tate (Jackie), and Marcus Carl (Joe). While the production received mixed reviews, near-universal praise was heaped on Pinkins' performance as Caroline. After two extensions, *Caroline, or Change* closed at the Public on February 1, 2004, shortly following an announcement that the production would transfer to Broadway.

Caroline, or Change began Broadway performances on April 12, 2004 at the Eugene O'Neill Theatre. It featured the same cast as its off-Broadway debut with two exceptions -- Aisha Haas took over the role of the Moon from Adriane Lenox, who became Pinkins' standby, and Leon G. Thomas III took over the role of Caroline's son, Jackie. As in its earliest incarnations, the production was directed by George C. Wolfe. The production received six Tony nominations: Best Musical, Best Book of a Musical (Tony Kushner), Best Performance by a Leading Actress in a Musical (Tonya Pinkins), Best Original Score (Jeanine Tesori), Best Direction of a Musical (George C. Wolfe), and Anika Noni Rose took home the Tony for Best Performance by a Featured Actress in a Musical for her work as Caroline's daughter, Emmie Thibodeaux. *Caroline, or Change* closed its Broadway production on August 29, 2004. A London production of *Caroline, or Change* opened in October 2006, and took home the Olivier Award for Best Musical.

- Article Guide written by [Becca Ballenger](#)

RETRIEVED FROM: <http://stageagent.com/shows/musical/2057/caroline-or-change/context>

Background: Timelines



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Timeline: 1963

Jan 11 In his inaugural speech as governor of Alabama, George Wallace proclaims "segregation now, segregation tomorrow, and segregation forever."

Feb 8 Iraq's ruler, General Kassem, is overthrown in a coup led by members of his military and the Ba'ath party. After a quick trial he is shot. Kassem had suppressed the Communist Party in Iraq, and now the killing of Communists, other leftist intellectuals and trade unionists begins. Saddam Hussein, a junior member and former hit man for the Ba'ath Party, returns to Iraq.

Feb 8 President Kennedy makes travel to Cuba and financial and commercial transactions with Cuba illegal for US citizens.

Feb 27 The leftist former professor, Juan Bosch, takes office as President of the Dominican Republic.

Mar 22 In Britain a leading Conservative Party leader and Minister of War, John Profumo, denies to the House of Commons that back in 1961 he had been involved with Christine Keeler, who is known to have been involved with a Soviet attaché.

Mar 31 The last of the streetcars disappear in Los Angeles.

Apr 1 In Dallas, at his second job since returning from the Soviet Union, Lee Harvey Oswald has been rude with his fellow workers and inefficient at his job – as a photoprint trainee. A supervisor finds him on his lunch break reading the Soviet Union's satirical magazine *Krokodil* – available in the United States as part of a cultural exchange agreement between the US and the Soviet Union. Oswald is fired.

Apr 8 US advisors complain that Diem's forces in the Mekong Delta are hampering the war effort by their reluctance to take casualties.

Apr 10 In Dallas, Oswald fires his rifle into the home of the former general and outspoken anti-Communist, Edwin Walker, barely missing Walker. Oswald returns home with his rifle, undetected.

Apr 20 President Sukarno of Indonesia endorses Beijing's foreign policies in exchange for Beijing's support for Sukarno's opposition to the formation of the new state of Malaysia.

May 1 The UN hands control over what had been Dutch New Guinea to Indonesia.

May 8 In Vietnam, Buddha's birthday is being celebrated. President Diem, a Roman Catholic, has a law against Buddhists displaying their flag. The Buddhists are aware of Papal flags having been flown, and they line streets defiantly flying their flag. Diem sends troops in armored vehicles against them. Nine Buddhists are killed. Diem accuses the Buddhists of sympathizing with the Communists.

May 11 In a television interview, Fidel Castro, recently returned from red carpet treatment in the Soviet Union, says that the United States has "taken some steps in the way of peace" in its relations with Cuba and that these might be the basis of better relations.

May 22 In Greece, a popular member of parliament, Grigoris Lambrakis, is intentionally run down by a truck.

May 27 Lambrakis dies. Unrest follows, with the government castigated as a moral accomplice in the death of Lambrakis.

Jun 5 John Profumo confesses that he misled the House of Commons back in March. He resigns.

Jun 10 In a speech at American University in West Virginia, President Kennedy says, "Some say that it is useless to speak of peace or world law or world disarmament – and that it will be useless until the leaders of the Soviet Union adopt a more enlightened attitude. I hope they do. I believe we can help them do it ... I am not referring to the absolute, infinite concepts of universal peace and goodwill of which some fantasies and fanatics dream ... No government or social system is so evil that its people must be considered as lacking in virtue ... Among the many traits the peoples of our two countries have in common, none is stronger than our mutual abhorrence of war."

Jun 12 The Field Director of the NAACP in Mississippi, Medgar Evers, is shot and killed in front of his home.

Jun 11 At a busy intersection in Saigon, a Buddhist Monk sets himself on fire – a scene televised across the world. President Diem's sister in law, Madam Nhu, acting first lady of Diem's regime, says she would "clap hands at seeing another monk barbecue show."

Jun 11 In Alabama, federal troops force Governor George Wallace to allow black students to enter the University of Alabama.

Jun 16 The Soviet Union sends the first woman, Valentina Tereshkova, into space.

Jun 17 The US Supreme Court rules 8-1 to strike down rules requiring the recitation of the Lord's Prayer or reading of Biblical verses in public schools.

Jun 20 The United States and Soviet Union agree to a communications hot line between the two powers and sign a treaty limiting nuclear testing.

Jun 21 In California, the Board of Regents who govern the state's university system abolishes the speaker ban by a vote of 15 to 2 with one abstention. One of those opposed, Regent Jerd F. Sullivan Jr, expresses his opposition: "... to allow an agent of the Communist Party to peddle his wares to students of an impressionable age is just as wrong, in my estimation as it would be to allow Satan himself to use the pulpit of one of our best cathedrals for the purpose of trying to proselyte new members... Communism ... is a foreign ideology; a subversive conspiracy dedicated to the overthrow of our form of government, by force if necessary. Their sales ability has been well demonstrated by the strides they have made in many parts of the world. Therefore, if we as a country feel that our ideology is superior, why leave our youth open to the narcotic influence of that salesmanship."

July 19 Since May, Lee Harvey Oswald has been working at the Reilly Coffee Company. He is fired from this third job since having returned from the Soviet Union.

Aug 3 Madam Nhu accuses Buddhist leaders of treason, murder and describes them as "so-called holy men who use Communist tactics."

Aug 4 In Vietnam another Buddhist priest burns himself to death.

Aug 9 Buddhist leaders, fearing more suicide demonstrations, prohibit suicide by fire.

Aug 11 US intelligence becomes aware of "deep and smoldering" resentment against Diem in his army.

Aug 12 President Betancourt of Venezuela wants the former dictator Perez Jimenez back in Venezuela to face charges of embezzling 13 million dollars. After careful legal study the Kennedy administration extradites him.

Aug 12 In Vietnam an 18-year-old Buddhist girl maims herself in protest against Diem's religious policies.

Aug 13 A 17-year-old Buddhist student priest burns himself to death.

Aug 15 A Buddhist nun, in her twenties, burns herself to death.

Aug 16 A 71-year-old Buddhist monk burns himself to death in the city of Hue.

Aug. 17 Forty-seven faculty members at the University of Hue resign to protest the Government's discharge of the Roman Catholic rector of the university and what they call government "indifference" toward settling a 14-week-old religious crisis.

Aug 18 At the Xa Loi pagoda in Saigon, about 15,000 Buddhists, most of them young people, sit-in and commit to a hunger strike.

Aug 21 Hundreds of heavily armed policemen and soldiers, firing pistols and using tear-gas bombs and hand grenades, swarm into the Xa Loi pagoda.

Aug 22 The US State Department criticizes Diem's government for violating its assurances that a reconciliation with Buddhists was being sought.

Aug 23 In Vietnam, David Halberstam of the New York Times reports growing anti-American feeling and student unrest.

Aug 25 In response to student unrest, Diem's regime announces the closure of all public and private secondary schools and Saigon's university.

Aug 28 At the Lincoln Memorial, Martin Luther King makes his "I have a dream" speech.

Sep 6 Senator Barry Goldwater urges postponing the Nuclear Test Ban Treaty.

Sep 16 Malaya, Singapore, Sarawak and North Borneo are united into the Federation of Malaysia.

Sep 21 The government of Indonesia announces the takeover of all British Companies.

Sep 23 During an interview by Walter Cronkite, President Kennedy says that South Vietnam's Government cannot win its war against the Communists unless it recovers popular support. He also expresses a domino theory: that "if we withdrew from Vietnam, the Communists would control Vietnam. Pretty soon, Thailand, Cambodia, Laos, Malaya, would go..."

Sep 25 The US Senate, by a vote of 80 to 19, ratifies the treaty outlawing nuclear tests – in the atmosphere, in space and in the waters of the earth. President Kennedy sets out on an eleven-state tour to plead for support for his domestic program.

Sep 26 President Sukarno says that the new federation of Malaysia was created "to corner Indonesia" and that Indonesia will need to "fight and destroy" it.

Sep 26 In the Dominican Republic, some are opposed to the reforms of Juan Bosch. In a pre-dawn military coup, the government of Juan Bosch is overthrown. Coup leaders describe Bosch's government as having been "corrupt and pro Communist."

Sep 27 The United States halts all economic aid to the Dominican Republic and suspends diplomatic relations.

Sep 27 Lee Harvey Oswald has taken a bus to Mexico City where he visits the Cuban consulate, hoping to move to Cuba, which he believes has a socialism superior to that of the Soviet Union.

Sep 27 Madam Nhu announces that a number of Junior officers are plotting against her brother-in-law's government.

Oct 2 President Kennedy sends a message to Ambassador Lodge in Vietnam, declaring that "no initiative should now be taken to give any encouragement to a coup" against Diem but that Lodge should "identify and build contacts with possible leadership as and when it appears."

Oct 5 The rebel generals, led by Duong Van "Big" Minh, have asked for assurance that US aid to South Vietnam will continue after Diem's removal from office and assurance that the US will not interfere with their coup. President Kennedy gives his approval and the CIA passes it on to the rebel generals.

Oct 7 President Kennedy ratifies a limited nuclear test ban treaty with Britain and the Soviet Union. Nuclear testing is outlawed in the atmosphere, underwater and in outer space.

Oct 9 Madam Nhu's father, Tran Van Chuong, who recently resigned as South Vietnamese Ambassador to the United States, has joined those opposed to the Diem regime. He calls for a selective cut in American aid to his country.

Oct 11 The US has 16,300 members of the military in Vietnam, increased from 800 by President Kennedy. Kennedy issues an order for the withdrawal from Vietnam of 1,000 military personnel by the end of 1963. According to Kennedy's Secretary of Defense, Robert McNamara, to be stated in the early 21st century, Kennedy is considering pulling US troops out of Vietnam after the 1964 election.

Oct 14 Madam Nhu accuses Washington of going soft on Communism and of basing its policies toward Vietnam on domestic political concerns.

Oct 15 Oswald is back from Mexico after having been denied a visa by Cuba. He has acquired a job at the Texas School Book Depository at \$1.25 per hour filling customer orders for books.

Oct 16 In South Korea the leader of the ruling junta, Major General Park Chung-hee, is elected President.

Oct 18 In Britain the government of Harold Macmillan has lost credibility because of the Profumo affair, and Macmillan is suffering ill-health. He resigns.

Oct 24 This is U.N. Day, and the U.N. Ambassador, Adlai Stevenson, is in Dallas Texas, where he is jeered, pushed, hit by a sign and spat upon.

Oct 25 Ambassador Lodge reports a coup is "imminent." The White House tells Lodge to postpone the coup. Lodge says that the coup can be stopped only by betraying the conspirators to Diem.

Nov 1 The Diem regime is overthrown. Diem and his younger brother, Madam Nhu's husband, are said to have committed suicide. In fact they were assassinated. People in Saigon bedeck army tanks with flowers and parade joyously through the streets.

Nov 2 Madam Nhu accuses the United States of having stabbed the Diem government in the back.

Nov 4 In elections in Greece, former Premier George Papandreou and his Center Union party win over former Premier Constantine Caramanlis and his rightist National Radical Union.

Nov 6 In Greece, King Paul gives Papandreou a mandate to form a new government.

Nov 12 The Kennedy administration has hopes for better relations with Cuba and is arranging a meeting with Castro's regime, a meeting Kennedy does not want leaked to the press.

Nov 14 In Greece hundreds of political prisoners are freed.

Nov 16 In the United States the touch-tone telephone is introduced.

Nov 20 In the United States a handbill is being prepared for distribution during President Kennedy's visit to Dallas. It blames Kennedy for betraying the Constitution, for "turning the sovereignty of the US over to the communist controlled United Nations," for endangering the security of the US with "deals" with the Soviet Union, for being "lax in enforcing Communist Registration

laws", giving "support and encouragement to the Communist inspired racial riots, and having "consistently appointed Anti-Christians to Federal office."

Nov 22 In Dallas, President Kennedy rides in an open limousine on a route of public knowledge. It passes in front of the building where Oswald works. Oswald takes his rifle to work with him and shoots the President. Vice President Johnson becomes President.

Nov 24 Jack Ruby, owner of a girly bar and friend of Dallas policemen, kills Oswald.

Nov 24 After walking in the procession from the White House behind the Kennedy cortege, President Johnson meets with Secretary of State Rusk, Secretary of Defense McNamara, CIA Director McCone and Ambassador Lodge. He expresses doubts that getting rid of Diem was the right course. He declares that he will not "lose Vietnam." He tells Lodge to tell Duong Van Minh and the other generals who made up the ruling Military Revolutionary Council that bickering among them must stop.

Nov 29 President Johnson appoints Chief Justice Earl Warren as head of a commission to investigate the Kennedy assassination.

Nov 30 In Cyprus, quarrels have erupted between Greeks and the Turkish minority. President Makarios hopes for better cooperation between the two communities and proposes thirteen amendments to the Constitution for consideration by leaders of the Turkish Cypriot community.

Dec 1 In the US, Malcolm X, a spokesperson for Elijah Muhammad of the Nation of Islam, describes the assassination of Kennedy as "the chickens coming home to roost." This irritates Elijah Muhammad, who suspends Malcolm's right to speak for the movement for 90 days.

Dec 20 In a seventeen-day accord, East Germany allows West Berliners one-day to visit relatives in East Berlin.

Dec 21 In Cyprus, proposed constitutional amendments would eliminate most of the special rights of Turkish Cypriots in exchange for greater integration between the two communities, with some guarantees for Turkish rights. Among Turkish Cypriots, rioting erupts.

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Timeline: Slavery, Reconstruction, Jim Crow, Civil Rights and modern times

Posted on June 13, 1993 at 10:43 AM

ORLEANS

1954 - Black students boycott McDonogh Day ceremonies.

1955 - Leander Perez forms Citizens Council to maintain segregation.

1957 - Urban League booted out of Community Chest.

1958 - New Orleans transit system integrated.

1959 - Dryades Street boycott.

1960 - Coordinated sit-ins at downtown lunch counters. First black children attend white schools.

1961 - Black social organizations boycott Mardi Gras.

1962 - Catholic schools in New Orleans integrated. Tulane University integrated.

1963 - Freedom March from Shakespeare Park to City Hall.

RETRIEVED FROM:

http://www.nola.com/politics/index.ssf/1993/06/timeline_slavery_reconstructio.html



Civil rights movement: Leaders on both sides smoothed way to integration

Posted on June 16, 1993 at 1:14 PM

Civil Rights: When the civil rights era began in New Orleans, activists were infused with a sense of righteousness, a sense of urgency and a sense of history. Their goal was to move a 250-year-old city, mired in the heritage of slavery, out of official segregation and into a new age. The journey was long, tough and occasionally dangerous, and the gains were limited by the resistance and defiance of many white people.

It was cool and clear on Monday, Sept. 30, 1963, and dusk was falling gently as the 10,000 people who had gathered at Shakespeare Park in Central City set out on their march to City Hall.

Story by
Elizabeth Mullener
Staff writer

They marched slowly and calmly, without incident, accompanied by 300 New Orleans police officers. Filling eight blocks, they carried placards and sang "We Shall Overcome" and "This Little Light of Mine." With an American flag out front, their leaders - including Ernest Morial, A.L. Davis, Lolis Elie, Avery Alexander, Oretha Castle Haley and A.J. Chapital - held up a banner that stretched clear across the street: "We march in dignity for human dignity," it said.

The mood of the mostly black crowd was solemn, infused with hope and a sense of righteousness. Their mission was to present a list of demands to the mayor and City Council. Their message was simple: The spirit of Jim Crow was dead in New Orleans and the era of civil rights was about to commence.

"This is a big beginning," Davis told the crowd when it reached City Hall. "We are marching on until victory is ours complete in New Orleans."

But in fact, the 1963 civil rights march was more than a beginning; it was the culmination of a movement that had its first stirrings in the early 1950s and continued until the mid-1960s. What happened in between was nothing less than the transition - in a 250-year-old city mired in the heritage of slavery - from official segregation to official desegregation.

"There was a kind of religious fervor about this movement," said Raphael Cassimere, a student activist at the time and now a historian at the University of New Orleans. "You can't really appreciate it today. We didn't just sing those songs; we really did believe them.

"There was a moral suasion to it. We had a tremendous feeling of optimism: We were right! God was on our side!"

Speaking of Race

Jack Nelson, 71, white, New Orleans, civil rights lawyer:

The only laws in Louisiana that required segregation dealt with transportation, hospitals, prisons, schools and hotels. There was no law segregating a park, a swimming pool, a ballpark, a theater, a restaurant or any other place of public accommodation. But in Louisiana, custom has the force of positive law. And custom was so strong that the police were called to enforce it. If a black man wanted to sit in the white section of a theater and he created a little ruckus, the manager would call the police and charge him with disturbing the peace. We used to call it a 107 - pending investigation - and they could hold him for three days without letting him out. They'd either do that or they'd take the guy somewhere and beat him up. The difference between New Orleans and the rest of the South is that we lived next door to each other, we played in the same neighborhoods. But they couldn't go up the ladder. I remember one day I was at the park with my two little daughters and they were pulling me to go on the carousel and I was resisting. And finally we were approaching the carousel and I saw a black man standing there with his two daughters and we passed him and we got on the carousel. And as we went around, I watched this fellow as he was standing there, holding his daughters' hands. And I kept wondering what he was telling them. They were just standing up there like little statues. They wanted to go on that carousel as much as my daughters did and yet they were just standing there. I kept wondering what would I tell my daughters? No, you can't go? Well, why can't we go? That was an important moment in my life: It made me say there's something wrong. This isn't right.

The transition in New Orleans was almost entirely non-violent. It relied on negotiation rather than confrontation, and was testament to a savvy, sensitive leadership that appealed to biracial cooperation and avoided the kind of explosive bitterness that was tearing apart so many American cities during those long, hot summers.

"The civil rights movement was different in New Orleans than elsewhere in the South," according to white historian Kim Rogers, author of two books on New Orleans in the civil rights era.

"For one thing, the police chief, Joe Giarrusso, was simply not the kind of brute that somebody like Bull Connor in Birmingham was. And you didn't have a rabidly segregationist City Council. So in terms of race-baiting and the violence that the elite tolerated in places like Birmingham, it just didn't happen in New Orleans. There was not the same level of official sanction for racial violence."

But that is not to say the transition was easy. Change is hard, and in New Orleans, as elsewhere, it was hardest on the people in the middle, both black and white.

It wasn't much of a sacrifice, after all, for the city's white aristocrats to mandate the integration of dime-store lunch counters, since they were dining at Galatoire's, not McCrory's. But for working-class white people, integration was a threat, and their reaction was passionate, particularly when public school integration finally materialized.

Many segregationists claimed the civil rights movement was Communist-inspired and subversive to American civilization. They flocked to white Citizens' Councils to protect their way of life and burned crosses on the lawns of people who wanted to change it.

"There ain't enough gold in Fort Knox," said Leander Perez, arch-segregationist and longtime political boss of Plaquemines Parish, "to pay off the citizens south of the Mason-Dixon line, to force their little girls and themselves to accept integration."

If there was resistance in the white community, there was anguish and anxiety in the black community. Violence was rare, but the threat of violence was ever-present. There was news of reprisals in other cities in the South, and tales of lynchings in places too close for comfort. There was apprehension, antagonism and a pervasive sense of danger.

"There was considerable hostility," said Cassimere, who is black. "Not nearly as much violence as in other places, but lots of hostility. It was open hostility from some."

There was also dissension within the black community. Black constituencies around town ranged from conservative accommodationists to inflammatory militants, and unifying them wasn't easy.

"The biggest task of the movement was to energize the black community, to get people to believe that if they stuck together, they could change things," said Lolis Elie, a black Civil District Court judge who was one of the era's prime movers. "The really insidious thing about segregation is that it had convinced blacks they were powerless."

Eventually, though, a common purpose was hammered out, and the rest was inevitable. Black New Orleans had only to present its united front to the white powers-

that-be. After that - given their numbers, their will and the tide of the times - they could not be denied.

"We owe a great debt to the members of the black community who were willing to negotiate peacefully instead of throwing their weight around," said Harry McCall, a prominent white lawyer who helped work out the transition. "After all, the trend was with them. History was on their side."

Children protest a humiliating custom

The movement had an unspectacular beginning.

The McDonogh Day ceremonies, for as far back as anyone could remember, were always the same: Every year, busloads of schoolchildren were delivered to Lafayette Square during the second week in May, where they took turns laying wreaths at the statue of John McDonogh, the patron saint of New Orleans public schools. Every year, the students would then go across the street to Gallier Hall to be greeted on the steps by the mayor, who gave each of the principals a key to the city. And every year, the white children would go first and the black children would go last.

Until 1954.

That was the year that A.J. Chapital, a black postal worker and NAACP activist, appealed to black parents to keep their children home. It was demeaning, he said, that the black children should have to stand in the hot sun and wait for the white children, and it encouraged in both the notion of white superiority. He used the black radio stations to put the word out, and enlisted the cooperation of the black teachers' union.

When the day came, only a handful of black children turned out, and only two of the 32 black principals appeared at Gallier Hall.

It was a small victory, to be sure, but it was the first, and it augured tremendous promise.

"Oh, it was powerful," said Louisiana Supreme Court Justice Revius Ortique, who was one of Chapital's cohorts. "It was the first time that black folks in this state had ever participated in a boycott based on race.

"It gave a shot in the arm to people who were seeing civil rights movements in other places - Atlanta, Tallahassee, Little Rock - and thinking we ought to get started here."

When integration was a fighting word

If the first contest augured promise, though, the setbacks were quick in coming. The quest for civil rights was not simply a glorious march to the future, but rather a halting affair, with two steps forward and one step back.

One of the earliest reversals was in 1957, when the white-run Community Chest, precursor to the United Way, kicked out the Urban League. The Urban League had aroused the ire of the Citizens' Council, which accused it of advocating integration.

Perez put pressure on the Community Chest, threatening to use his influence to cut off contributions. The Community Chest buckled and tried to get the Urban League to withdraw. But the Urban League stood staunch, and in the end, got booted out.

"I think some members of the Community Chest board had a bad conscience about it," said Helen Mervis, then president of the Urban League. "But not enough to resist the pressure."

Racial progress on the move

A string of civil rights triumphs followed. In 1958, City Park facilities were integrated, as were state colleges and universities. And then, significantly, the New Orleans transit system was integrated.

For decades, screens that read "For Colored Patrons Only" had separated the front of the bus from the back of the bus. And for decades, the polite language of segregation had done its job: As the bus filled up, white people moved the sign back so they were assured a seat.

"It was humiliating for people of my generation," Ortique said. "Many young people like me, we would rather stand up than sit behind that screen. It was one of the ways we demonstrated our revulsion at the humiliation."

Ultimately, though, the black leaders of New Orleans decided on another way to demonstrate their revulsion. Emboldened by the success of the Montgomery bus boycott, A.L. Davis and NAACP lawyer A.P. Tureaud filed suit against NOPSI and the city. In 1958, Skelly Wright, federal district judge, decided the case.

The decision was announced on a Friday at midnight and civil rights workers all over town were waiting to remove the screens. The next morning, the New Orleans transit system was officially integrated.

Official integration didn't always do the trick, though. For years after, Cassimere said, riding the bus could still be an exercise in humiliation.

"You'd see little old white ladies with their rosary beads, and you'd sit next to them," he said. "They didn't miss a bead, but as soon as you'd sit down, they'd jump up and change seats or even stand."

The next year, 1959, the movement targeted Dryades Street for integration.

One of the major shopping areas in New Orleans, Dryades Street had long been a sore spot for civil rights activists because it catered to black customers but had only a few black employees, and fewer still in jobs above the menial level.

The Consumers' League, led by Alexander and Raymond Floyd, decided on a boycott.

"About 90 percent of the business on Dryades Street was coming from black people," said Elie, who was fresh out of Loyola Law School. "We attacked them before any other shopping district because we constituted such a large part of their business, so we knew we could hurt them."

He was right; the boycott worked. When the protesters demanded the stores hire black clerks, the white merchants complied without much resistance. Soon there were 30 new black employees in the area.

Not only was Dryades Street thereafter desegregated, but out of the Consumers' League grew a local chapter of the Congress on Racial Equality, known as CORE, whose members were generally younger and more militant than those in the more established civil rights groups.

About the same time, the NAACP Youth Council was formed, a group mostly made up of high school students. In later years, the Youth Council became renowned for its tenacity and impatience with its elders.

As the black students of New Orleans enjoyed a newfound sense of power, the black establishment was doing likewise. In 1961, civil rights activists staged a Mardi Gras blackout, under the auspices of the United Clubs - an umbrella organization for all the black social and pleasure clubs in town. The plan was to forgo Carnival balls and parades for a year in a show of solidarity with the movement, and to use the money saved to build a hall where black organizations could hold social functions.

Taxi drivers, liquor-store owners, beauticians and caterers sorely missed the business, but the blackout was carried out. The building project was set aside, though, and the money went instead to the NAACP legal defense fund.

"We felt we needed justice more than we needed a hall," said podiatrist Leonard Burns, president of the United Clubs.

Demanding justice at the lunch counters

With Dryades Street in line, the next item on the civil rights agenda was Canal Street.

At issue were public accommodations - segregated lunch counters, white-only bathrooms and water fountains - as well as the shortage of black employees in jobs above the level of maintenance or housekeeping.

Dime-store lunch counters were targeted for integration all across the country, the sting being that black patrons were welcome to spend their money in dime stores, and frequently did, but were allowed to eat only in designated areas. In New Orleans, as elsewhere, the method of protest was the sit-in, a notch up the aggression scale from pickets and protests.

The dime-store sit-ins were high-profile events. There was a threatening edge to them, perhaps because of the violence sit-ins had sparked in other cities. At times, the scene got nasty. On one occasion at Walgreens, Cassimere said, a waitress served the black patrons at the counter, but then smashed all the dishes they had eaten from.

As tensions rose in 1961, the sit-ins prompted the formation of the Citizens Committee of New Orleans, a biracial group put together by the Chamber of Commerce that operated in semi-secrecy and included some of the most powerful leaders in the city. Representing the black community were Elie, Davis, Ortique, Morial, Chapital, Norman Francis and Haley. Representing the white community were Darwin Fenner, E.M. Rowley, A.J. Waechter, Harry Kelleher and McCall.

Over the next few years, the hard work of ending official segregation in New Orleans was accomplished in large part through the Citizens Committee.

"There were two issues: fairness and inevitability," McCall said. "Our effort was to effect peaceably what would otherwise have come with marches and demonstrations.

"The credit, most of it, goes to the representatives of the black community. What we were doing is, we were accommodating ourselves to the inevitable. What they were doing was making it possible for us to accede to this without having our noses rubbed in the dirt."

Ortique felt a spirit of no-nonsense cooperation in the committee. "I felt very comfortable with McCall, Kelleher, Fenner," he said. "There was no doubt in my mind that they were sincere, and that they would use whatever powers of influence they had to bring about the complete integration of the hotels, motels, lunch counters and restaurants of this city.

"Their motivation was economic. I think their hearts were in the right place, but I think they wouldn't have stuck their necks out but for the economic factor. They were the power brokers in this town."

But the gentlemanly bargains struck in back rooms were not always translated into reality. By 1963, it was clear that some of the promises made about Canal Street were not being kept - particularly promises to hire black employees in non-menial positions. That's when the NAACP Youth Council set up pickets on Canal Street, initially in front of 35 stores. It wasn't until 1965 that the pickets finally came down.

Raphael Cassimere, head of the Youth Council, spent nearly every day of those two years on Canal Street. Rain or shine, he said, students would show up with their homemade signs and walk the beat from morning until evening, save for a lunch break for 15-cent hamburgers. There were frequent disappointments when black patrons would walk past the pickets and into the stores. And there were sometimes gibes from white people and occasionally violence.

One 14-year-old picketer was attacked by an older white man who knocked the sign out of his hand and then punched him. Cassimere was confronted by a white man who routinely taunted him and ultimately hit him in the face. Cassimere responded by breaking his sign over the man's head.

"Our position was we were non-violent, but we had the right to defend ourselves," he said.

If there was danger for those on the picket line, though, there was also a thrilling idealism and a spirit of fellowship that marked their lives forever.

"The camaraderie was wonderful," Cassimere said. "These people became your family. When we went anywhere, we went in groups. I think there were about seven couples that married out of the Youth Group.

"I see people now who were in the civil rights movement, trying to go back and relive the glories of the marches and the demonstrations in some quixotic way. You look back nostalgically and think of it as the good old days.

"We knew we were involved in something very exciting, something history-making. Things were happening all over the world - in the Congo, Japan, Mexico. This was a revolution and we were all part of it. I found it very exciting."

In the end, the civil rights picketers prevailed. One by one, the merchants agreed to their terms. Then the signs came down and the restaurants opened up. Eventually, the stores hired black employees. And ultimately, Canal Street was integrated.

Barriers come down across New Orleans

Ultimately, too, much of the rest of the city passed through the transition.

The public schools, Audubon Park and Tulane University were desegregated. Even the city's swimming pools - some of them closed to avoid desegregation - were opened to black children. The city hired black bus drivers, firefighters and garbage collectors. Tureaud became the first black assistant city attorney. Morial became the first black state legislator since Reconstruction. Albert Dent became the first black member of the city planning commission.

In hindsight, the changes seem inevitable. And to some, they seem disappointing. Idealistic notions about the impact of formal desegregation have fallen victim three decades later to the rude reality of informal segregation. Official integration has never fully translated into social integration in New Orleans.

But for the 10,000 people who marched on City Hall on Sept. 30, 1963, the present was intolerable, the future was bright and their power was undeniable.

"The significance of this march was that we made it very clear we had a broad constituency," Elie said.

"A whole lot of people had said the vast majority of African-Americans were quite content, and there were just a few radicals stirring them up. After the march, it was clear that wasn't going to wash. It showed we were people to be reckoned with."

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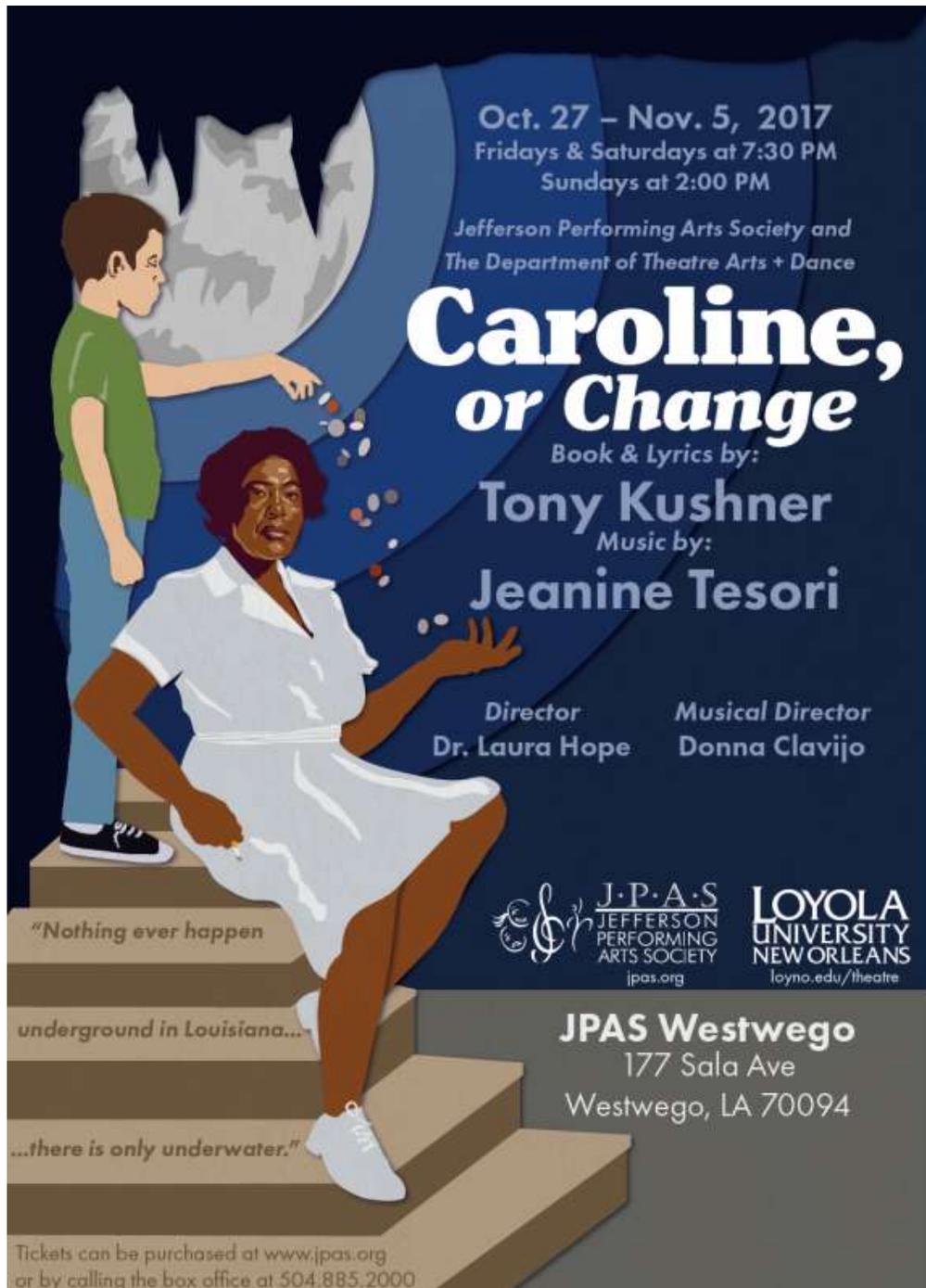
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Background: Changing Times and National Successes



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Racial Relations





Race inset from 1943 photo

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History

The Changing Role of Race at NASA Langley

Introduction

In order to understand the changing role of race and diversity at NASA Langley, one must begin with a speech and its moment in history. On November 4, 1943, a rally was being held to stress the importance of Langley's Aeronautical research during World

War II. Fifteen hundred of the facility's laboratory employees attended to hear the impact of their contributions to America's fight overseas. Colonel Frank Knox, the Secretary of the Navy, provided the speech. Impassioned by the efforts of the workers at Langley, Knox stated, "You should feel pride in the part you are playing in this war." He assured "there is no question that each and every one of you is making at least as great a contribution towards winning the war" as the soldiers themselves. The country had been involved in arguably its greatest contest since its inception. Without the continued efforts of the individuals present, Knox implied that America's Aircraft would have been surpassed by the competition. World War II had become a battle "to preserve the liberties and freedoms for which the pioneers gave their lives." In essence, the war had become a "battle to preserve our way of life."^[1] On this day, they were all patriots in the defense of the American dream.

While gathered at the rally, the civil servants of Hampton's aeronautical research facility were organized and photographed etching the moment into history. Standing side by side, both men and women of various backgrounds and positions were captured. Dressed in the customary work fashions of the time, the various poses and expressions seemed to demonstrate the personality of each individual. Yet, within this image, a glimpse of the changes within the American workforce appeared present. With the country at war, steady progress was underway. For the African Americans workers present, progress would be obtained over time. While seemingly small in number, the group of African Americans dispersed throughout the image symbolized the growing changes within the organization. Though steady, the changing role of African Americans at NASA Langley was representative of America's movement towards diversity. The image of those in attendance captured both Langley's past and its movement toward a brighter future. The war not only became a battle to maintain American freedoms but it also became apart of a larger effort in the expansion of those freedoms to all American citizens as envisioned by the founding fathers.

Historically, the aeronautical research conducted at NASA Langley has contributed to the advancement of the sciences and the development of America's thriving space program. However, while the facility's rich history of research has been acknowledged with great esteem, the opportunities given during times of great social change within American culture cannot be disregarded. Diversity, progress, and opportunity are values that are interwoven within the fabric of Langley research. From President Franklin Roosevelt to Lyndon B. Johnson, over a span of 30 years, these values were developed and included into Langley's work environment. Thus, of its many contributions, the

changing role of race and gender at NASA Langley research has mirrored advancements within American culture and society.

Pre-World War II 1920-1939



Kitchen servers in 1st Cafeteria 587



Cafeteria on 2nd Floor 587

In the years preceding America's involvement in World War II, the United States civil service contained elements of uniformity. Before 1941, white males comprised a majority of the government's workforce. Certain jobs were considered off limits to women because they were considered physically unfit. ^[2] African American employment consisted of lower level positions of service and labor. ^[3] Limitations to minority employment could be attributed to discriminatory employment practices and educational limitations. ^[4]

At Langley, earlier positions for African American males resembled the civil service employment trends of the period. Since the 1920's, records and photographs seemed to indicate a relatively small group of African American males working within the facility. In general, positions dealt with general assistance and services to others. Such positions were subject to change. Due to the facility's smaller size during the 20's and 30's, it seems plausible to assume that many of the earlier employees' of lower leveled positions were placed in areas of need. James Kirkpatrick and Grant "Preacher" Hickson were notable African American employees that experienced such changes. James Kirkpatrick arrived at Langley on October 16, 1920. Before his service at Langley, he served for the Navy as a fireman and oiler during World War I. When he

arrived at Langley, Kirkpatrick was employed at the east machine shop as a fireman. However, after a year of service, he was made a “general helper.” Finally, by 1927, he was changed to a Machinist helper and remained there for the next 23 years.”^[5] For Grant “Preacher” Hickson a similar path of movement appeared. Hickson arrived at Langley in 1926. In desperate need of job, Hickson found one at Langley “pushing a wheelbarrow and landscaping” at 3 dollars a day. During his 23-year career, he moved from landscaping to an “air plane mechanic’s helper.”^[6] In both instances, movement within the facility to fill areas of need was expected contributing to each individual’s ability to maintain employment.

The War Years 1941-1946

As the country prepared itself for War, major changes to the uniform nature of the civil service began to take place. By 1941, with the rapid expansion the country’s defense industries and 10 million civilians committed to the armed forces, the prewar employment policies had become inadequate. Changes needed to be made to sustain the viability of the country’s civil service. In addition to the increased demand for workers, political pressures began to mount within the country. Racial discrimination from America’s war industries limited employment opportunities for the country’s minority populations. Led by civil rights leader A. Phillip Randolph, in January 1941, a march on Washington was proposed to protest discriminatory policies within the country’s war industries and Armed forces. Fearing the negative outcome of internal disunity within America’s populace during a time of war, Franklin Delano Roosevelt issued Executive Order 8802 on equal employment to subdue potential protests. Executive Order 8802 established a Committee on Fair Employment Practice “to provide for the full and equitable participation of all workers in defense industries, without discrimination.”^[7] This particular executive order set an instrumental precedent toward continued diversification and progress within government employment symbolizing a need for change. Langley, like many other government facilities, would attempt to adjust to meet the President’s expectations.

Within the year of the president’s order, a noticeable impact was seen within the area and at Langley. In the Norfolk Journal and Guide, a newspaper dedicated to serving Virginia’s African American community, headlines denoted that “labor history was made” on September 20, 1941. Hampton’s Isaac Johnson, a “local contractor and labor leader,” was awarded a contract “to make alterations and additions to the propeller research tunnel office Langley Field laboratories.”^[8] With the lowest bid of \$5,135, Johnson became the “third Negro Contractor on the peninsula to be awarded” a

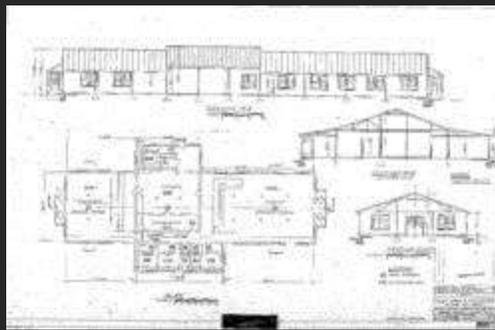
contract on defense projects. The article assured “other race contractors will share in the undertaking.”

Such an event undoubtedly contributed to the changing atmosphere of Langley. In addition to the increased amount opportunities being offered to local minority contractors, funding and expansion would also play a major role in Langley’s shifting atmosphere. From 1941-1947, fiscal reports denoted a dramatic increase in funding. ^[9] Such funds were used for various research projects, buildings, and employment opportunities.

A number of job openings at Langley began to appear during this period. Announced by Executive Secretary of the board of civil service examiners [T. Melvin Butler](#), positions were posted in the Norfolk Journal and Guide targeting the African American community. In the newspaper, positions were labor and service intensive and included: labor group leader, painters, truck drivers, and helpers of all types. ^[10] A section of female workers known as the “[computers](#)” began to expand during this time. Beginning in 1935, these computers were active in assisting engineers with calculations and work projects. Educational requirements seemed to range between high school and college. A number of African American women became apart of this group adding a source of employment for minorities. Yet, the importance of African American computers should not be based on a purely numerical basis. African American computers marked the beginning of change in employment from an ideological standpoint. Whereas African American men were recruited to fill positions of labor and service, African American women were recruited largely based on educational qualifications and abilities. A number of the African American computers were college educated with degrees from prominent historically black institutions like Hampton Institute. Early computers such as Eunice Smith, Katherine Peddrew, Katherine Johnson, Mary Jackson, and later Christine Darden would pave the way for future employees by surpassing barriers that had deterred many. The educational competency and qualifications demonstrated by the earlier African American computers served as a potential area of growth for minority employment. At a research facility specializing in aeronautics, both skilled and unskilled labor positions offered a limited avenue for sustained growth. Langley would continue to move toward professional workers. Such a movement made education qualifications essential for future job openings and promotions. ^[11]

While the president’s executive order attempted to provide equal opportunity to all minorities seeking employment, Virginia’s Jim Crow laws were still in effect. During the increased funding of the WWII era, the portion of the facility known as the West Area would be built, providing employment opportunities for a large number of African

Americans. Most notably, the African American female computers appeared to be focused within the west machine shop. The idea that separated facilities were inherently equal was fundamental within the Jim Crow philosophy. African American employees were expected to use segregated accommodations. At Langley, segregated accommodations included restrooms, workrooms, and cafeterias. For the computers, integration was used only when the workload became too heavy. ^[12] However, though segregation within the workplace mirrored the social norms of the time, changes within American society were on the horizon.



West Area Cafeteria (1227)

Cold War Era 1947-1959



1949 Presentation of NACA Service Emblems

Victory in WWII brought about a movement to return the country's employment back to

the pre-war period. Congress vehemently opposed the idea of equal employment and FDR's committee of fair employment leading to its end in 1946. With the soldiers returning, women and minorities were expected to return to their previous positions within the country's social order. However, President Truman and President Eisenhower attempted to advance the civil rights gains made by Roosevelt's administration. Though not as dramatic as the WWII period, from 1946-1961 progress continued to be made. After several violent acts committed against many African American veterans in the south, President Truman created a committee on Civil Rights. The committee investigated the impact southern discrimination had on African American communities across the country. Its discoveries were published in a study titled *To Secure these Rights*. Disturbed by the report's findings, Truman made a number of efforts to advance equality against the will of congress. Such efforts included banning discrimination within the armed forces, establishing a Fair employment board, and a creating a committee on government contracts. Eisenhower maintained and improved upon the successes of Truman by adding a presidential Committee on Government Employment Policy.^[13] Continued support from President Truman and Eisenhower helped to maintain the movement toward equality. Interestingly, the most important changes during this period came from the government's judicial branch. Civil rights leaders like Martin Luther King and groups like the NAACP were influential in the ignition of the civil rights movement during this period. In the historic case of *Brown v. Board* (1954), the Jim Crow doctrine of separate but equal was ruled unconstitutional setting a precedent for integration. Schools were expected desegregate with deliberate speed. In Virginia, Senator Harry F. Byrd's Southern Manifesto became the backbone to the massive resistance movement with Virginia gaining notoriety in its efforts to remain segregated. At Langley, during the fifties, the Cold War brought an underlying competitive nature to the facility. With Russian claims of air supremacy, Executive Secretary John F. Victory disagreed with such claims and assured the public that "we still have supremacy in the air because of superior performance and military effectiveness." Such claims reinforced the need for continued aeronautical research^[14] Langley Research would remain at the forefront in support of Victory's public assurances. Langley had expanded into a "100 million dollar research facility."^[15] Near the end of the decade on July 29 1958, Eisenhower signed the National Aeronautics and Space Act establishing NASA. The battle for supremacy would continue in space.

In terms of employment opportunities, minority job assignments appeared to remain constant. African American men comprised a large number of labor and service positions and African American women were recruited to assist engineers as

computers. In 1953, the influential Katherine Johnson would be employed at the facility. In addition, [Thomas A. Byrdson](#) became one of the earliest African American engineers during the 50's as well contributing many papers to the facility. In Langley's Air Scoop, many of the African Americans men hired during the center's earlier years were recognized for their years of faithful service. An example of this can be seen with James Luster whom received his 30-year service award in labor having "never taken a day of sick leave." (Air Scoop, 1957) Even in the Jim Crow south, earlier efforts to expand the appeal into the minority community seemed to exist. Though seemingly minor, high school field trips from historically black Huntington High school and teaching conventions held within the African American community seemed to denote the beginning of a growing trend. ^[16] ^[17] While the fifties brought about an attempted return to the previous lifestyles that preceded WWII and a heated competition with the Soviet Union, minority gains though subtle were quite significant. However, the gains made during the next decade would be outright momentous.

Civil Rights Era 1961-1969



On June 11, 1963, after the refusal of two African American students into the University of Alabama, President John F. Kennedy issued a rare televised address discussing the perils continued discrimination posed to the foundation of the country. After only two years in office, the President was faced with a civil rights movement that had reached new levels of intensity. Martin Luther King's nonviolent approach to civil rights activism

was met with extreme forms of brutality in the south. Those who marched in the name of freedom and equality risked their livelihood. The president was forced to use federal troops to protect students as they tried to integrate. With the political stakes reaching an all time high, the president needed to broadcast his concerns. In a solemn tone, the President Kennedy stated, “We are confronted primarily with a moral issue. It is as old as the scriptures and is as clear as the American Constitution.” He promised, “A great change is at hand, and our task, our obligation, is to make that revolution, that change a peaceful one.” Discrimination and disenfranchisement in all facets of society had become “a matter which concerns this country and what it stands for.”

President Kennedy’s speech became apart of a larger plan to promote the passage of civil rights legislation. The time to address centuries old challenges to American freedom for all citizens had come. Sadly, President Kennedy would not be able to see the culmination of his efforts as president in the fight for civil rights and equal opportunity. In his attempt to regain southern support, he was assassinated on November 22, 1963. With the country mournful over the loss of its leader, President Lyndon B. Johnson would rally congressional support passing the Civil Rights Act of 1964. This particular legislation would effectively reach a milestone that many had died in the struggle to obtain. Within the legislation, discrimination and segregation based on race, gender, and religious belief were to be outlawed across the country. Affirmative actions were needed to reinforce the vision of such an ambitious act.

The major political events outside of Langley reached the facility quite swiftly. By 1965, in the Langley Researcher, an acknowledgement of the importance an Affirmative Action Plan was issued. Personnel Officer Charles F. Bennet stated, “Our responsibility, both as Federal employees and as individual citizens is to insure that equality of opportunity is not just a promise but a fact.” Bennet concluded, “In developing this plan, we have set our sights on new areas of recruitment and training, as well as improvements in community relations.” While Bennet’s words expressed a vision for the future, the years that followed demonstrated the merit within his words.^[18]

A noticeable difference in involvement within the surrounding community and the diversification of recruitment efforts seemed undeniable. Subtleties that had defined earlier decades were replaced with explicit actions of outreach. In terms of recruitment, historically black colleges and universities (HBCU’s) appeared to become a focus for targeting minority candidates. Langley research conducted rap sessions with regional HBCU’s along the east coast exchanging information and discussing ways to improve opportunities for minority candidates. In Virginia, schools that became the focus for such recruitment efforts included Norfolk State, Hampton University, Virginia State, and

Virginia Union. ^[19] During this time, Christine Darden was recruited from Virginia State's math department. Yet, recruitment efforts were not the only advances in opportunity. Research grants, scholarships, and apprenticeship programs provided opportunities for minority candidates within Virginia and across the country. Summer youth programs targeted both high school and college students within the area giving students the opportunity to experience Langley's work conditions for a month during the summer. At Langley, the opportunities provided during this phase demonstrated the need for diversity as a symbol for progress. ^{[20] [21] [22] [23] [24]} (See [Researcher News](#), June 28, page 7)

Conclusion



On July 20, 1969, NASA's [Apollo 11](#) made history as astronaut [Neil Armstrong](#) became the first man to walk the surface of the moon. This historic event has defined the importance of NASA and American ingenuity. The research conducted by the civil servants at NASA Langley proved instrumental in the development of such an achievement in history. Progress was seen overtime through the sacrifices of everyday American citizens. Yet, before the Apollo program, America had faced challenges in regards to the role of race and gender within society. Practices of both segregation and discrimination had limited the opportunity for everyone to obtain prosperity within the workplace. At Langley, such limitations have their place in history. However, over the course time, the limitations inherent in American culture began to weaken calling for change on a massive scale. At this crucial point in history, under great social strife, NASA Langley Research Center became an instrument of opportunity leading the way in the country's strive for diversification. While a small step within a larger context of a movement generations in the making, the changing role of race at NASA Langley demonstrated a giant leap for American society.

Contributor: Antony Clemons, Old Dominion University, 2011

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MARGOT LEE SHETTERLY: RESEARCH. WRITE. REPEAT.

You've heard the names John Glenn, Alan Shepard and Neil Armstrong. What about Katherine Johnson, Mary Jackson, Dorothy Vaughan, Kathryn Peddrew, Sue Wilder, Eunice Smith or Barbara Holley? Most Americans have no idea that from the 1940s through the 1960s, a cadre of African-American women formed part of the country's space work force, or that this group—mathematical ground troops in the Cold War—helped provide NASA with the raw computing power it needed to dominate the heavens.

HIDDEN FIGURES: THE AMERICAN DREAM AND THE UNTOLD STORY OF THE BLACK WOMEN MATHEMATICIANS WHO HELPED WIN THE SPACE RACE recovers the history of these pioneering women and situates it in the intersection of the defining movements of the American century: the Cold War, the Space Race, the Civil Rights movement and the quest for gender equality.

We all know what a scientist looks like: a wild-eyed person in a white lab coat and utilitarian eyeglasses, wearing a pocket protector and holding a test tube. Mostly male. Usually white. Even Google, our hive mind, confirms the prevailing view. Just do an image search for the word “scientist”.

For me, growing up in Hampton, Virginia, the face of science was brown like mine. My dad was a NASA lifer, a career Langley Research Center scientist who became an internationally respected climate expert. Five of my father's seven siblings were engineers or technologists. My father's best friend was an aeronautical engineer. Our next door neighbor was a physics professor. There were mathematicians at our church, sonic boom experts in my mother's sorority and electrical engineers in my parents' college alumni associations. There were also black English professors, like my mother, as well as black doctors and dentists, black mechanics, janitors and contractors, black shoe repair owners, wedding planners, real estate agents and undertakers, the occasional black lawyer and a handful of black Mary Kay salespeople. As a child, however, I knew so many African-Americans working in science, math and engineering that I thought that's just what black folks *did*.



Dr. Christine Darden. Courtesy NASA

After the start of World War II, Federal agencies and defense contractors across the country coped with a shortage of male number crunchers by hiring women with math skills. America's aeronautical think tank, the National Advisory Committee for Aeronautics (the "NACA"), headquartered at Langley Research Laboratory in Hampton, Virginia, created a pool of female mathematicians who analyzed endless arrays of data from wind tunnel tests of airplane prototypes. Women were thought to be more detail-oriented, their smaller hands better suited for repetitive tasks on the Friden manual adding machines. A "girl" could be paid significantly less than a man for doing the same job. And male engineers, once freed from laborious math work, could focus on more "serious" conceptual and analytical projects.

The war also opened doors for African-Americans. In 1941, under pressure from labor and civil rights leaders such as A. Phillip Randolph, President Franklin Roosevelt signed Executive Order 8802, which

created the Fair Employment Practices Committee, and prohibited race-based discrimination in the country's defense industry. Shortly thereafter, help wanted notices began appearing in Negro newspapers around the country, looking for blacks to fill positions at Federal agencies and defense contractors. Langley advertised in Norfolk, VA's *Journal and Guide*, seeking machine shop workers, laborers, janitors—and African-American women with math degrees.

These women were nearly all top graduates of historically black colleges such as Hampton Institute, Virginia State and Wilberforce University. Though they did the same work as the white women hired at the time, they were cloistered away in their own segregated office in the West Area of the Langley campus - thus the moniker, the West Computers. But despite the hardships of working under Virginia's Jim Crow laws, these women went on to make significant contributions to aeronautics, astronautics, and America's victory over the Soviet Union in the Space Race.

RETRIEVED FROM: <http://margotleeshetterly.com/hidden-figures-nasas-african-american-computers/>

“My God; I work at the Kennedy Space Center, in Cape Canaveral Florida... I have seen over and over again video of these exact words: Oh yes, we sent man into space ‘Powered by the Human Brain’
Not once, was it ever said the human brains belong to 3- African American Women

Good Bless Ms. Dorothy..Ms. Mary and Ms. Katherine for their Beautiful Souls, and Brilliant Math Skills. Now, those are the kind of people like ‘Me’ that I needed to sit next to in my math classes. I loved math, but it didn't like me....”

Gail Adams
February 12, 2017 | Titusville, FL

RETRIEVED FROM: <http://www.legacy.com/obituaries/name/dorothy-vaughan-obituary?pid=1000000120094442&view=questbook>

In **New Orleans**, the Michoud facility was acquired by NASA in 1961, after its availability was brought to the space agency's attention by Wernher von Braun, known as the father of the Saturn family of rockets, who was named the Marshall Center's first director in 1960. During the Apollo Program of the 1960s, the first stages of the Saturn I and IB, and Saturn V launch vehicles were built at the Michoud facility. The launch vehicles were part of the family of rockets used to send American astronauts to low Earth orbit and propel the Apollo astronaut capsule to the moon.

RETRIEVED FROM:

https://www.nasa.gov/centers/marshall/pdf/598903main_MAF_Factsheet_8_16_10.pdf



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In this July 16, 1969 archive photo, expressions of delight are in the faces of Michoud workers who built the Saturn first-stage rocket that lifted the Apollo 11 spacecraft in a perfect blastoff Wednesday at Cape Kennedy, Fla. The workers gathered around a television set to watch the results of their handiwork. (NOLA.com | The Times-Picayune archive)
Jennifer Larino

RETRIEVED FROM:

http://www.nola.com/business/index.ssf/2015/01/90_photos_of_nasas_michoud_ass.html



Local teacher continues legacy of grandmother profiled in 'Hidden Figures' movie

NEW ORLEANS – A local teacher is continuing the legacy of advancing math and science her grandmother, featured in the new movie “Hidden Figures,” started more than five decades ago.

Looking over pictures of her grandmother, Katherine Michele Sanders can't help but smile.

"I didn't know myself how huge of an impact she made," Sanders said. "She's always been a humble person."



(Photo: Custom)

Sanders said her grandmother, Katherine Johnson, was a humble person who helped change our nation through math and science.

Johnson is portrayed in the movie by Taraji P. Henson.



(Photo: 20th Century Fox, Custom)

"Mathematics was her passion; it was her career, but it was her life," Sanders said. "She sat with her calculator on her favorite table. And at any given moment you could come in on a Saturday morning or something and would hear 'dat dat dat dat dat.' She was always doing something with numbers."

Johnson's knack for math led her to NASA during a turbulent time in our country's history, where segregation and discrimination blocked many African-Americans from succeeding. Now, Johnson's story is being revealed on the big screen.

"Hidden Figures" delves into the lives of Johnson, as well as Dorothy Vaughan and Mary Jackson, three African-Americans who proved instrumental in sending our nation to space.

"To see the actual impact in John Glenn, how he felt about what she contributed, that's really what hit me," Sanders explained. "When I realized they would not have necessarily gone to the moon that day, at that time, if she hadn't put her John Hancock on it," Sanders said.

Sanders has already seen the movie with her grandmother but plans on watching it again during a private screening being held by the Alpha Beta Omega Chapter of Alpha Kappa Alpha Sorority, Inc.

"It doesn't matter your color," Robyn McCormick, president of the Alpha Beta Omega chapter said. "It doesn't matter if you're male or a female. It doesn't matter what socioeconomic background you come from. I think what's really important is that we celebrate the history of what this film says."



(Photo: NASA, Custom)

Sanders, now a STEM teacher at Saint Peter Claver Catholic School, plans on taking her students to see the movie, hoping to introduce our next generation to the world of limitless possibilities.

"To look at it and know that whatever they dream of, it can come true," Sanders said.

RETRIEVED FROM: <http://www.wwtv.com/news/history/local-teacher-continues-legacy-of-grandmother-profiled-in-hidden-figures/381819218>

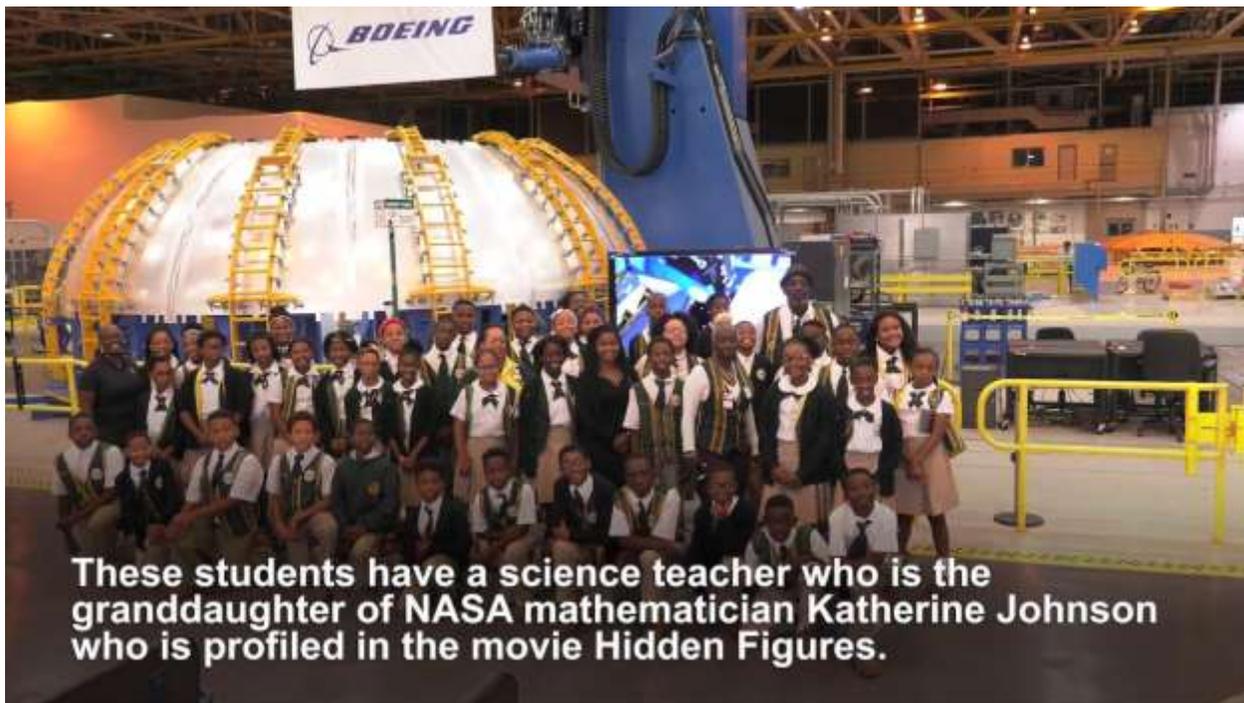


IMAGE RETRIEVED FROM: <https://www.youtube.com/watch?v=WcEDJOWka58>

Dorothy Vaughan: Meet the G.I.R.L.s Behind ‘Hidden Figures’

Dorothy Vaughan, Katherine Johnson, and Mary Jackson are the real-life go-getters, innovators, risk-takers, and leaders of Hidden Figures, story of the African American women mathematicians behind some of NASA’s greatest victories. Follow along as we honor each of these inspiring women who broke through countless barriers around race, gender, and STEM (science, technology, engineering, and math).

Dorothy Vaughan—the Go-getter



Dorothy Vaughan, Lessie Hunter, and Vivian Adair - the "Human Computers." Image via [NASA](#)

“I changed what I could, and what I couldn’t, I endured.”

Dorothy Vaughan was born in Kansas City, Missouri, in 1910. Her mother passed away when she was only two years old and her father soon remarried. Her stepmother became a driving force for Dorothy’s education, teaching her to read before she entered school, which allowed Dorothy to advance two grades. At age eight, her father moved her family to Morgantown, West Virginia, where she eventually attended the Beechhurst School. Her hard work earned her valedictorian honors and a full scholarship to Wilberforce University, the country’s oldest private African American college. She graduated with a bachelor’s degree in mathematics at the age of 19.



Dorothy Vaughan.

Image via the [Human Computer Project](#)

Dorothy soon set her sights on graduate studies at Howard University. Instead, because she felt she had a responsibility to help her family during the Great Depression, she took a job as a teacher—a difficult search during an economic turndown when school systems

were slowly being shut. Eventually, Dorothy settled in Farmville, Virginia, where she met and married her husband, Howard, and had six children. Always fearing for her family's future, Dorothy never turned down a chance to earn and save money. So, when she read an article announcing a search for African American women to fill mathematical jobs, she was intrigued.

In 1941, President Franklin D. Roosevelt signed Executive Order 8802 prohibiting racial discrimination in the national defense industry—including the National Advisory Committee for Aeronautics (NACA), now National Aeronautics and Space Administration (NASA). Thanks to the executive order, Dorothy was one of the first African American women to be hired as a NACA mathematician and was assigned to the West Area Computers group.

Dorothy was responsible for calculating computations for engineers to help them conduct aeronautical experiments in wind tunnels—all to improve space flight accuracy. By 1949, Dorothy had become the first African American supervisor at NACA (even though the official title was not given to her until years later). She was responsible for teaching new concepts to new and existing employees—[Katherine Johnson](#) was once assigned to Dorothy's group prior to her transfer to Langley's Flight Mechanics Division. This position gave Dorothy visibility and allowed her to advocate for female employees, both African American and white, who deserved promotions or raises.



Dorothy Vaughan. Image via [Daily Press](#)

When NACA became NASA, Dorothy joined the Analysis and Computation Division where she did some of the first computer programming and became proficient in coding languages. These skills helped her earn a place with the Scout Launch Vehicle Program, one of the country's most successful launch vehicles, capable of sending 385-pound satellites into orbit. Near the end of her career, Dorothy, along with Mary Jackson, had the opportunity to work closely with Katherine Johnson again to launch astronaut John Glenn into orbit—a turning point in the global space race.

Despite her efforts, Dorothy never received another management role before she retired in 1971, but that didn't stop this go-getter! She consistently advocated for herself and her peers and accepted any challenge that came her way. She was the leader that the West Area Computers and NASA needed to make some of most incredible space adventures in history successful.

RETRIVED FROM: <http://blog.girlscouts.org/2017/01/dorothy-vaughan-meet-girls-behind.html>

Katherine Johnson: Meet the G.I.R.L.s Behind 'Hidden Figures'

Katherine Johnson, Dorothy Vaughan, and Mary Jackson are the real-life go-getters, innovators, risk-takers, and leaders of Hidden Figures, story of the African American women mathematicians behind some of NASA's greatest victories. Follow along as we honor each of these inspiring women who broke through countless barriers around race, gender, and STEM (science, technology, engineering, and math).

Katherine Johnson—the Risk-taker



Katherine Johnson at her desk. Image via [NASA](#)

"Luck is a combination of preparation and opportunity. If you're prepared and the opportunity comes up, it's your good fortune to have been in the right place at the right time and to have been prepared for the job."

As far back as she remembers, Katherine Johnson had a love of counting.

"I counted everything. I counted the steps to the road, the steps up to church, the number of dishes and silverware I washed ... anything that could be counted, I did."

Her classes came easy to her; in fact, she completed eighth grade by the age of 10. And because her county did not provide higher education for African American students after eighth grade, Katherine's father moved the family 120 miles away so she could attend high school. She adjusted to her new school quickly and finished four years later.



Katherine Johnson, 1971. Image via [NASA](#)

Soon after, Katherine attended West Virginia State College, graduating summa cum laude with degrees in math and French—at the age of 18. The following year, she became the first African American woman to desegregate the graduate school at West Virginia

University; however, she felt unwelcomed and left to pursue teaching.

In 1939, Katherine married James Francis Goble. They had three daughters—Joylette, Katherine, and Constance—all of whom were Girl Scouts! Although Katherine had to work incredibly hard to provide for her family, she enjoyed teaching, feeling it was her responsibility to instill discipline and self-respect in her students and help advance the African American community.

It was in 1952 that a life-changing opportunity came knocking at Katherine’s door. On learning that the National Advisory Committee for Aeronautics (NACA), later to become NASA, was hiring African American women to serve as “computers,” checking calculations for technological developments, Katherine joined the effort. She quickly caught the attention of her new bosses and was asked to temporarily join the all-male flight research team. While the racial and gender barriers were still there, Katherine ignored them and simply asked to be included in meetings, insisting that she had done the work and she belonged. Her temporary position with the team soon became permanent.



Katherine Johnson receiving the Presidential Medal of Freedom.

Image via [the White House](#)

By 1959 Katherine was in charge of calculating the trajectory for the space flight of Alan Shepard, the first American in space. How did she get that job? She took a risk—she stood up and made clear her intent. She told her boss, “You tell me when you want it and where you want it to land, and I’ll do it backwards and tell you when to take off.” She was never questioned again. In fact, in 1962, NASA started using computers for the first

time—but it relied on Katherine to verify the numbers. Katherine’s remarkable accuracy soon led to the historic Apollo 11 mission that successfully landed the first humans on the moon.

Katherine continued to serve as a key asset for NASA until her retirement in 1986. In 2015, she was awarded the Presidential Medal of Freedom, our nation’s highest civilian honor, for pioneering the advancement of African American women in STEM. Today, her groundbreaking work and unwavering spirit continue to inspire girls and women around the world.

RETRIEVED FROM: <http://blog.girlscouts.org/search/label/Hidden%20Figures>

Caroline, or Change

Original Broadway Version (2004)

Set in 1963 Louisiana, a provocative story of political change, social change... and pocket change.

Set in one of the most dramatic times in America's history, the Tony-nominated *Caroline, or Change*, is riveting, moving and awe-inspiring. Featuring a virtuosic score by Jeanine Tesori (*Shrek The Musical*, *Thoroughly Modern Millie*), it blends blues, gospel and traditional Jewish melodies, creating a breathtaking medium for Kushner's provocative and personal story.

In 1963, the Gellman family and their African-American maid, Caroline, live in sleepy Lake Charles, Louisiana. Caroline is drifting through life as a single mother of four working in a service job to a white family. A fragile, yet beautiful friendship develops between the young Gellman son, Noah, and Caroline. Noah's stepmother, Rose, unable to give Caroline a raise, tells Caroline that she may keep the money that Noah leaves in his pockets. Caroline balks and refuses to take money from a child but her own children desperately need food, clothing and shoes. Outside of the laundry room, some of the greatest social advancements that the country has seen are being set in motion, and change is knocking on the door.

Caroline, or Change, produces a valuable theatrical experience that continues to thrill audiences the world over. It is a story that must be shared and will touch hearts. It is a story that will open minds. It is a story that will change theatergoers for the better. Featuring one of the most powerful female roles in musical theatre, *Caroline, or Change*, is a true tour de force that will leave audiences breathless.

RETRIEVED FROM: <http://www.mtishows.com/caroline-or-change>

Full Synopsis

Act One

1963, Louisiana.

It's another hot day for Caroline Thibodeaux, a black maid for the Gellman family. As she walks down the steps into the scorching basement, Caroline turns on the washing machine and the radio – both of which come to life and sing with Caroline to keep her company ("Scene 1 Washer/Dryer"). As she launders with a hard frown on her face, Caroline sings, "Nothing ever happen underground in Louisiana.... There is only underwater."

On top of the stairs, Noah Gellman, the eight-year-old son, enters. Noah is very interested in Caroline and tries to get close to her, despite (or because of) her no-nonsense attitude. Noah takes pleasure in the fact that Caroline allows him to light her one cigarette of the day: a secret that they can share ("Noah down the Stairs").

Once Noah lights her cigarette, Caroline shoos him away as she puts the laundry into the dryer ("Laundry Finish / The Dryer"). As the dryer moans, Caroline sings about her four kids, divorce and cleaning houses for 22 years. She wishes everyday that she would die. By this time in her life, she thought that she would be doing better. Instead, she makes thirty dollars a week, which the radio sings "Ain't enough." As Caroline continues doing the laundry, she sings again, "Nothing ever happen underground in Louisiana.... There is only underwater."

At the end of a long workday, Caroline is about to go home when Rose Stopnick Gellman, Noah's stepmother, arrives from shopping. Rose tells Caroline that there is extra food that she wants her to take home to her kids ("Caroline, There's Extra Food"). Caroline turns down the offer. Noah's grandparents are outside of the house and sing about Noah's mother, who died of cancer. Noah informs us that his father plays the clarinet, his mother played the bassoon, and that they used to play duets. Rose calls up to Noah, but Noah ignores her, going to Caroline in the basement, instead. Caroline tells Noah that her mother died of cancer, too. She tells him that God created cancer, and that, when people are dying of cancer, they are being eaten by God. Noah asks if God made the dryer, to which Caroline replies, "No, the Devil made the dryer. Everything else, God made."

However, Noah's father, Stuart, says otherwise. Ever since Noah's mother died, his father has been drained of energy. He tells Noah that there is no God and that they don't believe in that stuff, anymore ("There Is No God, Noah"). Noah's grandparents sing of their widowed son. He married Rose, his wife's friend from New York City, in order to make a new start. Noah's grandparents say that, even though Rose can cook and doesn't smoke, she doesn't play the bassoon. Noah states that he hates her with all of his heart ("Rose Stropnick Can Cook").

Rose, with a moment alone, calls her father in New York City and gives him an update on how everything is. She tells him that Noah still hates her, Stuart is still depressed about his first wife and that money is so tight, that they can't afford to give Caroline the raise that she deserves and needs. Meanwhile, Noah has a nasty habit of leaving change in his pants pockets that Caroline has to fish out for him. Rose accidentally releases that she is miserable there and misses her father and New York City ("Long Distance").

Later that night, Caroline waits at the bus stop and runs into a fellow maid named Dotty ("Dotty and Caroline"). Dotty is very giddy because she now has a boyfriend with a car and that her employer lets her off early every night because she's taking night classes at the community college. Caroline tells her that she's too tired to talk, but, pretty soon, the two get into a fight about each other's lifestyles. Caroline disapproves of Dotty's wild behavior, and Dotty thinks that Caroline needs to be less rigid with life. In order to cheer her up, Dotty tells Caroline that a group of teenagers took down a statue honoring a Confederate soldier from in front of the courthouse. Caroline doesn't know anything about it because she doesn't own a television. She isn't happy about the news, saying that it will only cause trouble.

Meanwhile, the moon finally rises ("Moon Change"). As the moon shines, Caroline tells Dotty again that she can't go on parading herself; it's better that she dress simply and do her job with a closed mouth. Dotty replies that the happy, joyful and smart Caroline now seems to be confused ("Moon Trio"). When the bus comes, it arrives with terrible news: the president was shot in Dallas and is dead ("The Bus / The President Is Dead").

Back at the Gellman's house, Rose brings Noah downstairs to tell him that he needs to stop leaving change in his pockets. She tells him that it's insulting to Caroline, who slaves away in the basement for very little money and has to find his neglected money. Noah gets angry and tells Rose that Caroline "is King." He says that Caroline is stronger than Rose and then runs to his room ("Noah and Rose").

Rose goes to Noah's room and tells him that any change he leaves in his laundry Caroline gets to keep. Noah agrees. Noah's grandparents arrive and inform the family that JFK has been shot. They reminisce about all of the good that JFK did for the Jewish community, while Dotty reminisces about everything that JFK was on his way to do for the black community ("Scene Four – Finale").

Meanwhile, Caroline is sitting on the front porch of her house, listening to the radio and waiting for her teenage daughter, Emmie. Emmie explains that she was at the parking lot with friends, dancing to the radio. Caroline tells her that the president is dead. Emmie tells her that she knows, but that she and her friends kept on dancing. She doesn't have any remorse for JFK since he said that he would help the black community, but hadn't done a thing. Caroline tells Emmie to be quiet and go to sleep, unhappy that her daughter now has an attitude and a loud mouth. Emmie tells Caroline good night, kisses her on the cheek and goes inside ("Scene Five").

Noah, who is still awake, talks to Caroline from his bedroom, while Caroline is on her front porch. He calls her "President Caroline," pondering what she's going to do since

JFK is dead and she's now the only president in the United States. She says that she's going to pass a law that the night lasts longer, her eldest son comes home from Vietnam, her daughter never gets into trouble and that Nat King Cole comes to her house. Caroline asks Noah why he likes someone who is not nice to him. Noah reminds Caroline of the cigarette that she lets him light. In addition, because his mother liked Caroline, he likes her, too. Caroline tells Noah to go to sleep and to "stop botherin' the night." She laments how she has rent, bills and food to pay for and no money to do it with ("Gonna Pass Me a Law").

The next day, Rose tells Caroline about Noah's problem with change in his pockets. Rose suggests that Caroline keep any change she finds in his pocket, both so that she can get the raise that she deserves, and so that Noah can learn a lesson about leaving money around. Rose is obviously nervous around Caroline and tries to make the offer seem fair ("Noah Has a Problem").

Meanwhile, Noah visits Stuart in his practice room. Stuart can't even remember how old Noah is or what grade he is in. Stuart tells Noah that he needs to start showing responsibility and will give him money every week for doing chores. Noah is excited and decides that he's going to spend the money every week on candy and comic books.

The next day, Noah leaves a quarter in his pocket. Testing whether Caroline will take it, she does. He then tries two quarters, and Caroline takes them. When Noah accidentally leaves a dollar bill in his pocket, Caroline decides to give it back to Noah, but he is no longer allowed to light her cigarette. Noah tests her again with three quarters, and Caroline takes them home. Caroline says to herself that thirty dollars a week is not enough ("The Bleach Cup").

Caroline then goes home and gives each of her three children (Emmie, Jackie and Joe) a quarter. As Caroline goes into the house, her sons wonder where she got the money. Emmie tells them to stop being nosey and just enjoy it. She then tells them a story of a kid, Roosevelt Petrucius Coleslaw, who was too nosey about his mother's business and he died. Meanwhile, Noah fantasizes about Caroline's family talking about him all day and wanting to take him into their household. As the act ends, Caroline comes out and sings how Noah is still leaving change in his pocket, and, although she feels bad about it, she needs to be ruthless because the money that she finds will help her pay for what her family needs ("Scene 6 – Finale").

Act Two

Caroline is in the basement, ironing and listening to the radio. The bleach cup is now filled with change. Although she feels bad about taking the money from a kid, she knows that Christmas is coming and that she needs the money to get her children what they want and need. As the radio plays and the washing machine rinses, Caroline thinks back on her marriage. Her husband used to be sweet and thoughtful and then, suddenly, became scary. He once hit her, breaking her nose. When he hit her again, Caroline divorced him and is now making a living as a maid. She doesn't even know where her husband is anymore ("Ironing").

Rose comes down to tell Caroline that Stuart accidentally left a quarter in his shirt pocket, which she knows because Caroline ironed it and left a circle on the shirt. She tells Caroline that she can keep the quarter. Caroline becomes angry and refuses the quarter, telling Rose that she has more laundry to do and wants to be left alone ("Mr. Gellman's Shirt / Ooh Child").

Rose then composes herself and tells Caroline that her father is coming in for Chanukah. She asks Caroline to request that Dotty and Emmie help out with the party ("Rose Recovers"). She then tries to make friendly small talk, but Caroline rejects it and continues to work ("Dryer Gloria"). Rose goes back upstairs, and Caroline continues working. Suddenly, Jackie, Joe and Emmie appear in the laundry room, encouraging Caroline to continue taking the money because they need it ("I Saw Three Ships").

At the Chanukah Christmas party, Emmie and Dotty are helping Caroline in the kitchen, preparing the food and setting the table. Stuart plays his clarinet while Rose, her father and Noah's grandparents dance. Meanwhile, Noah is in the kitchen, educating Emmie about Chanukah and what each food stands for ("The Chanukah Party"). Rose shoos Noah out of the kitchen and tells him to join the party ("Noah, Out! It's Very Rude!"). With Noah gone, Dotty tells Emmie about the courthouse statue being taken down. When Emmie asks if they found out who did it, Dotty says that they didn't. Regardless, Dotty is happy that the statue is down. ("Dotty and Emmie").

Caroline tells Dotty that she doesn't want Emmie hearing stories of rebellion, because she doesn't want Emmie getting into trouble with the law. Meanwhile, Mr. Stopnick, Rose's father, is discussing and belittling Martin Luther King, Jr., and his plan for the black community to be nonviolent. Emmie overhears and can't help but protest Mr. Stopnick's comments, saying that he simply doesn't understand and that it's meant for the black community to understand ("Mr. Stopnick and Emmie"). Caroline yells at Emmie to stop and get back in the kitchen. Although Mr. Stopnick doesn't mind the argument and is impressed with Emmie, Caroline is furious, yelling at Emmie in the kitchen – she can't talk that way to white people! Emmie confronts her mother, that all she knows how to do is bow her head and take orders, get paid and then leave. Caroline slaps her and walks out of the house ("Kitchen Fight").

Dotty tells Emmie never to speak to her mother like that again. Emmie is to treat her with respect, since Caroline is doing all that she can to provide for her family. Emmie and Dotty grab their coats and leave to meet up with Caroline at the bus stop. At the party, Mr. Stopnick gives Noah a twenty-dollar bill as a Chanukah present, hoping to teach him a life lesson about money and what must be done to get it ("A Twenty-Dollar Bill and Why"). The speech frightens Noah, and he runs upstairs.

At the bus stop, Emmie says that, when she's older, she's going to get a car and a big house with everything that she'll ever need ("I Hate the Bus"). As she sings, Rose tells Stuart to go check up on Noah and see if he is all right. As Stuart makes his way up the stairs, he freezes. He says that he can't go upstairs because he'll only upset Noah, but he can't go downstairs because he can't give Rose what she wants. He dreams of living in his house with only Noah and no one else, and of them living together until Noah is grown, and they'll be happy ("Moon, Emmie, Stuart Trio").

The next day at school, Noah is in class when he suddenly realizes that he left the twenty-dollar bill in his pants and runs home after school, hoping that Caroline hasn't found it yet ("The Twenty-Dollar Bill / The Clock"). When he gets home, it is too late. Caroline has found the money and says that she is now keeping it. Noah yells at her and says that President Johnson has built a bomb that kills only black people, and that he hopes it drops on her. Caroline tells Noah that hell is a very hot place, hotter than the basement they are in, and that hell is where Jews go when they die. She then gives Noah the money and leaves ("Caroline and Noah Fight").

("Aftermath") Three days go by. Caroline doesn't come in to work. Rose, worried about Caroline, finds the twenty-dollar bill in the bleach cup and asks Noah if Caroline found the money. Mr. Stopnick, saving Noah, says that the money is his. Another day goes by, and Caroline still doesn't come in to work. Mr. Stopnick tells Rose that, perhaps subconsciously, she wanted Noah to get detached from Caroline so that it would be easier for her to connect with him. Rose, incredibly hurt, tells her father that she wants him to go back home.

That Sunday, Dotty stops by Caroline's house to tell Caroline that Rose called, looking for her. Caroline, ready to go to church with her children, tells her that she hasn't quit but that she can't go back to work. Dotty tells Caroline that it hurts her to see her so sad, but that there's nothing she can do if Caroline isn't willing to change. As Dotty leaves, Caroline thinks to herself about all of the bad that the money she kept did. It caused her hatefulness to come out and it made her into a person that she didn't want to become. She asks God to make her not want anything anymore so that she can never be evil again ("Lot's Wife"). As the radio plays, Caroline's children walk with her to church. Caroline stops Emmie and gives her a fierce hug before they walk off ("How Long Has This Been Going On?")

At the Gellman house, Noah finally lets Rose tuck him into bed, even allowing her to kiss him goodnight. He asks Rose if there is only underwater in Louisiana, if his mother is buried underwater. Rose assures him that his mother is safe aboveground. Rose then goes downstairs and sits with Stuart as he plays the clarinet. Caroline has started coming back to work again, and Noah talks to her from his bedroom that night as she sits on her porch, listening to the radio. Noah asks Caroline what it's like underwater, to which she says that it's like a song. She assures him that they'll be friends again. He asks if she misses him lighting her cigarette, which Caroline says, "You bet I do, Noah" ("Why Does Our House Have Basement?").

As Caroline goes inside, Emmie walks out in her nightgown. She reveals that she was part of the gang that took down the statue of the Confederate soldier. She recounts how she tore down the evil of the statue, saying proudly that she was the daughter of a maid and that she knew change was coming, whether it was fast or slow. Jackie and Joe come out and tell Emmie to be quiet and let their mother sleep, since she has worked all day. Emmie quietly, but proudly, sings once more that she is the daughter of a maid and that, although she may be hidden underground, her children – her future – will ensure that what she does is for a greater cause.

RETRIEVED FROM: <http://www.mtishows.com/caroline-or-change>

Song list

- 16 Feet Beneath the Sea
- The Radio
- Laundry Quintet
- Noah Down the Stairs
- The Cigarette
- Laundry Finish
- The Dryer
- I Got Four Kids
- Caroline, There's Extra Food
- There is No God, Noah
- Rose Stopnick Can Cook
- Long Distance
- Dotty and Caroline
- Moon Change
- Moon Trio
- The Bus
- That Can't Be
- Noah and Rose
- Inside/Outside
- JFK
- Duets: No One Waitin'
- Duets: 'Night Mamma
- Duets: Gonna Pass Me a Law
- Duets: Noah Go to Sleep
- Noah Has a Problem
- Stuart and Noah
- Quarter in the Bleach Cup
- Caroline Takes My Money Home
- Roosevelt Petrucius Coleslaw
- Santa Comin' Caroline
- Little Reward
- 1943
- Mr. Gellman's Shirt
- Ooh Child
- Rose Recovers
- I Saw Three Ships
- The Chanukah Party
- Dotty and Emmie
- I Don't Want My Child to Hear That
- Mr. Stopnick and Emmie
- Kitchen Fight
- A Twenty Dollar Bill and Why
- I Hate the Bus
- Moon, Emmie and Stuart Trio
- The Twenty Dollar Bill

- Caroline and Noah Fight
- Aftermath
- Sunday Morning
- Lot's Wife
- Salty Teardrops
- Why Does Our House Have a Basement?
- Underwater
- Epilogue

RETRIEVED FROM: <http://www.mtishows.com/caroline-or-change>

Character Breakdown

Caroline Thibodeaux

Works as a maid to the Gellman family. She is a divorcee with four children and resistant to change in the world. Bitter, tired, devoted.

Gender: Female; Age: 35 to 45

Washing Machine

Part narrator, part friend, and part subconscious to Caroline and her story.

Gender: Female; Age: 20 to 50

The Radio

Part narrator, part friend, and part subconscious to Caroline and her story. Played by three women.

Gender: Female; Age: 20 to 50

Noah Gellman

The son of Caroline's employer, Stuart Gellman. Shy, forgetful, and looks to Caroline for comfort and distraction.

Gender: Male; Age: 7 to 10

The Dryer

Part narrator, part friend, and part subconscious to Caroline and her story. Can double as The Bus.

Gender: Male; Age: 20 to 50

Grandma Gellman

Stuart's mother and Noah's grandmother. She is concerned for her son's melancholy and an admirer of his new wife.

Gender: Female; Age: 55 to 65

Grandpa Gellman

Stuart's father and Noah's grandfather. He is aloof to the changes occurring in the South.

Gender: Male; Age: 60 to 70

Rose Stopnick Gellman

An old friend of the Gellman's and Stuart's new wife. She has recently moved to the South.

Gender: Female; Age: 35 to 45

Stuart Gellman

Noah's father and Rose's new husband. He is also Caroline's employer. He has trouble connecting to his son and new wife.

Gender: Male; Age: 30 to 40

Dotty Moffett

Caroline's high-spirited friend and fellow maid. A drinker and smoker, she is routinely admonished by Caroline for her behavior.

Gender: Female; Age: 25 to 35

The Moon

Part narrator, part friend, and part subconscious to Caroline and her story.

Gender: Female; Age: 20 to 50

The Bus

Part narrator, part friend, and part subconscious to Caroline and her story. Can double as The Dryer.

Gender: Male; Age: 20 to 50

Emmie Thibodeaux

Caroline's only daughter and the second of four children. Observant, rebellious, outspoken.

Gender: Female; Age: 16 to 18

Jackie Thibodeaux

Caroline's son. Though he is older than Joe, he is more sweet and naïve.

Gender: Male; Age: 9 to 12

Joe Thibodeaux

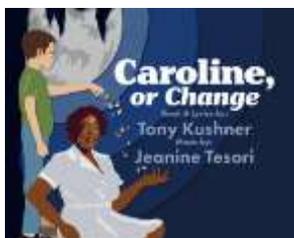
Caroline's son. Though he is the baby of the family, he is outspoken and skeptical.

Gender: Male; Age: 8 to 11

Mr. Stopnick

Rose's father from New York City. A politically progressive man with dissenting opinions.

Gender: Male; Age: 65 to 75



Glossary

**By: Josefina Gautier, Student, Musical Theatre program
Loyola University New Orleans**

Nat King Cole:



Page 7, 28 - Emmie, Jackie and Joe singing on page 55

Born in 1919 in Montgomery Alabama, Nat King Cole was one of the first black musicians to gain wide popularity in the United States and the UK. He first became famous as a jazz pianist, and eventually went on to host his own variety show named after him. His first track that brought him to success was in 1943 and was his own song named “Straighten Up and Fly Right.” He was part of a successful trio that gained popularity in jazz bars and even found a radio station to host a 15 minute program featuring them. He would often perform at whites-only performances in prestigious concert halls. In 1956 at Birmingham Municipal Auditorium, he was attacked by four men during an all-white concert. Cole passed away from lung cancer in 1965, roughly 6 months after the Civil Rights Act of 1964 was passed.

Caroline, a fan of his music, references him very often, even mentioning him in “Gonna Pass Me A Law.” She says that she wants him to come to her house and soothe her soul. Emmie, Joe and Jackie, Caroline’s children, can also be heard singing “I Saw Three Ships Come Sailing,” which is a traditional Christmas song that was recorded by Nat King Cole on his hit Christmas album, insinuating that Caroline most likely listens to Nat King Cole at home on the radio.

Further Reading:

1. NPR Article <http://www.npr.org/2010/04/19/126110985/nat-king-cole-an-incandescent-voice>
2. An Evening With Nat King Cole (BBC Special from 1963)
<https://www.youtube.com/watch?v=J1glriB54oE>
3. Article from OAH Magazine of History: Revisiting the Nat King Cole attack of 1956
<http://ezproxy.loyno.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.25701405&site=eds-live&scope=site>

Ragpicker:

Page 51

noun rag·pick·er \ 'rag- ,pi-kər

: one who collects rags and refuse for a livelihood

(Source: "Ragpicker." Merriam-Webster.com. Accessed August 6, 2017. <https://www.merriam-webster.com/dictionary/ragpicker>.)

Jackdaw:

Page 51

jackdawnoun [C]

UK / 'dʒæk.dɔː/ US / 'dʒæk.dɑː/

: a black and grey bird of the crow family, known for taking bright objects back to its nest

(Source: *Cambridge Dictionary*, s.v. "Jackdaw," accessed August 6, 2017, <http://dictionary.cambridge.org/dictionary/english/jackdaw>.)

Ocean Parkway:

Page 9

A 4.86 mile-long west-bound parkway in the New York City borough of Brooklyn.

(Source: Official Description of Highway Touring Routes, Bicycle Touring Routes, Scenic Byways, and Commemorative/Memorial Designations in New York State. (2017). [ebook] New York: Department Of Transportation. Available at: <https://www.dot.ny.gov/divisions/operating/oom/transportation-systems/repository/2017%20tour-bk.pdf> [Accessed 6 Aug. 2017].)

Goyim:

Page 13

Goy

: a Jewish name for a non-Jew

(Source: "Goy." Dictionary.com. Accessed August 07, 2017. <http://www.dictionary.com/browse/goyim>.)

The South's Defender Monument:

Page 17

The South's Defender Monument is a monument that was erected in front of the Calcasieu Parish Courthouse in June of 1915 (the peak of lynching popularity in the United States) by the United Daughters of the Confederacy. The Statue is of a young confederate soldier holding a confederate flag.

Further Reading:

1. A Blogpost on The South's Defender. (It is important to keep in mind that this blog is maintained by Sons of Confederate Veterans)

<http://southsdefendersmemorial.blogspot.com>

2. Current Events Regarding Confederate Monuments in the South (Particularly Louisiana)

http://www.nola.com/politics/index.ssf/2017/06/confederate_monuments_louisian.html

Ship of State:

Page 20

The “Ship of State” is an analogy for the government that Plato uses in Book VI of *Republic* (found at 488a-489d). The vast population is the captain: strong, but nearsighted and uninformed. The quarreling sailors are much like politicians and the navigators are philosophers.

Further Reading:

1. Text of the metaphor

<http://web.cerritos.edu/tstolze/SitePages/Plato's%20Ship%20Analogy.pdf>

John F. Kennedy (JFK):

Page 20, 24, 26,

John F. Kennedy was the 35th president of the United States, youngest to be elected and consequently, the youngest to die. He was a democrat from Boston and was heavily insistent upon equal rights and human rights. Kennedy coined the term “Ask not what your country can do for you-- Ask what you can do for your country.” On November 22, 1963, Kennedy was assassinated in Dallas, Texas, hardly 1,000 days after his inauguration.

Further Reading:

1. A compilation of primary sources of JFK’s assassination

<http://www.vancouversun.com/news/photos+john+kennedy+assassinated/9196221/story.html>

2. JFK, Unapologetic Liberal

<http://ezproxy.loyno.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=ulh&AN=91900023&site=eds-live&scope=site>



A&W:

Page 25

A popular restaurant in the 1950s and 1960s. Widely known for its root beer and burgers.

(Source: "Our History." A&W Rootbeer. Accessed August 06, 2017.

http://www.awrootbeer.com/aw_history.php.)

Vietnam War:

Page 28, 56,

The Vietnam War, (Also called the Resistance Against American) took place in Laos, Vietnam and Cambodia from November 1955 until the fall of Saigon in April of 1975. The war was a cold-war proxy war. US troops became heavily involved in the early 1960s, with troops tripling in 1961 and they

tripled again in 1962. Black troop's numbers, in particular, had risen. Around 12.6% of the troops in Vietnam were black.

“African Americans often did supply a disproportionate number of combat troops, a high percentage of whom had voluntarily enlisted. Although they made up less than 10 percent of American men in arms and about 13 percent of the U.S. population between 1961 and 1966, they accounted for almost 20 percent of all combat-related deaths in Vietnam during that period. In 1965 alone African Americans represented almost one-fourth of the Army's killed in action. In 1968 African Americans, who made up roughly 12 percent of Army and Marine total strengths, frequently contributed half the men in front-line combat units, especially in rifle squads and fire teams. Under heavy criticism, Army and Marine commanders worked to lessen black casualties after 1966, and by the end of the conflict, African American combat deaths amounted to approximately 12 percent—more in line with national population figures. Final casualty estimates do not support the assertion that African Americans suffered disproportionate losses in Vietnam, but this in no way diminishes the fact that they bore a heavy share of the fighting burden, especially early in the conflict.”

(http://www.english.illinois.edu/maps/poets/s_z/stevens/africanamer.htm)

Further Reading:

1. Timeline of Vietnam War

<http://www.english.illinois.edu/maps/vietnam/timeline.htm>

2. MIA: African American Autobiography of the Vietnam War

<http://ezproxy.loyno.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsclr&AN=edsclr.19569663&site=eds-live&scope=site>

Rat Fink Ring:

Page 29

The Rat-Fink ring was a popular toy from the 60s that consisted of a figurine and ring base. The rat figurine had a hole in its back that would allow it to attach and detach from the ring base.

(Source: "Rat Fink Ring." Rat Fink Ring. Accessed August 07, 2017. <http://www.ratfinkring.net/>.)

Talmud:

Page 56

Hebrew for the word “study,” the talmud is a central work of the Jewish people that explains, in depth, how the commandments of the Torah are to be carried out.

(Source: "The Talmud." ReformJudaism.org. January 19, 2017. Accessed August 18, 2017.

<http://reformjudaism.org/talmud.>)

King Antiochus:

Page 56

King Antiochus was king of the Syrian empire from 223-187 B.C. He ruled during the Fourth Syrian War where he gained control of the Eastern Mediterranean.

(Source: Antiochus III Megas King of Syria. Accessed August 28, 2017.

http://homepages.rpi.edu/~holmes/Hobbies/Genealogy2/ps22/ps22_431.htm.)

Maccabees:

Page 56, 57, 72

The Maccabees were a group of Jewish rebel warriors who took control of Judea. They also reclaimed their temple in Jerusalem and ritually cleansed it in 160 B.C.

(Source: "The Maccabees/Hasmoneans: History & Overview." History & Overview of the Maccabees.

Accessed August 28, 2017. <http://www.jewishvirtuallibrary.org/history-and-overview-of-the-maccabees.>)

Isthmus:**Page 57**

noun, plural isthmuses, isthmi
[is-mahy]

1. a narrow strip of land, bordered on both sides by water, connecting two larger bodies of land.
(Source: "Isthmus." Dictionary.com. Accessed August 28, 2017.
[http://www.dictionary.com/browse/isthmus.](http://www.dictionary.com/browse/isthmus))

Kislev:**Page 57**

Kislev is the ninth month on the Jewish calendar, counting from Nissan. It is best known for the holiday of Chanukah, which begins on the 25th of Kislev. The message of Chanukah is the eternal power of light over darkness—good over evil. Aside from commemorating the miraculous victory of the small and militarily weak Jewish army over the mighty Syrian-Greek empire, on Chanukah we celebrate the miracle of the oil. When the Jews sought to light the Temple menorah after the war, they found only one small jug of oil that had not been defiled by the pagan invaders. Miraculously, the one-day supply burned for eight days until new pure oil could be obtained. In commemoration, the sages instituted the eight-day festival of Chanukah, on which we kindle the menorah nightly to recall and publicize the miracle.
(Source: Tzukernik, Shimona, Sara Esther Crispe, Rita Brownstein, Naftali Silberberg, Elana Mizrahi, Miriam Szokovski, and Samantha Barnett. "The Jewish Month of Kislev." Judaism, Torah and Jewish Info - Chabad Lubavitch. Accessed August 28, 2017.
[http://www.chabad.org/thejewishwoman/roshchodesh_cdo/aid/2263465/jewish/Kislev.htm.](http://www.chabad.org/thejewishwoman/roshchodesh_cdo/aid/2263465/jewish/Kislev.htm))

Bull Connor:**Page 60**

Bull Connor was the Commissioner of Safety in Birmingham, AL from 1957-1963. He was known for sending police dogs and using fire hoses on people of color during the civil rights movement. He was a symbol of institutionalized racism and was pro-segregation and also a fighter against the Freedom Riders. (<http://www.core-online.org/History/freedom%20rides.htm>)

Further Reading:**1. PBS “Meet the Players”**

<http://www.pbs.org/wgbh/americanexperience/features/meet-players-other-figures/>

2. Up From Jim Crow

http://ic.galegroup.com/ic/bic1/MagazinesDetailsPage/MagazinesDetailsWindow?disableHighlighting=false&displayGroupName=Magazines&currPage=&scanId=&query=&docIndex=&source=&prodId=BIC1&search_within_results=&p=BIC1&mode=view&catId=&u=lln_aluno&limiter=&display-query=&displayGroups=&contentModules=&action=e&sortBy=&documentId=GALE%7CA65192091&windowstate=normal&activityType=&failOverType=&commentary=#

“Johnny Reb” (Statue/Slang):**Page 61**

“Johnny Reb”, also known as “Johnny Rebel” is a personified symbol of the United States Confederacy that was used throughout the Civil War. He and Billy Yank were the two symbols of the two sides used to symbolize the stereotypical soldiers of the time.

There is a popular statue called the “Johnny Reb” in Orlando, but I think in this instance when Dotty mentions the statues, she is talking about the South’s Defender Monument in Lake Charles, in front of the Calcasieu Parish Courthouse.

(Source: "Definition of 'Johnny Reb'." Johnny Reb definition and meaning | Collins English Dictionary. Accessed August 18, 2017. <https://www.collinsdictionary.com/us/dictionary/english/johnny-reb>.)

“Trawlers, Spotlights, minesweepers”:

Page 62

Dotty is referring to trying to find the head of the statue; These things are types of boats and lights that are assisting them to find the head in the water. A trawler is a fishing boat, a spotlight is a strong, focused beam of light and a minesweeper is a ship used to detect mines in the water.

(Sources: "Minesweeper." Merriam-Webster. Accessed August 18, 2017. <https://www.merriam-webster.com/dictionary/minesweeper>. // "Trawler." Dictionary.com. Accessed August 18, 2017. <http://www.dictionary.com/browse/trawler>.)

Pupik:

Page 64

Pupik is the Yiddish word for bellybutton.

(Source: Pupik - Jewish English Lexicon. Accessed August 18, 2017. <http://www.jewish-languages.org/jewish-english-lexicon/words/447>.)

Lessons

Oct. 27 – Nov. 5, 2017
Fridays & Saturdays at 7:30 PM
Sundays at 2:00 PM

Jefferson Performing Arts Society and
The Department of Theatre Arts + Dance

Caroline, or Change

Book & Lyrics by:
Tony Kushner
Music by:
Jeanine Tesori

Director: **Dr. Laura Hope** Musical Director: **Donna Clavijo**

*"Nothing ever happen
underground in Louisiana...
...there is only underwater."*

J.P.A.S. JEFFERSON PERFORMING ARTS SOCIETY
jpas.org

LOYOLA UNIVERSITY NEW ORLEANS
loyno.edu/theatre

JPAS Westwego
177 Sala Ave
Westwego, LA 70094

Tickets can be purchased at www.jpas.org
or by calling the box office at 504.885.2000



Family Portraits

By: Karel Sloane-Boekbinder

***NOTE:** As an activity within this lesson, students will be designing and creating a work of art in the style of Betye Saar. Prior to using this lesson, ask students to bring in objects from home that are from an activity they did with their family (IE: movie ticket stubs, restaurant menus, tickets to a sporting event, tickets to the zoo or aquarium, tickets from a concert, etc.) Also ask them to bring in at least one family photo (if they have a pet, ask them to bring in either a family photo that includes their pet or an additional photo of the family pet.) To preserve the family photos, make copies of them and return the photos. Student will use the copies of the photos to create their work of art.

Families come in all sizes and shapes. Culture encompasses many things and is embodied by many things. Culture is part of family. Often, when we hear this word “culture” we think of the arts. Art can embody culture and display it, visually (paintings, photographs, sculptures) or through sound and movement (music, dance or theater.) Art can depict the style of clothing or hair, types of food families like to eat, or celebrations that are important to them. Art communicates culture in a tangible form. In addition to the arts, culture has many ways of being manifested. Other ways a person’s culture manifests include food, clothing, buildings (both the design of the buildings and what they are made out of,) how a person speaks (language, words or terms, like “making groceries,” and how those words are pronounced,) the celebration of spirit, rituals (like marriages or graduations or birthdays,) and hair styles.

Set in 1963 Louisiana during one of the most dramatic times in America's history, the Tony-nominated *Caroline, or Change* is a provocative story of American culture that includes political change, social change... and families.

The Gellman family and their African-American maid, Caroline Thibodeaux, live in sleepy Lake Charles, Louisiana. Caroline is drifting through life as a single mother of four working in a service job to a white family. A fragile, yet beautiful friendship develops between the young Gellman son, Noah, and Caroline.

In this lesson, students will have opportunities to share stories about their family and learn about the cultures of their classmates, which may either be the same or different from their own, and create an autobiographical work of art to express what is special about the culture of their family.

Begin the lesson by asking students if they are familiar with the term culture. Tell students that in just a moment they will have a chance to share about their own personal culture. Also tell students that they will be developing an autobiographical image to share with the class about what they learn related to culture.

Define culture by writing down a definition on a dry erase board or Promethean Board where it can be visible to the whole class. Next to the term “culture,” write the definition of ritual. Review the definitions for both “culture” and “ritual.” Ask students to share personal examples of culture, such as foods that are special within their family, or ways their family celebrates spirit, such as how their family celebrates birthdays or graduations. Write these student examples next to the definitions of culture and ritual where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board.

Next, define the terms “autobiography” and “biography.” First, write down a definition for “autobiography” on a dry erase board or Promethean Board where it can be visible to the whole class. Discuss examples the class may already be familiar with; record student responses next to the definition of “autobiography.” Follow this by writing down a definition for “biography” on a dry erase board or Promethean Board where it can be visible to the whole class. Discuss examples the class may already be familiar with; record student responses next to the definition of “biography.”

Distribute a copy of the **Family Portrait Work Sheet** to each student. Explain students will be answering questions about their family and then using their answers to create a biographical picture of their family that includes culture. Ask students to write their answers using full sentences. Allow students at least 10 minutes to complete their **Family Portrait Work Sheet**.

Once students have had time to complete their **Family Portrait Work Sheet** explain they will now be using the answers they gave about their family’s culture to design and create a work of art in the style of Betye Saar. Display information about Betye Saar where it can be visible to the whole class. As a class, read and discuss Betye Saar’s biography. As a class, consider the following questions: 1) When was Betye Saar born? 2) What was the first event that influenced her art? 3) What event helped her realize art has the power to transform? 4) What year did she begin creating art work? Next, display the two examples of Betye Saar’s work where they can be seen by the whole class. Review and discuss the artwork. As part of the class discussion, consider the following questions: 1) How do examples of family and culture appear in Betye Saar’s work? 2) What examples of ritual (like vacations or graduations or birthdays) can be seen in Betty Saar’s work? 3) What kinds of media (ie: materials) does Betye Saar use to make her art work? Write student responses to these questions where they can be seen by the class as a whole.

Ask students to take out objects they have brought from home that are from an activity they did with their family (IE: movie ticket stubs, restaurant menus, tickets to a sporting event, tickets to the zoo or aquarium, tickets from a concert, etc.) Distribute the copies of the family photos that were made back to each student along with the original photographs (including any copies and

photos of pets.) Explain student will use the copies of the photos and the objects they have brought from home to create their work of art.

Distribute sheets of 8" X 11" paper, pencils, erasers, pens, markers, scissors and glue sticks to students. Using the answers from their **Family Portrait Work Sheet**, photos, objects from home and art materials, ask students to create an autobiographical work of art about the culture of their family. Ask students to include at least one thing that represents each cultural category (IE: people, food, music, movies, activities, pets) in their autobiographical portrait. This can include text, like the title of a movie, names of family members or the type of activity they like to do with their family.

Continue to display the two examples of Betye Saar's work where they can be seen by the whole class. Ask students to refer to these examples as they develop their own work.

Distribute a sheet of 11 inch by 14 inch poster board to each student and glue. Explain that students will be using the poster board to frame the autobiographical portrait of their family. Once students have finished drawing their autobiographical portraits, ask students to glue their image onto their poster board frame.

As an extension of this lesson, students can use their **Family Portrait Work Sheet** to develop essays to accompany their biographical portraits.

As an additional extension, discover more about Betye Saar and her family. Saar was born Betye Brown in Los Angeles on July 30, 1926, the daughter of mixed-raced parents from Iowa and Louisiana. Betye Saar married ceramist and plein air painter Richard Saar. Richard Saar is of European descent. The two married in 1952 and had three girls: Lezley and Alison, who are respected artists in their own right, and Tracye, a writer.

Display the article from the L.A. Louver written by Alison Saar where it can be visible to the whole class. As a class, read and discuss the article. Next, display information and the image of a family portrait from Multiracial Media where they can be visible to the whole class. As a class, read and discuss the information.

culture

[kuhl-cher]

noun

1.
the quality in a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners, scholarly pursuits, etc.
2.
that which is excellent in the arts, manners, etc.
3.
a particular form or stage of civilization, as that of a certain nation or period:
Greek culture.
4.
development or **improvement** of the mind by education or training.
5.
the behaviors and beliefs characteristic of a particular social, ethnic, or age group:
the youth culture

Anthropology. the sum total of ways of living built up by a group of human beings and transmitted from one generation to another.

7.
Biology.
 - a. the cultivation of microorganisms, as bacteria, or of tissues, for scientific study, medicinal use, etc.
 - b. the product or growth resulting from such cultivation.

verb (used with object), **cultured, culturing.**

11.
to subject to culture; cultivate.
12.
Biology.
 - a. to grow (microorganisms, tissues, etc.) in or on a controlled or defined medium.
 - b. to introduce (living material) into a culture medium.

RETRIEVED FROM: <http://www.dictionary.com/browse/culture>

ritual

[rich-oo-uh l]

noun

1.

an established or prescribed procedure for a religious or other [rite](#).

2.

a system or collection of religious or other [rites](#).

3.

observance of set forms in public worship.

4.

a book of [rites](#) or ceremonies.

RETRIEVED FROM: <http://www.dictionary.com/browse/ritual>

autobiography

[aw-*tuh*-bahy-**og**-*ruh*-fee, -bee-, aw-toh-]

noun, plural **autobiographies**.

1.

a history of a person's life written or told by that person.

RETRIEVED FROM:

<http://www.dictionary.com/browse/autobiography>

biography

[bahy-og-ruh-fee, bee-]

noun, plural biographies.

1.

a written account of another person's life:

the biography of Byron by Marchand.

2.

an account in [biographical](#) form of an organization, society, theater, animal, etc.

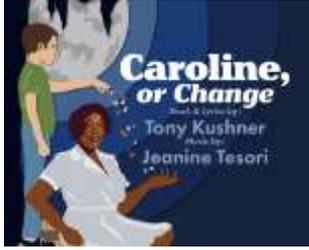
3.

such writings [collectively](#).

4.

the writing of biography as an occupation or field of endeavor.

RETRIEVED FROM: <http://www.dictionary.com/browse/biography>



Family Portrait Work Sheet

Please write in complete sentences.

NAME _____

Describe Your Family

How many people are in it?

What are their names?

How old are they?

Describe a favorite food your family likes to eat:

What kind of music do you listen to as a family?

Does your family have a favorite music artist?

What movie has your family watched together?

Describe one thing you like to do as a family:

Do you have more than one favorite family activity, and, if so, what are they?

Does your family have pets?

How many?

What are the pet(s) names?

Describe the pet(s,) are they (ie: cat, dog, fish, reptile, rabbit, etc.)

Who takes care of the pet?

Artist Information

- Biography



Photo by Jacob Wheeler

“I am intrigued with combining the remnant of memories, fragments of relics and ordinary objects, with the components of technology. It’s a way of delving into the past and reaching into the future simultaneously.”[1]

A native Californian, Betye Saar grew up in Pasadena during the Great Depression. After high school, she took art classes at Pasadena City College, earned a BA from the University of California at Los Angeles in 1949, and pursued graduate studies at California State University at Long Beach, the University of Southern California, and California State University at Northridge. While the hometowns of many artists are often just points of departure, Los Angeles has been a constant presence in Saar’s life and an important source of inspiration. In fact, art historian Jessica Dallow has attributed Saar’s unique blend of interests and approaches to the importance of LA in the 1960s and early 1970s as “a site of geographic convergence of feminism, assemblage art, and black consciousness.”[2]

Saar’s grandmother lived in Watts, and in the 1930s, Saar would visit regularly. The trips not only strengthened her connection to her own family history, they also enabled Saar to witness artist Simon Rodia constructing his famous towers. Saar would watch as Rodia sorted through piles of debris, selecting discarded objects to embed into cement over the towers’ steel frames. She once explained, “I think that was the beginning of me becoming an assemblagist or recycler.”[3] Three decades later, Watts would again affect her artistic development. Observing other LA-based artists like John Outterbridge, Noah Purifoy, and John Scott recycle wreckage from the 1965 riots as material for assemblages, Saar realized the power artists had to transform negative events and objects into creative acts of resistance. The upheavals in Watts became the catalyst for several area artists interested in making art with a political thrust to come together as a group.

In the late 1960s, Saar began to acquire what are euphemistically known as “black collectibles”—everyday objects that featured racist caricatures of African Americans and were found in homes throughout the United States. After the assassination of Dr.

Martin Luther King, Jr. in 1968, this ephemera became the cultural debris of racism that she would recycle into art. In 1972, she created her first series of assemblages, *The Liberation of Aunt Jemima*. In one, a “mammy” figure stands on a field of cotton in front of a series of images of Aunt Jemima. In the center of her body is an image of another “mammy” standing in front of a picket fence and holding a white baby. As Saar explains, “the ‘mammy’ knew and stayed in her place. . . . I attempted to change that ‘place’ . . . [by turning] a negative, demeaning figure into a positive, empowered woman who stands confrontationally with one hand holding a broom and the other armed for battle. A warrior ready to combat servitude and racism.”[4] She returned to this notion of resisting racism and servitude in such subsequent series as *Workers and Warriors* and *In Service*.

Saar voices her political, racial, religious, and gender concerns in her art so that she may “reach across the barriers of art and life, to bridge cultural diversities, and forge new understandings.” Other works have sought to reveal marginalized and hidden histories, ones that are both personal and public. She has examined Asian and African diasporic religions in relation to personal spirituality, the construction of racial hierarchies based on skin tone within black communities, and the ways that objects retain the memories and histories of their owners. A recent series, centered on the theme of mental, physical, and cultural imprisonment, was shown in the 2010 exhibition *Betye Saar: CAGE* at Michael Rosenfeld Gallery.

Saar has received numerous awards of distinction, including two National Endowment for the Arts Fellowships (1974, 1984), a J. Paul Getty Fund for the Visual Arts Fellowship (1990), a Flintridge Foundation Visual Artists Award (1998) and most recently, in 2013, The Museum of Contemporary Art, Los Angeles, presented her with the Distinguished Women in the Arts Award. In 1994, she and artist John Outterbridge represented the United States at the 22nd São Paulo Biennial in Brazil. In 2005, the University of Michigan Museum of Art organized the traveling exhibition *Betye Saar: Extending the Frozen Moment*, which examined the use of photographic fragments in her work. A role model for generations of women, Saar has raised three daughters, including two accomplished artists (Alison and Lezley). In 2005, the Ackland Art Museum at the University of North Carolina presented work by all three Saar artists in the traveling exhibition *Family Legacies: The Art of Betye, Alison and Lezley Saar*. The work of Betye Saar is represented in numerous museum collections including the Detroit Institute of the Arts, High Museum of Art in Atlanta, Los Angeles County Museum of Art, Museum of Fine Arts in Boston, the Metropolitan Museum of Art, Studio Museum in Harlem, and Whitney Museum of American Art in New York. Her work was prominently featured in eight of the shows that comprised *Pacific Standard Time*—a suite of twenty-six exhibitions funded by the Getty Foundation that were shown concurrently in museums throughout California in 2011 and 2012. Her work was also included in the Brooklyn Museum of Art 2014 traveling exhibition *Witness: Art and Civil Rights in the Sixties*. The artist’s first European solo exhibition will be at Museum Het Domein Sittard in The Netherlands. *Betye Saar: Still Tickin’*, on view June 28 - November 15, 2015, is an ambitious survey that spans six decades of the

artist's oeuvre and includes works on paper, mixed media assemblage, and site-specific installation.

Michael Rosenfeld Gallery LLC represented Betye Saar from 1996-2015. **REDTIME: EST** (March 15-May 3, 2014), was her first site specific installation at Michael Rosenfeld Gallery and the sixth solo presentation of her work. Five Michael Rosenfeld Gallery publications are available in total.

[1] <http://www.betyesaar.net>

[2] Jessica Dallow, "Reclaiming Histories: Betye and Alison Saar, Feminism, and the Representation of Black Womanhood," *Feminist Studies*, v.30, n. 1 (Spring 2004), 80.

[3] Renee Montagne, "Life is a Collage for Artist Betye Saar," NPR, December 8, 2006. <http://www.npr.org/templates/story/story.php?storyId=6688207>.

[4] Saar, "Unfinished Business: The Return of Aunt Jemima," *Betye Saar: Workers and Warriors: The Return of Aunt Jemima*, exh. cat. (New York: Michael Rosenfeld Gallery, 1998), 3.

RETRIEVED FROM: <http://www.michaelrosenfeldart.com/artists/betye-saar-b1926>

Betye Saar (b.1926)

- Selected Works

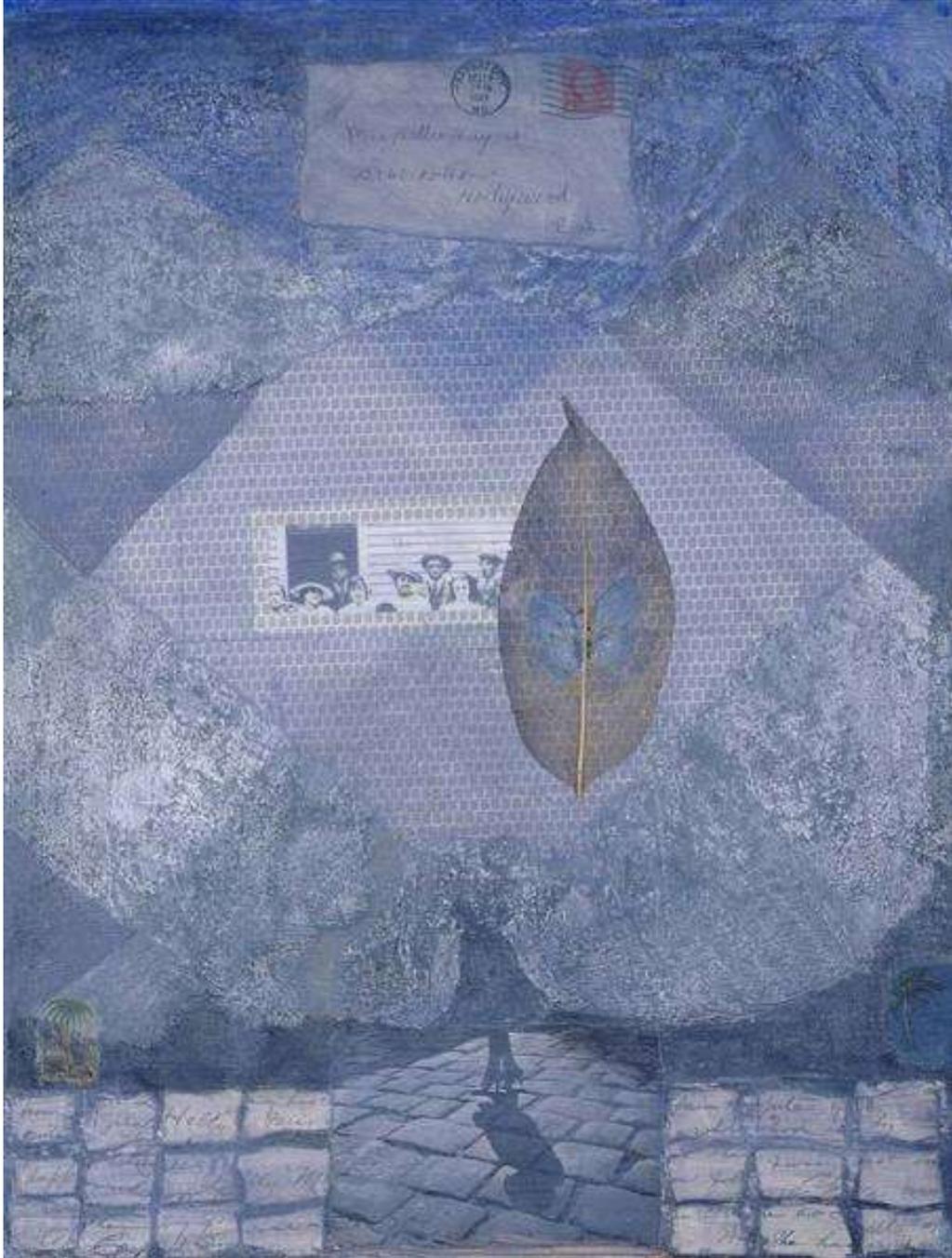


Girl with Doll, 1964

brown ink and wash on paper mounted on illustration board

18 3/4" x 20 7/8" sheet size / 15" x 16 1/2" sight size

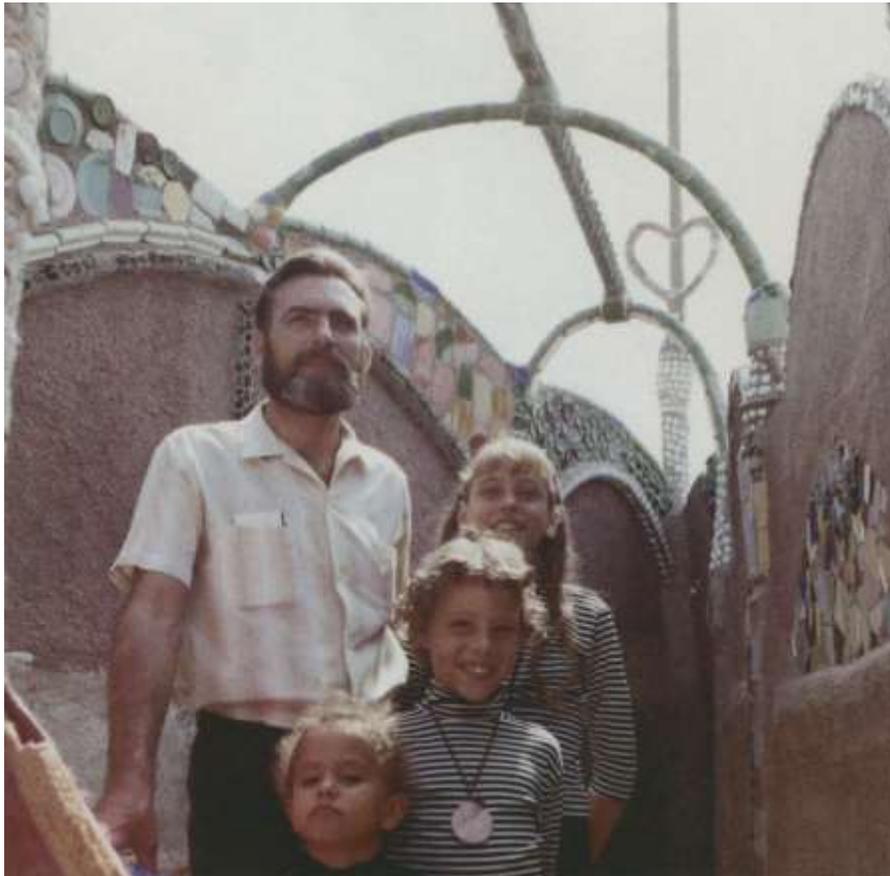
signed and dated



Letter from Home - Wish You Were Here, 1972
collage and gouache on paper
19 3/8" x 14 3/8", signed and dated

IMAGES RETRIEVED FROM: <http://www.michaelrosenfeldart.com/artists/betsey-saar-b1926>

Archive
01 May 2014 **Journal**
12 notes



Alison Saar, 9 years old (center) with father Richard Saar and sisters Lezley, 12, and Tracye, 4, at the Watts Towers, Los Angeles, August 1965.

“Growing up in L.A., we went to the Watts Towers frequently. I recall being at the bottom and looking up and seeing how parts of it create a kind of spiderweb. That sight has stayed with me all my life. It’s phenomenal and otherworldly the way the towers suddenly appear when you approach them from a distance. They stand out as an incredible, very out-of-place thing, like Oz. [Simon] Rodia and Watts

Towers had a great impact on my work and the way I think about making my art-making process. They taught me that art can be made out of anything, and that if you have the desire and the passion to make something, you should go ahead and do it regardless of your audience.”

Excerpted from “Family Outing” by Alison Saar, published in Art in America (September 2012).

A solo exhibition by Alison Saar titled “Hothouse” was on view at the Watts Towers Art Center through October 12, 2014.

Photo by Betye Saar.

Simon Rodia Los Angeles artsculpture HotHouse L.A. Louver

45 North Venice Blvd, Venice, CA 90291
310.822.4955 info@lalouver.com

RETRIEVED FROM: <http://blog.lalouver.com/post/84476819854/alison-saar-9-years-old-center-with-father#.WYDX2oTysdU>



MULTIRACIAL MEDIA

Voice of the Multiracial Community

Family Portraits

On June 12, 1967, the United States Supreme Court issued its decision *Loving vs. the State of Virginia*, which held that laws outlawing interracial marriage were unconstitutional. June 12, 2017 marks the 50th anniversary of the landmark Supreme Court decision, and to commemorate this momentous occasion, Multiracial Media is featuring portraits of interracial couples and Multiracial families from all corners of the globe (as anti-miscegenation laws were not unique to the U.S.).



RETRIEVED FROM: <http://multiracialmedia.com/loving-portraits/>



MULTIRACIAL MEDIA

Voice of the Multiracial Community

About

What Is Multiracial Media?

We are members of the Multiracial Community. We know just how few spaces there are for members of our Community to interact, to exchange ideas and to support one another free from judgment, discrimination and prejudice.

Given this, we realized that what was needed was a safe, accessible and beautiful space where those in our Community could visit and be received with open arms, open minds and open hearts so that the range of perspectives within the Multiracial Community could be voiced and explored honestly and with positivity of spirit.

No matter the focus of the work (politics, race, popular culture, education, feminism, health), no matter the medium (painting, photography, music, prose, poetry, comedy, film, dance) and no matter whether the content is generated by you or us (we welcome your submissions and suggestions!), everything you see on Multiracial Media will be by and about the multiracial perspective and a supportive exploration of that perspective.

That doesn't mean we shy away from honest exchange. But, it does mean we aim to support and advocate for the expression of those within the Multiracial Community because we know that our society, any society, benefits from diversity and a healthy and open exchange of ideas.

The Multiracial Mission

Our mission is simple: providing a safe and supportive space for those within the Multiracial Community to voice their perspective and showcase their work. Whether it's in the form of writing, painting, music, graphics, video, comedy, photography or dance, our goal is to be a platform where all within the Community feel comfortable expressing themselves. Who falls within that Community? We draw no lines and make no exclusions. The spirit of multiracialism is diversity and

inclusion, so we welcome all expression that seeks to give voice to the multiracial experience.

RETRIEVED FROM: <http://multiracialmedia.com/about-multiracial-community/>

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
6. Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
3. Explain **events**, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
6. Compare and contrast a firsthand and secondhand account **of the same** event or **topic**; describe the differences in focus and the information provided. (family culture)

Writing Standards

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
 - b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
3. Analyze the interactions between **individuals**, **events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

b. Use narrative techniques, such as dialogue, pacing, and **description**, to develop experiences, **events**, and/or **characters**.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.



Children Who Changed the World, 1963

By: Karel Sloane-Boekbinder

Set in 1963 Louisiana during one of the most dramatic times in America's history, the Tony-nominated *Caroline, or Change* is a provocative story of American culture that includes political change, social change... and children.

The Gellman family and their African-American maid, Caroline Thibodeaux, live in sleepy Lake Charles, Louisiana. Caroline is drifting through life as a single mother of four children. She works in a service job to a white family. A fragile, yet beautiful friendship develops between the young Gellman son, Noah, and Caroline.

Emmie Thibodeaux is Caroline's only daughter. Emmie is observant, rebellious and outspoken. A teenager, Emmie has very strong opinions about the world around her, about the disparities that exist between white and African American people and about the need for change.

In this lesson, students will have opportunities to explore how children were involved in the Civil Rights Movement and learn about the Children's Crusade of 1963.

Begin the lesson by asking students if they are familiar with the Civil Rights Movement. Ask students to share examples of events or people they are familiar with from the Civil Rights Movement. Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board.

As a class, read the definition of the Civil Rights Movement. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the definition.

Tell students that children were a big part of the Civil Rights Movement. Distribute a copy of the **Children Who Changed the World, 1963 Work Sheet** to each student. Explain students will be learning about several children that were Civil Rights activists, answering questions about these children and then using their answers to create a collage. As the class reads each article, ask students to write their answers on their Work Sheet using full sentences.

As a class, read **How the Children of Birmingham Changed the Civil-Rights Movement** by *Lottie L. Joiner*, the Library of Congress article *Youth in the Civil Rights Movement* and the article about local New Orleans producer and director Ed Bishop and his experience with the Civil Rights movement when he was a child. Place each article on

an ELMO or a SMART board where it can be visible to the whole class. Review and discuss each article as students complete their **Work Sheet**.

Explain students will now have an opportunity to view images of the children the class has just read about as well as images from the Children's Crusade of 1963. Distribute a copy of the **Children Who Changed the World, 1963 Collage Sheets** to each student. Explain a few of the images show the children as adults; the majority of the images show them as children, the age they were when they were part of the Civil Rights Movement. Distribute sheets of 8" X 11" paper, pencils, erasers, pens, markers, scissors and glue sticks to students. Using the collage sheets and art materials, ask students to create a collage of the Children's Crusade.

Distribute a sheet of 11 inch by 14 inch poster board to each student and glue. Explain that students will be using the poster board to frame their collages. Once students have finished their collages, ask students to glue their image onto their poster board frame.

Civil Rights Movement

civil rights movement definition

The national effort made by black people and their supporters in the 1950s and 1960s to eliminate [segregation](#) and gain equal rights. The first large episode in the movement, a boycott of the city buses in Montgomery, [Alabama](#), was touched off by the refusal of one black woman, Rosa [Parks](#), to give up her seat on a bus to a white person. A number of [sit-ins](#) and similar demonstrations followed. A high point of the civil rights movement was a rally by hundreds of thousands in [Washington, D.C.](#), in 1963, at which a leader of the movement, Martin Luther [King, Jr.](#), gave his " [I have a dream](#) " speech. The federal [Civil Rights Act of 1964](#) authorized federal action against segregation in public accommodations, public facilities, and employment. The [Voting Rights Act of 1965](#) was passed after large demonstrations in [Selma](#), Alabama, which drew some violent responses. The Fair Housing Act, prohibiting discrimination by race in housing, was passed in 1968. After such legislative victories, the civil rights movement shifted emphasis toward education and changing the attitudes of white people. Some civil rights supporters turned toward militant movements (see [Black Power](#)), and several riots erupted in the late 1960s over racial questions (see [Watts riots](#)). The *Bakke decision* of 1978 guardedly endorsed [affirmative action](#).

The American Heritage® New Dictionary of Cultural Literacy, Third Edition

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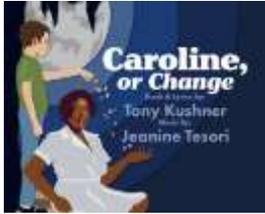
RETRIEVED FROM: <http://www.dictionary.com/browse/civil-rights-movement>



Children Who Changed the World, 1963 Work Sheet

NAME _____

Child's Name	How old are they?	Where do they live?	How did they make a difference where they live?
1)			
2)			
3)			
4)			
5)			
6)			



Children Who Changed the World, 1963 Work Sheet, page 2

NAME _____

Child's Name	How old are they?	Where do they live?	How did they make a difference where they live?
7)			
8)			
9)			
10)			
11)			



BILL HUDSON/AP

How the Children of Birmingham Changed the Civil-Rights Movement

Fifty years ago this week, thousands of students left their classrooms and marched on downtown Birmingham, Alabama. Their Children's Crusade changed a nation. *Lottie L. Joiner* talks with some of the participants.



[LOTTIE L. JOINER](#)

05.02.13 4:45 AM ET

Fifty years ago this month, Charles Avery left his high school in Jefferson County, Alabama, to lead about 800 of his fellow students on a 10-mile walk to Birmingham City. They were stopped by the sheriff's department, arrested, and jailed. "I was put in the paddy wagon with Dick Gregory and his writer," says Avery, who was 18 at the time and president of his senior class. "I would never forget that day."

In 1963 Birmingham was known as one of the most racist cities in the South. Martin Luther King Jr. had described it as a "symbol of hard-core resistance to integration." Activists had nicknamed it Bombingham, because of the frequency of violent attacks against those fighting the system of segregation.

It was the [Rev. James Bevel](#), a leader of the Southern Christian Leadership Conference and adviser to King, who came up with the idea of a protest group made up of children. In May 1963 they launched the Children's Crusade and began a march on Birmingham. By the time Avery made it to the city May 7, more than 3,000 black young people were marching on the city.

It was King's words that inspired 16-year-old Raymond Goolsby to participate in the march.

"Rev. Martin Luther King stood right beside me," remembers Goolsby, 66. "He said, 'I think it's a mighty fine thing for children, what you're doing because when you march, you're really standing up; because a man can't ride your back unless it is bent.' And, boy, I mean he talked so eloquent and fast, after he finished his motivational speech, I was ready."

On May 2, 1963, Goolsby joined thousands of students who left their classrooms and gathered at the 16th Street Baptist Church in Birmingham. It was there where they spilled out in groups of 50 to march downtown. "My group was the first of 50 to march," says Goolsby. "Our job was to decoy the police. We got arrested about a block and a half from 16th Street."

The next day, the police, led by infamous commissioner of public safety [Bull Connor](#), brought out fire hoses and attack dogs and turned them on the children. It was a scene that caused headlines across the nation and around the world.

“Pictures of the bravery and determination of the Birmingham children as they faced the brutal fire hoses and vicious police dogs were splashed on the front pages of newspapers all across America and helped turn the tide of public opinion in support of the civil-rights movement’s fight for justice,” says Marian Wright Edelman, founder and president of the Children’s Defense Fund.

Jessie Shepherd, then 16, was soaked when she was loaded up in a paddy wagon. “I was told not to participate,” says Shepherd, now a retired clinical diet technician. “But I was tired of the injustice.”

“I couldn’t understand why there had to be a colored fountain and a white fountain,” says Shepherd. “Why couldn’t I drink out the fountain that other little kids drank out of? As I got older, I understood that’s just the way it was, because my skin was black, and we were treated differently because of that.”

So she marched.

Soon the city’s jails were so overcrowded that students were sent to the local fair ground. They slept on cots and sang freedom songs while waiting for movement leaders to raise money for their bail.

“I didn’t anticipate the outcome being so drastic,” says Shepherd.

Gwen Gamble had just been released from jail and didn’t want to go back. Shortly before the crusade, the teenager had been arrested for participating in a lunch-counter sit-in and jailed for five days. “We were put in with people who had actually broken the law. It was scary. They weren’t nice,” says Gamble, who was 15.

She and her two sisters were trained by the movement to be recruiters for the Children's Crusade. On the first day of the march, they went to several schools and gave students the cue to leave. They then made their way to 16th Street Baptist.

"We left the church with our picket signs and our walking shoes," says Gamble. "Some of us even had on our rain coats because we knew that we were going to be hosed down by the water hoses."

Under intense public pressure, Birmingham negotiated a truce with King, and on May 10, Connor was removed from his position. The Children's Crusade had worked.

"The Birmingham campaign was a crucial campaign," says Clayborne Carson, director of the Martin Luther King Jr. Research and Education Institute at Stanford University. "He had never led a massive campaign of civil disobedience before, and there were not enough adults prepared to be arrested. So the Children's Crusade turned the tide of the movement."



Carson also notes that had King failed in Birmingham, his legacy wouldn't be what it is. "If he hadn't won, there probably wouldn't have been an ['I Have a Dream'](#) speech or a Man of the Year award or a Nobel Peace Prize in 1964," says Carson.

Today Birmingham has an African-American mayor, a majority-black City Council, and a black superintendent of schools.

"Had it not been for those children going out in the streets of Birmingham making a difference, going to jail, protesting, I really don't believe what we have to day would be possible," says Gamble. "I definitely say there would not be a Barack Obama."

RETRIVED FROM: <http://www.thedailybeast.com/how-the-children-of-birmingham-changed-the-civil-rights-movement>



LIBRARY OF CONGRESS

Youth in the Civil Rights Movement

At its height in the 1960s, the Civil Rights Movement drew children, teenagers, and young adults into a maelstrom of meetings, marches, violence, and in some cases, imprisonment. Why did so many young people decide to become activists for social justice? [Joyce Ladner](#) answers this question in her interview with the Civil Rights History Project, pointing to the strong support of her elders in shaping her future path: “The Movement was the most exciting thing that one could engage in. I often say that, in fact, I coined the term, the ‘Emmett Till generation.’ I said that there was no more exciting time to have been born at the time and the place and to the parents that movement, young movement, people were born to... I remember so clearly Uncle Archie who was in World War I, went to France, and he always told us, ‘Your generation is going to change things.’”

Several activists interviewed for the Civil Rights History Project were in elementary school when they joined the movement. [Freeman Hrabowski](#) was 12 years old when he was inspired to march in the Birmingham Children’s Crusade of 1963. While sitting in the back of church one Sunday, his ears perked up when he heard a man speak about a march for integrated schools. A math geek, Hrabowski was excited about the possibility of competing academically with white children. While spending many days in prison after he was arrested at the march, photographs of police and dogs attacking the children drew nationwide attention. Hrabowski remembers that at the prison, Dr. King told him and the other children, “What you do this day will have an impact on children yet unborn.” He continues, “I’ll never forget that. I didn’t even understand it, but I knew it was powerful, powerful, very powerful.” Hrabowski went on to become president of the University of Maryland, Baltimore County, where he has made extraordinary strides to support African American students who pursue math and science degrees.

As a child, [Clara Luper](#) attended many meetings of the NAACP Youth Council in Oklahoma City because her mother, Marilyn, was the leader of this group. She remembers, “We were having an NAACP Youth Council meeting, and I was eight years old at that time. That’s how I can remember that I was not ten years old. And I – we were talking about our experiences and our negotiation – and I suggested, made a motion that we would go down to Katz Drug Store and just sit, just sit and

sit until they served us.” This protest led to the desegregation of the drug store’s lunch counter in Oklahoma City. Luper relates more stories about what it was like to grow up in a family that was constantly involved in the movement.

While some young people came into the movement by way of their parents’ activism and their explicit encouragement, others had to make an abrupt and hard break in order to do so, with some even severing familial ties. [Joan Trumpauer Mulholland](#) was a young white girl from Arlington, Virginia, when she came to realize the hypocrisy of her segregated church in which she learned songs such as “Jesus loves the little children, red and yellow, black and white.” When she left Duke University to join the movement, her mother, who had been raised in Georgia, “thought I had been sort of sucked up into a cult... it went against everything she had grown up and believed in. I can say that a little more generously now than I could have then.” [Phil Hutchings](#)’ father was a lifetime member of the NAACP, but couldn’t support his son when he moved toward radicalism and Black Power in the late 1960s. Hutchings reflects on the way their different approaches to the struggle divided the two men, a common generational divide for many families who lived through those times: “He just couldn’t go beyond a certain point. And we had gone beyond that... and the fact that his son was doing it... the first person in the family who had a chance to complete a college education. I dropped out of school for eleven years... He thought I was wasting my life. He said, ‘Are you ... happy working for Mr. Castro?’”

Many college student activists sacrificed or postponed their formal education, but they were also picking up practical skills that would shape their later careers. [Michael Thelwell](#) remembers his time as a student activist with the Nonviolent Action Group, an organization never officially recognized by Howard University and a precursor to the Student Nonviolent Coordinating Committee (SNCC): “I don’t think any of us got to Howard with any extensive training in radical political activism. By that I mean, how do you write a press conference [release]? How do you get the attention of the press? How do you conduct a nonviolent protest? How do you deal with the police? How do you negotiate or maneuver around the administration? We didn’t come with that experience.” Thelwell’s first job after he graduated from college was to work for SNCC in Washington, D.C., as a lobbyist.

Similar reflections about young people in the freedom struggle are available in other collections in the Library. One such compelling narrative can be found in the webcast of the 2009 Library of Congress lecture by journalist and movement activist, Tracy Sugarman, entitled, [“We Had Sneakers, They Had Guns: The Kids Who Fought for Civil Rights in Mississippi.”](#) As is readily apparent from that lecture and the

previous examples, drawn from the Civil Rights History Project collection, the movement completely transformed the lives of young activists. Many of them went on to great success as lawyers, professors, politicians, and leaders of their own communities and other social justice movements. They joined the struggle to not only shape their own futures, but to also open the possibilities of a more just world for the generations that came behind them.

RETRIEVED FROM: <https://www.loc.gov/collections/civil-rights-history-project/articles-and-essays/youth-in-the-civil-rights-movement/>



Local Director of the New Orleans-based theater company American Theatre Project Ed Bishop was 11 years old when he decided to join the Civil Rights Movement. Bishop grew up in Birmingham, Alabama and remembers very well its nickname~~” Bombingham.” On May 2, 1963, Bishop was one of thousands of students that left their classrooms and gathered at the 16th Street Baptist Church in Birmingham. Additionally, Bishop was among the students that would regularly gather in Kelly Ingram Park to participate in Civil Rights rallies. Kelly Ingram Park is adjacent to the 16th Street Baptist Church and was used as a staging area for Civil Rights demonstrations.

Although Bishop was never arrested at any of the demonstrations he participated in, he was attacked by police dogs. During the attack, a police dog bit through his clothing. The attack left scars on his legs that he carried for the rest of his life.

As an adult, Bishop often produced and directed plays that explored events and the lives of people that were part of the Civil Rights Movement. In 2015 Ed Bishop died after a long battle with lung cancer. He is remembered locally in New Orleans for his dedication to theater and his determination to create theatrical works that highlighted the lives of Civil Rights Heroes.

Children Who Changed the World, 1963 Collage Sheets





Monument, Kelly Ingram Park





<http://wwwweacademyushistory1950.blogspot.com/2016/03/1960s-childrens-crusade.html>



Freeman A. Hrabowski



Joyce Ladner



Clara Luper



Joan Trumpauer Mulholland



Phil Hutchings



James Forman leads singing in the SNCC office on Raymond Street in Atlanta, (from left) Mike Sayer, MacArthur Cotton, Forman, Marion Barry, Lester McKinney, **Mike Thelwell**, Lawrence Guyot, Judy Richardson, John Lewis, Jean Wheeler, and Julian Bond, Danny Lyon, *Memories of the Southern Civil Rights Movement*, 123, dektol.wordpress.com



Charles Avery



Raymond Goolsby



Jessie Shepherd



Gwen Gamble



Ed Bishop

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
6. Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.
9. Identify basic similarities in and differences between **two texts on the same topic** (e.g., in illustrations, descriptions, or procedures).

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
3. Explain **events**, procedures, ideas, or concepts in a **historical**, scientific, or technical text, including **what happened and why**, based on specific information in the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
6. Compare and contrast a **firsthand and secondhand** account **of the same** event or **topic**; describe the differences in focus and the information provided.

Writing Standards

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
 - b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective **summary** of the text.
3. Analyze the interactions between **individuals**, **events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

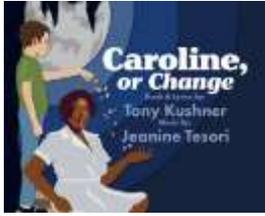
Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

b. Use narrative techniques, such as dialogue, pacing, and **description**, to develop experiences, **events**, and/or **characters**.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.



Children Who Changed the World, 2017

By: Karel Sloane-Boekbinder

Images of Student Work by Theo (grade 2)

Set in 1963 Louisiana during one of the most dramatic times in America's history, the Tony-nominated *Caroline, or Change* is a provocative story of American culture that includes political change, social change... and children.

The Gellman family and their African-American maid, Caroline Thibodeaux, live in sleepy Lake Charles, Louisiana. Caroline is drifting through life as a single mother of four children. She works in a service job to a white family. A fragile, yet beautiful friendship develops between the young Gellman son, Noah, and Caroline.

In this lesson, students will have opportunities to explore how children have changed the world, during the Civil Rights Movement and in the modern day.

Begin the lesson by asking students how they define the word "hero." Ask students to share their definitions. Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board.

As a class, read the definition of hero. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the definition. As a class, consider the following questions: 1) Do students agree with the definition? 2) Would they change it in any way? Record student responses where they are visible to the whole class.

Tell students that children can be heroes and that in a few moments the class will be reading about children who have changed the world. Distribute a copy of the **Children Who Changed the World, 2017 Work Sheet** to each student. Explain students will be learning about several children that have done amazing things, answering questions about these children and then using their answers to create a collage. As the class reads each article, ask students to write their answers on their Work Sheet using full sentences.

As a class, read **8 kids who changed the world** by *Bek Day* How and the **Scholastic News** article about Ayanna Najuma. Place each article on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss each article as students complete their **Work Sheet**.

Next, distribute a copy of the **How can you make an impact? Work Sheet** to each student. Using the stories about other students as inspiration, ask students to describe something they think could be changed or improved. Ask them to use complete sentences.

Once students have completed their **How can you make an impact? Work Sheet**, distribute a copy of the **Impact Illustration Work Sheet** to each student. Explain they will be using the graph paper to develop a design for something they think could be improved. Ask students to use their **Children Who Changed the World, 2017 Impact Sheet** as a reference to illustrate each step they would need to take in order to create the change they would like (NOTE: If a student has more than four steps, ask them to divide the graph paper into smaller sections.) Ask students to use the following steps to create their illustrations: Step 1: Divide their graph paper into equal sections for the amount of steps; Step 2: Label each step; and Step 3: Sketch an image for each step.

EXTENSION: As a class project, decide on something it would be important to have either in your classroom or your community. Set a goal. Start a penny challenge to raise funds:

<http://clark.com/personal-finance-credit/penny-challenge-save-668/>

Once enough funds have been raised, complete the project.

hero

[**heer**-oh]

noun, plural **heroes**; for 5 also **heros**.

1.

a person noted for courageous acts or nobility of character:

He became a local hero when he saved the drowning child.

2.

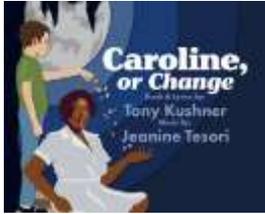
a person who, in the opinion of others, has special achievements, abilities, or personal qualities and is regarded as a role model or ideal:

My older sister is my hero. Entrepreneurs are our modern heroes.

3.

the **principal** male character in a story, play, film, etc.

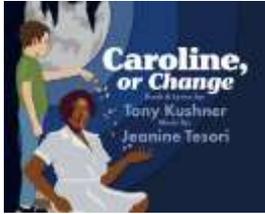
RETRIEVED FROM: <http://www.dictionary.com/browse/hero>



Children Who Changed the World, 2017 Work Sheet

NAME _____

Child's Name	How old are they?	Where do they live?	How did they make a difference where they live?
1)			
2)			
3)			
4)			
5)			
6)			



Children Who Changed the World, 2017 Work Sheet

NAME _____

Child's Name	How old are they?	Where do they live?	How did they make a difference where they live?
7)			
8)			
9)			

February 25, 2014



8 kids who changed the world

Bek Day

Editor

Contributor Since: May 27, 2013

All of these amazing children left their mark on the world before they even left school.



Kids never stop asking questions, do they?

Anyone with children will attest to the fact that they're constantly taking in the world around them, testing it, exploring it, and wondering just WHY things are the way they are.

Perhaps it's this ability to look at things with fresh eyes that's the reason why some of the best innovations have come from children. When innocence, invincibility and energy combine as they only can in a child, something magical happens – just ask the kids in our gallery.

Of course, all kids change their parents' worlds in the most profound way possible but these kids are just that little bit different ...

Do you know any extraordinary children who have changed the world?

KIDS WHO CHANGED THE WORLD



• **Anne Frank**

Anne Frank was just 13 when she received a diary, in which she chronicled her life as a Jewish girl during the Holocaust. After hiding out for two years with her family in Nazi-occupied Amsterdam, she was tragically discovered and sent to a concentration camp, where she died of typhus. Her positive outlook in the face of such oppression, as well as her bravery, have touched people across the globe after her diary was found by her father, Otto Frank, and published posthumously.



• **Claudette Colvin**

Rosa Parks is often credited for her role in the infamous bus incident that was pivotal in the US Civil Rights Movement. Nine months earlier, however, it was Claudette Colvin, a 15-year-old high school student, who was the first person arrested for refusing to give up her seat to a white passenger on 2 March, 1955. She was one of five women who filed a joint court case that led to the segregation of buses being found to be unconstitutional, and consequently ended bus segregation in Alabama. Claudette is now 74, and lives with her family in The Bronx, New York City. [Image via NPR.org](#)



- **Dylan Mahalingam**

At nine years of age, Dylan Mahalingam co-founded a non-profit international development and youth empowerment organization by the name of [Lil' MDGs](#). The organization's aim is to use the power of digital media to get kids involved with the UN Millennium Development Goals (MDGs). So far, Lil' MDGs has engaged over 3 million children in 41 countries to make a difference in the lives of over a million people. His achievements include building an orphanage in Tibet, raising \$780,000 for Tsunami relief and over \$10 million for hurricane relief. Now 18, Dylan is a regular youth speaker for the United Nations.



Katie Stagliano

Katie Stagliano was nine years old when she discovered how much of a difference she could make. After growing a cabbage for a school project (one that grew to nearly 20kg, mind!) she donated the produce to a local soup kitchen, where it helped to feed nearly 300 people. Katie realized the impact she could have on poverty with her green thumb and established vegetable gardens in order to donate what she grew to the people who needed it most. These days, her idea has grown into [Katie's Krops](#), a group that grows crops and donates thousands of kilograms of produce to organizations that feed the hungry. She is now 14.



- **Louis Braille**

Louis Braille was three years old when an accident in his father's workshop left him blind in both eyes. It was the late 18th century and, unusually for the era, Louis' parents made a huge effort to give him as normal an upbringing as possible, encouraging him to be independent. He attended one of the first schools for blind children in the world, and while there developed a system for the blind to read – which of course, has come to be globally recognized as the preferred method of communication for the vision impaired: Braille. This not only revolutionized the way that blind students were taught, but made a whole other level of independence possible for them. In his own words, “Access to communication in the widest sense is access to knowledge, and that is vitally important for us if we [the blind] are not to go on being despised or patronized by condescending sighted people. We do not need pity, nor do we need to be reminded we are vulnerable. We must be treated as equals – and communication is the way this can be brought about.”



•

Malala Yousafzai

Born in the Swat Valley in Pakistan, Malala Yousafzai was living under Taliban rule, where young girls were at times forbidden to attend school. She started writing a blog under a pseudonym for the BBC at the age of 11, detailing what life was like and sharing her views on education for girls. Her passion and activism earned her a lot of attention, with several television and print interviews. Unfortunately, it also earned the unwanted attention of the Taliban, and on 9 October, 2012, a gunman boarded her school bus, asked for Malala by name and shot her in the head. Unconscious and in a critical condition for the first few days after the attack, Malala eventually stabilized enough for her to be sent to a hospital in England to recover in safety. She has since won Pakistan's first National Youth Peace Prize, and was nominated for the 2013 Nobel Peace Prize – the youngest person and only girl to ever be nominated. She has just been nominated for the 2014 Nobel Peace Prize, and is still only 16.



- **Ryan Hreljac**

In 1998, at six years old, Ryan Hreljac learned that kids in Africa often had to walk several kilometers each day just to access clean water. Even in Ryan's limited experience of the world, this seemed wrong. Using money he earned from household chores and funds he raised from speaking publicly at different events about Africa's clean water issues, Ryan managed to fund the construction of his first well in a Northern Ugandan village in 1999. He didn't stop there, however, and established [Ryan's Well Foundation](#), an organization that so far has helped build over 822 water projects and 1025 latrines, bringing safe water and improved sanitation to over 805,813 people. Ryan is now in his early twenties.



- **Severn Cullis-Suzuki**

Severn Cullis Suzuki was born and raised in Vancouver, Canada, and is the daughter of geneticist and environmental activist David Suzuki. Severn caught the attention of the world in 1992, aged 12, when she presented on environmental issues at the Earth Summit in Rio de Janeiro. The video of her presentation has since gone viral, entitled, ‘The Girl Who Silenced the World For 5 Minutes’. She has gone on to launch an internet-based think-tank called the Skyfish project and attend the World Summit on Sustainable Development in Johannesburg in 2002, as part of Kofi Annan’s special advisory panel. She is a published author and television host, and now lives in Canada with her husband and two children. She is 34.

RETRIEVED FROM: <http://www.kidspot.com.au/8-kids-who-changed-the-world/>



QUOTES by Ayanna Najuma, Civil Rights Activist, Age 7:

“I was little, but my voice was just as important as everyone else’s voice.”

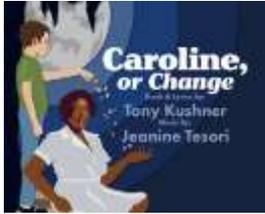
“We learned people are scared of change.”

“Our small group of kids helped change the nation.”

Ayanna Najuma lived in Oklahoma City in the 1950’s and 1960’s. Like the South, Oklahoma City was segregated. In 1958, Ayanna Najuma traveled with some other students to New York City. New York City was not segregated. This experience caused Ayanna and the other students on the trip to question the difference between Oklahoma City and New York City and segregation, “Why do we have to live like this?” The more they asked that question, the more convinced they became—a change was needed. Ayanna Najuma and other students organized and participated in sit-ins, demonstrations that were used at racially segregated lunch counters and restaurants to protest the segregation of white and African American patrons. Even though she was only 7, she participated in demonstrations that changed the laws in Oklahoma City.



IMAGE RETRIEVED FROM: <https://twitter.com/itsmygift>



Children Who Changed the World, 2017

How can you make an impact?

NAME _____

Describe something you think could be changed or improved~~use the stories the class has read about other students to inspire you. Please write in complete sentences.

Describe what is it like now	Why do you think it should be changed?	What steps could you take to make the change happen? (include at least four steps)

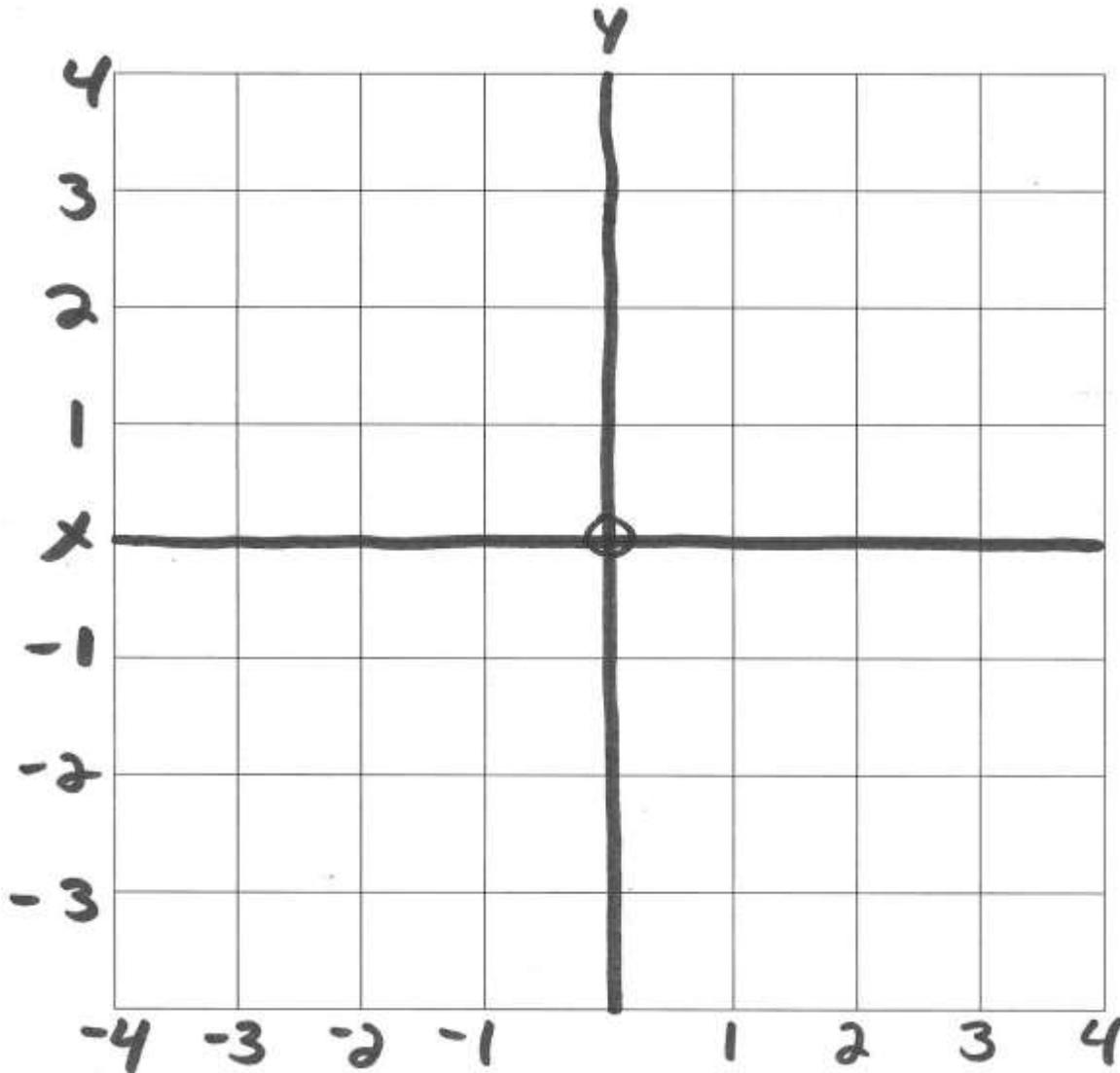


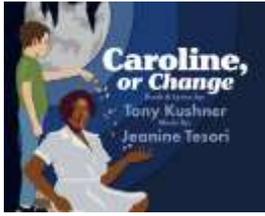
Children Who Changed the World, 2017

Impact Illustration

NAME _____

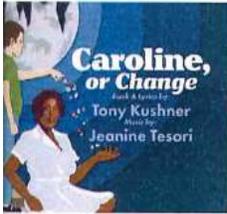
Using the graph paper, begin to develop a design for something you think could be improved. First, divide your graph paper into four equal sections; number the sections 1—4. Using your **Children Who Changed the World, 2017** Impact Sheet as a reference, illustrate each step you would need to take in order to create the change you would like (NOTE: If you have more than four steps, divide the graph paper into smaller sections.) Step 1: Divide your graph paper into equal sections for the amount of steps; Step 2: Label each step; and Step 3: Sketch an image for each step.





Children Who Changed the World, 2017

Student Sample Sheets



Children Who Changed the World, 2017

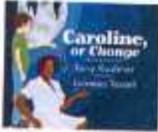
How can you make an impact?

NAME _____

Describe something you think could be changed or improved--use the stories the class has read about other students to inspire you.

Describe what is it like now	Why do you think it should be changed?	What steps could you take to make the change happen? (include at least four steps)
<p>Well... I think why does paper cost so little but lumber jackets are so hard working and they</p> <p>Oh I'd get it payed a little! ?!</p>	<p>They're an intricate part of society. We use lumber for: Paper, desks, doors, chairs,</p>	<p>1) Hire a lumberjack manager 2) Pay more to my employees 3) Plant more trees when cutting them down 4) develop bigger trees</p>

buildings, door frames, and more

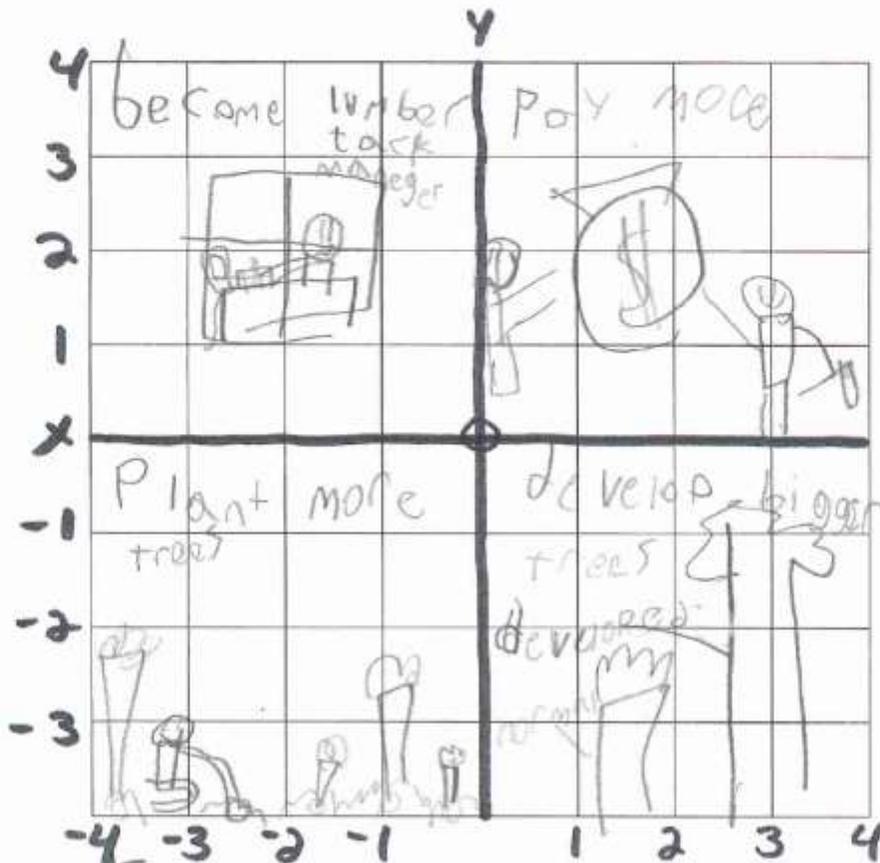


Children Who Changed the World, 2017

NAME Theodore James

Impact Illustration

Using the graph paper, begin to develop a design for something you think could be improved. First, divide your graph paper into four equal sections; number the sections 1-4. Using your **Children Who Changed the World, 2017** Impact Sheet as a reference, illustrate each step you would need to take in order to create the change you would like (NOTE: If you have more than four steps, divide the graph paper into smaller sections.) Step 1: Divide your graph paper into equal sections for the amount of steps; Step 2: Label each step; and Step 3: Sketch an image for each step.



To make better trees
I would genetically modify trees.

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
3. Explain **events**, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, **problem/solution**) of events, ideas, concepts, or information in a text or part of a text.

Writing Standards

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or **how individuals influence ideas or events**).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

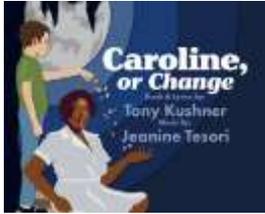
Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and **well-structured event sequences**.

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

b. Use narrative techniques, such as dialogue, pacing, and **description**, to develop experiences, **events**, and/or **characters**.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.



Reflections on Monuments

By: Karel Sloane-Boekbinder

Set in 1963 Louisiana during one of the most dramatic times in America's history, the Tony-nominated *Caroline, or Change* is a provocative story of American culture that includes political change, social change... and monuments.

The Gellman family and their African-American maid, Caroline Thibodeaux, live in sleepy Lake Charles, Louisiana. Caroline is drifting through life as a single mother of four children. During Act One, In order to cheer her up, Caroline's friend Dotty tells Caroline that a group of teenagers took down a statue honoring a Confederate soldier from in front of the courthouse. Caroline doesn't know anything about it because she doesn't own a television. She isn't happy about the news, saying that it will only cause trouble. This story of the removal of the monument is woven throughout the rest of the play.

In this lesson, students will have opportunities to explore the importance of monuments, why they are created, learn about the Paper Monuments Project and create their own monument.

Begin the lesson by discussing monuments. Ask students to share their definitions for the word "monument." Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board.

As a class, read the definition of monument. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the definition. As a class, consider the following questions: 1) Do students agree with the definition? 2) Would they change it in any way? Record student responses where they are visible to the whole class.

Next, as a class, read the blog post *Art and Archetype: on Symbolism and Public Space* published by the Arts Council of New Orleans. Place the blog post on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the post. As a class, consider the following questions: 1) Do students agree with the post? 2) Would they change it in any way? Record student responses where they are visible to the whole class.

Next, as a class, read about the **PAPER MONUMENTS PROJECT**. Explain that the **PAPER MONUMENTS PROJECT** and **New Orleans Historical** are projects of the Midlo Center for New Orleans Studies in the History Department of the University of New Orleans and the Communication Department of Tulane University. Place information about the **PAPER MONUMENTS PROJECT** and **New Orleans Historical** on an ELMO or a SMART board where

it can be visible to the whole class. Review and discuss the information. As a class, consider the following questions: 1) Are students familiar with any of the 30 locations currently on the tour? 2) Do students agree these locations are monuments? Why or why not? 2) Would they add a location to the tour? Record student responses where they are visible to the whole class.

Next, distribute a copy of the **Reflections on Monuments** handout to each student. Using the use the ideas about monuments the class has read as inspiration, ask students to describe a person or event they would like to honor with a monument. Ask them to use complete sentences.

Once students have completed their **Reflections on Monuments** handout, distribute a copy of the **Monument Illustration** graph to each student. Explain they will be using the graph paper to develop a design for their monument. Ask students to use their **Reflections on Monuments** handout as a reference to illustrate each element (people, objects, etc.) they would incorporate into their monument (NOTE: If a student has more than three elements, ask them to divide the graph paper into smaller sections.) Ask students to use the following steps to create their illustrations: Step 1: Divide their graph paper into equal sections for the amount of elements; Step 2: Label each element; Step 3: Sketch an image for each element; and Step 4: The final step will be an illustration of the full completed monument that incorporates all elements.



monument

noun mon·u·ment \ˈmān-yə-mənt\

Definition of MONUMENT

1. *obsolete* : a burial vault : SEPULCHRE
2. a written legal document or record : TREATISE
3. *a* (1) : a lasting evidence, reminder, or example of someone or something notable or great (2) : a distinguished person *b* : a memorial stone or a building erected in remembrance of a person or event
4. *archaic* : an identifying mark : EVIDENCE; *also* : PORTENT, SIGN
5. *obsolete* : a carved statue : EFFIGY
6. a boundary or position marker (such as a stone)
7. NATIONAL MONUMENT
8. a written tribute

RETRIEVED FROM: <https://www.merriam-webster.com/dictionary/monument>



Art and Archetype: on Symbolism and Public Space

July 9, 2015 by Kim Cook

PLACE

Art and Archetype:

on Symbolism

and

Public Space

As [Mayor Mitch Landrieu addresses City Council](#) with regard to four monuments representative of the history of racial oppression in the United States, people will emerge with divergent perspectives on this topic. I recognize that I am still relatively new to this city and perhaps as someone not born here I am less entitled to an opinion. Yet I am moved to share my thoughts about the making and placement of art and art in public spaces (including statues, monuments, and public gathering places in this category). As I contemplate these topics I think about two things: what art invokes and what our public places say about our values.

I learned long ago from my mentor in theater, Edgardo de la Cruz, that whenever I stepped out on stage to perform a character, no matter how small or casual the role, that I was invoking an archetype, something bigger than myself, and he taught me to respect the size of the symbol that the character represented. As I proceeded with my

graduate studies and did work in various forms including visual art, writing, as well as my first love, performance, I came to understand for myself that every mark made on paper or canvas, every movement in dance or theater, every note sung or word spoken, summons something larger than ourselves. This summoning or calling forth is how the energy of art works; it calls into the world all that it ever meant or can mean for that idea in space and time, past and present. It reverberates. Thus, when we contemplate the continuation of these monuments in public space it is important to recognize that they are bigger than a representation of one individual or one event; they amplify and perpetuate the iconography and history of pain that it is inherent in the story (history) they arose from.

In the sense of art in public spaces, I hold that our public space is where we express how we esteem ourselves and each other. Public space is our collective home, our living room if you will, and it is not acceptable that we would adorn our home with environmental cues that say some of us are less valuable than others. If our monuments, places of public memory, and statues convey a preservation of a past and present racism embedded in our social fabric then we are actively contradicting a collective commitment to progress, equality, and a hopeful future.

There are many ways to celebrate our common roots, our positive trajectory, and our values. Let's shed the symbols of slavery and oppression and take our passionate commitment for public narrative forward towards the vision we hold for New Orleans. Art can inspire, enhance, and invoke the best in us, let us joyfully and creatively imagine a new iconography for our city, one that is inclusive, progressive, and embraces that which speaks to the whole of our citizens and the unique value of our cultural history.

RETRIEVED FROM: <http://www.artsneworleans.org/blog/art-and-archetype-on-symbolism-and-public-space/>



PAPER MONUMENTS PROJECT

TOUR CURATED BY: PAPERMONUMENTS.ORG

Paper Monuments is a project designed to elevate the voices of the people of New Orleans in the process of creating new symbols for our city that represent all of our people. During the process, you'll see posters and flyers across New Orleans showing some of the people, places, events, and movements that have shaped our city over the past 300 years. We reached out to some of New Orleans greatest activists, historians, storytellers, and artists to honor these erased histories as we look towards the future. This tour of Paper Monuments will expand as more are created.

For more information on Paper Monuments, visit PAPERMONUMENTS.ORG and on Twitter @Paper.Monuments or email them at INFO@PAPERMONUMENTS.ORG #papermonuments #peoplesmonuments #monumentsforall

LOCATIONS FOR TOUR

1 McDONOGH DAY BOYCOTT

John McDonogh was a wealthy businessman and owner of enslaved people during the early 19th century, when New Orleans was one of the nation's most prosperous cities. Upon his death in 1850, he donated much of his fortune to the education of "poor..."

2 THE FUNERAL OF ANDRÉ CAILLOUX

Since its founding 150 years earlier, New Orleans had never seen anything like it: immense crowds of black residents, including members of thirty-some mutual aid societies, thronging Esplanade Avenue for more than a mile to witness the funeral...

RETRIEVED FROM: <http://www.neworleanshistorical.org/tours/show/91>



ALL TOURS: 30

LAKE CATHERINE & THE RIGOLETS

Tour curated by: Charlotte Dover, Virgil Dover, and the University of New Orleans History Department | 6 Locations

The Rigolets is an area of New Orleans East that has played a vital part in New Orleans history. Maroon communities developed in the area during the colonial period, and forts were later built to protect the city. Most of what made this area...

BATTLE OF LIBERTY PLACE

Tour curated by: Gordon Chadwick | 4 Locations

In 1874, Reconstruction Era tensions led to the Battle of Liberty Place. Fought between militant conservative Democrats known as the White League and Federalist forces led by the Municipal Police, the main battle led to a 3-day period in which the...

CITY PARK

Tour curated by: Kimberly Jochum, Amanda Knight, and University of New Orleans History Department | 13 Locations

This tour unveils the park's history. Only a fraction of City Park's 1300 acres will be accessed, yet you will walk through the cultural center of the park, visit the famous dueling grounds, stand beneath a tree whose branches touch the...

NEWCOMB COLLEGE BROADWAY CAMPUS

Tour curated by: Newcomb College Institute | 11 Locations

Explore the present Broadway campus of Newcomb College, the last of three locations that have housed the noted school. Discover its history, characters, and legacy, and understand how it maintains its own identity in the present with its longstanding...

ANIMALS IN THE FRENCH QUARTER

Tour curated by: Alison Laurence, Sarah Waits, John Lee, and the University of New Orleans History Department | 4 Locations

This tour examines the significant ways in which animals have affected the lives of New Orleanians. Within the confines of the French Quarter, rats, mules, mosquitoes, termites, and other critters cohabit with the human residents.

AUDUBON PARK: SITE OF THE 1884 COTTON CENTENNIAL EXPOSITION

Tour curated by: Miki Pfeffer and the University of New Orleans History Department | 10 Locations

Take an imaginative journey through a nineteenth-century World's Fair. Only the beauty of the grounds exists today, for expositions were fleeting spectacles. Yet, photographic "ghost" images recall a time when the world's products,...

"OLD NEWCOMB": THE FIRST TWO NEWCOMB COLLEGE CAMPUSES

Tour curated by: Newcomb College Institute | 14 Locations

Explore the original DeLord and Camp Street campus, as well as the second campus of Newcomb College, located on Washington Avenue. Uncover the history, characters, and legacy that shaped Newcomb College into what it is today by following its...

LEVEE BREACHES DURING KATRINA

Tour curated by: Levees.org, New Orleans Public Library, Louisiana State Museum, and the University of New Orleans History Department | 6 Locations

Both residents and visitors to New Orleans still have the desire to see where the levees failed during Katrina in August 2005. This tour allows one to virtually "visit" three major breach sites and their associated neighborhoods. The sites include...

BRIDGING LAKE PONTCHARTRAIN

Tour curated by: Graham Cooper & University of New Orleans History Department | 4 Locations

The bridging of St. Tammany Parish and Orleans Parishes had been an issue of public interest from before the age of the automobile. Rail and ferry crossings of the lake were already well established by the time automobile bridges were contemplated in...

O-K RAIL LINE, KENNER TO NEW ORLEANS

Tour curated by: Jeremy Deubler & University of New Orleans History Department | 4 Locations

The Orleans-Kenner Traction Company connected downtown New Orleans to Kenner from 1915 to 1930. The only interurban rail line in New Orleans, it helped to spur residential development in rural East Jefferson Parish.

CARROLLTON COURTHOUSE

Tour curated by: Mary Ann Wegmann and Katherine Luck | 9 Locations

The Carrollton Court House launched several interesting Louisiana Supreme Court cases that provide insight into Carrollton's history. Some cases included are: trial of two defendants convicted of murdering a 10 year-old girl; voter intimidation...

EARLY 20TH-CENTURY GAMING IN THE FREE STATE OF JEFFERSON

Tour curated by: The New Orleans Historical Team | 9 Locations

A brief history of illegal gaming (gambling) clubs in the areas surrounding the city of New Orleans in the early twentieth century.

STREETCAR INTEGRATION DURING RECONSTRUCTION

Tour curated by: Kevin J. Brown | 4 Locations

Streetcar integration during Reconstruction occurred because of acts of protest like Joseph Guillaume's.

SHADOW STEEDS OF THE CRESCENT CITY

Tour curated by: Lacar Musgrove, University of New Orleans | 10 Locations

The Highwheel Bicycle Era in New Orleans, 1881-1891

NEW ORLEANS FOOD HISTORY

Tour curated by: University of New Orleans | 6 Locations

History of many of the classic foods of New Orleans, especially its street & working class foods. Industrial food history is also included. Under development.

UPSTAIRS LOUNGE FIRE

Tour curated by: University of New Orleans History Department | 5 Locations

The 1973 Upstairs Lounge fire massacred more than thirty New Orleans residents. The disgraceful reaction of the media and most New Orleanians helped to galvanize the gay and lesbian community as they mourned those lost to the most deadly fire in New...

JACKSON BARRACKS

Tour curated by: Louisiana National Guard. Tour by Rhett Breerwood, LANG Historian | 10 Locations

Jackson Barracks is a military post which has been a part of the New Orleans landscape since the first half of the 19th century. It has been through the Mexican War, the Civil War and Reconstruction, both World Wars and countless hurricanes and...

PALMER PARK

Tour curated by: Kevin McQueeney | 14 Locations

A tour through the history of Palmer Park, located in the Carrollton neighborhood at the intersection of South Carrollton and Claiborne avenues. The uptown end of the St. Charles Avenue streetcar line is located across the street from the park.

200 YEARS OF LOUISIANA SUPREME COURT HISTORY

Tour curated by: Mary Ann Wegmann, The Law Library of Louisiana, University of New Orleans History Department; Edited by Jessica Anne Dauterive | 12 Locations

In commemoration of the 200th anniversary of the founding of the Louisiana Supreme Court in 1813, this tour features historic French Quarter sites, notable cases, and justices.

55 IN '58: INTEGRATING THE UNIVERSITY OF NEW ORLEANS

Tour curated by: Becky Retz | 7 Locations

This is an immersive tour following the path of the 55 black students who integrated the new Louisiana State University at New Orleans (now the University of New Orleans) campus in 1958, creating the Crescent City's first desegregated school.

CARVILLE: THE NATIONAL LEPROSARIUM

Tour curated by: Elizabeth Schexnyder, Curator, National Hansen's Disease Museum | 9 Locations

9-stop audio driving tour of the Carville Historic District, site of leprosy (Hansen's disease) quarantine hospital and treatment center from 1894-1999. This hospital-community was designed to be self-sustainable. Quarantine laws dictated the...

THE BATTLE OF NEW ORLEANS

Tour curated by: Mary Ann Wegmann, Louisiana State Museum, and the University of New Orleans History Department; Associate Editor & Media Editor: Jessica Anne Dauterive; military history research assistance: Rhett Breerwood | 9 Locations

A tour of French Quarter sites and buildings connected to the Battle of New Orleans through fact as well as legend. This tour was created in January 2015 during the 200th anniversary of the Battle of New Orleans.

"THE PLACE WHERE TERPSICHORE AND BACCHUS RULED THE HOUR:" A HISTORY OF GALLATIN STREET

Tour curated by: Jessica Anne Dauterive, Greg Lambousy, William Jones, Sean Simonson, Ellie Ginsburg | 4 Locations

Gallatin Street, the two-block stretch near the Mississippi River now known as French Market Place, was once the center of vice in Antebellum New Orleans. This tour shares some of the stories that gave Gallatin Street its notorious reputation.

STREETCARS AND THEIR HISTORIAN MICHAEL MIZELL-NELSON

Tour curated by: Michael Mizell-Nelson, Kevin McQueeney | 9 Locations

Streetcars are an iconic image of New Orleans. Although only three of the streetcar lines still exist—St. Charles, Canal, and Riverfront—they remain nostalgic vestiges of the city's past, immortalized in Tennessee Williams A Streetcar Named...

URBAN SLAVERY AND EVERYDAY RESISTANCE

Tour curated by: Kate Mason | 7 Locations

Enslaved people were among the first to enter the French colony of New Orleans. Furthermore, they were instrumental to the creation of a successful city, building much of the infrastructure, acting as the first doctors, and cultivating early...

WRITERS' BLOCKS: LITERARY HISTORY IN THE FRENCH QUARTER

Tour curated by: UNO History Students | 7 Locations

Produced in conjunction with the Tennessee Williams Festival, this tour takes you to the homes and haunts of famous literary figures in New Orleans history.

CONFEDERATE MONUMENTS IN NEW ORLEANS

Tour curated by: The New Orleans Historical Team | 4 Locations

A tour of four Confederate Monuments in New Orleans.

THE BIRTHPLACE OF JAZZ: A WALKING TOUR THROUGH NEW ORLEANS' MUSICAL PAST

Tour curated by: UNO Public History Grad Students, Prof. Charles Chamberlain | 10 Locations

New Orleans' claim to be the birthplace of jazz is explored in this walking tour, which focuses on the musical artists and the communities where jazz developed in and around the French Quarter. Starting with the discovery site of the...

FREE PEOPLE OF COLOR AND THE BUSINESS OF SURVIVAL IN ANTEBELLUM NEW ORLEANS

Tour curated by: Emily Clark, Kate Mason | 6 Locations

When New Orleans became a part of the United States in 1804, the population of the French Quarter was 8,222 with 1,565 free people of color, just over 30% of the total free population. The free black population flourished throughout the Spanish era...

PAPER MONUMENTS PROJECT

Tour curated by: PAPERMONUMENTS.ORG | 2 Locations

Paper Monuments is a project designed to elevate the voices of the people of New Orleans in the process of creating new symbols for our city that represent all of our people. During the process, you'll see posters and flyers across New Orleans...

RETRIEVED FROM: <http://neworleanshistorical.org/tours/browse/>



ABOUT

New Orleans Historical features stories & scholarship about New Orleans

New Orleans Historical is a project of the Midlo Center for New Orleans Studies in the History Department of the University of New Orleans and the Communication Department of Tulane University. It is available as a free app on iPhone or Android mobile devices via the App Store and Google Play. You can also enjoy the stories on the web at neworleanshistorical.org.

A special thanks to our founding sponsors: New Orleans Center for the Gulf South, UNO Department of History, and Tulane Department of Communication.

Want to become involved? We are seeking partners, stories, and sponsors.

In memory of Michael-Mizell Nelson

STAFF

Project Directors

- **Mary Niall Mitchell**, University of New Orleans: [Email Dr. Mitchell](#)
- **Vicki Mayer**, Tulane University: [Email Dr. Mayer](#)

Managing Editor

- **Kate Mason**, University of New Orleans: [Email Kate Mason](#)

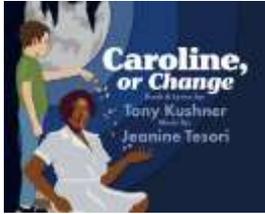
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TECHNOLOGY

This site is powered by Omeka + Curatescape, a humanities-centered web and mobile framework available for both Android and iOS devices.

RETRIEVED FROM: <http://www.neworleanshistorical.org/about/>



Reflections on Monuments

NAME _____

Describe a monument you would like to create~~use the ideas about monuments the class has read to inspire you. Please write in complete sentences.

Describe a person or event you would like to honor with a monument	Describe the location for your monument	Describe elements you would include in your monument (IE: people, objects; include at least four elements)

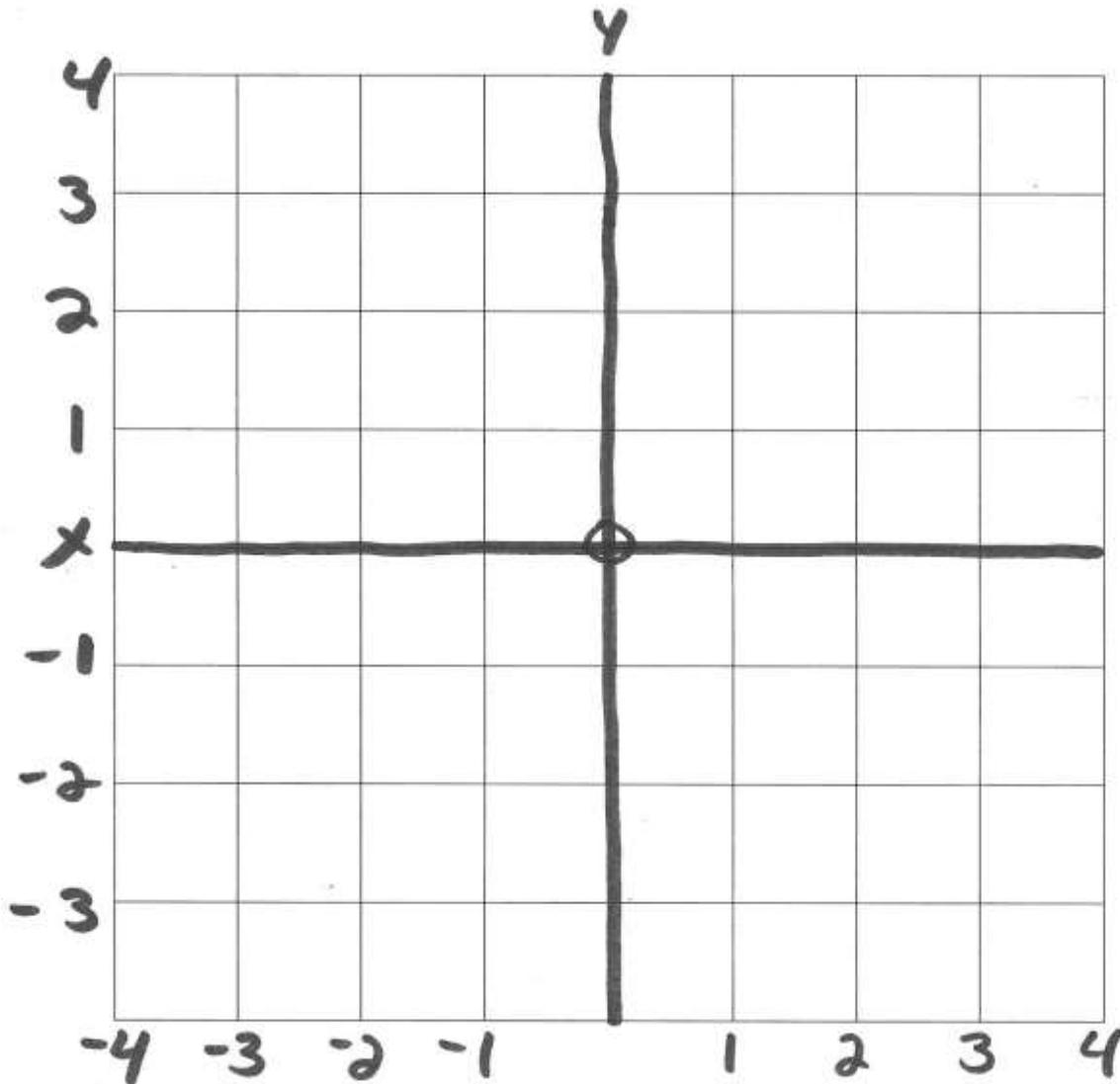


Reflections on Monuments

Monument Illustration

NAME _____

Using the graph paper, begin to develop a design for your monument. First, divide your graph paper into four equal sections; number the sections 1–4. Using your **Reflections on Monuments** handout as a reference, illustrate each element you would include in your monument (NOTE: If you have more than three elements, divide the graph paper into smaller sections.) Step 1: Divide your graph paper into equal sections for the amount of elements; Step 2: Label each element; Step 3: Sketch an image for each element; and Step 4: The final step will be an illustration of your full completed monument that includes all elements.



K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
3. Explain **events**, procedures, ideas, or concepts in a **historical**, scientific, or technical text, including what happened and why, based on specific information in the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
6. Compare and contrast a firsthand and secondhand account **of the same** event or **topic**; describe the differences in focus and the information provided.

Writing Standards

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
 - b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
3. Analyze the interactions between **individuals**, **events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

b. Use narrative techniques, such as dialogue, pacing, and **description**, to develop experiences, **events**, and/or **characters**.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

Title Monuments: Context and Creation, by Karel Sloane-Boekbinder
Time Frame Three 60-minute sessions
Overview The students view and compare images from the monument work of Wenda Gu. They use this research and their understanding of design elements and principles to examine motifs related to Wenda Gu’s monuments through a series of sketches.

NOTE: This lesson was originally created as part of a collection of arts lessons; additional lessons from this collection can be found here:

<https://www.louisianabelieves.com/resources/library/k-12-arts-resources>

Standards Critical Analysis and Creative Expression

Arts Benchmarks	
Develop interpretations about works of art and give supporting reasons.	VA-CA-M5
Demonstrate art methods and techniques in visual representations based on research of imagery.	VA-CE-M1
Use the elements and Principles of Design and art vocabulary to visually express and describe individual ideas.	VA-CE-M3

Foundation Skills Communication, Linking and Generating Knowledge, Citizenship

Student Understandings

Having studied Wenda Gu’s monuments, students understand design and contextual criteria for successful site-specific monuments. Having created a written art review of these monuments, students understand the methods and techniques used to create works of art as well as the ways principles and Elements of Design are used to create art.

Vocabulary

monument, hybridization, juxtaposition, trans-nationalism

Materials and Equipment

images of the works of Wenda Gu, pencils, colored pencils, sketch books, pre-test/post test assessment measure, computer, printer

Prior Knowledge

Students have a beginning understanding of the following: composition, ground, form, texture, representational, positive space, negative space, foreground, background, middle ground, and can identify visual representations of these words. They understand basic techniques and skills associated with drawing.

Sample Lesson

Day 1

Begin by giving the pre/post-test assessment. Students complete the assessment (5 minutes).

Present printed handouts of information on Wenda Gu's United Nations (UN) monument series (see resources.) Her UN Monument series strove to embrace the uniqueness of cultural and national identities and to honor heritage, culture and national histories while at the same time explore concepts of hybridization and trans-nationalism. Hybridization in art is a new art form created from at least two other original sources. In the case of Wenda Gu's work, this means creating a work of art that represents at least two cultures from two different nations. Trans-nationalism is the interconnection of the cultures of at least two different nations or countries across national boundaries. The ultimate goal of Wenda Gu's multi-year year, multi-national monument-making endeavor was unification through art, the ability to embrace the diversity and honor the uniqueness inherent in every nation's culture. The UN Monument series began in 1992 and culminated in 2000. It involved 20 countries across five continents (15 minutes).

Next, present printed handouts of Wenda Gu's *United Nations - Africa Monument: The Praying Wall, a site specific installation* (1997) and *United Nations—USA Monument 1: Post Cmoellotniinaglpiostm* (1995). Referring to the artworks, briefly introduce motifs characteristic of monuments. A monument can be a tomb, a stone, a building, or anything erected to honor or to remember the past. It can be erected to honor an individual person, a place or an event. Motifs characteristic of Wenda Gu's monuments include the use of human organic materials, the incorporation of written texts from a variety of nations, use of texture to create perspective, and the juxtaposition of objects. Object juxtaposition is the placement of objects side by side for aesthetic effect. In the case of Wenda Gu's monuments, it is the placement, side by side, of objects representing different nations. Emphasize examples of how positive space, negative space, ground, assemblage, foreground, background, and middle ground are used to create each of Wenda Gu's monument compositions (10 minutes).

In groups of three, students continue viewing and comparing images of Wenda Gu's *United Nations - Africa Monument: The Praying Wall, a site specific installation* (1997) and *United Nations—USA Monument 1: Post Cmoellotniinaglpiostm* (1995). Using their sketchbooks, students record and consider the following questions: 1) Which aspects of history did the artist choose to memorialize? 2) How many written texts did the artist use to create the composition and which nations were the writings from? 3) How did the artist use texture to create perspective? 4) How did the artist incorporate texts into the monuments? 5) How did the artist incorporate positive space, negative space and ground in the monuments? 6) How did the artist use foreground, background, and middle ground to create the monument? 7) How did the artist juxtapose objects in the monument? 8) What are Wenda Gu's monuments communicating? Give supporting reasons. Students write their responses to these questions in their sketchbooks (20 minutes). Close by having a spokesperson present his/her group's findings to the class (10 minutes).

Day 2

Using their sketchbooks, students reflect on questions and answers from the previous class period. Using sketchbooks and handouts as resources, students complete the exercise to further

examine motifs characteristic of Wenda Gu's monuments. The exercise provides students with the opportunity to produce a series of sketches. This assists students by enabling them to record and display their comprehension using two methods of communication, written text and corresponding visual representations. Using two methods, written text and corresponding visual representations, reinforces targeted concepts, vocabulary words, and, allows students to self-assess changes in their personal comprehension throughout the course of the lesson (50 minutes). Students clean up (5 minutes).

Day 3

Open class by explaining that today students are acting as art critics, and they will be writing a review of Wenda Gu's work. To do so, students translate the questions they recorded and responded to in their sketchbooks on *Day 2* and the written descriptions of Wenda Gu's transnational monuments from their exercise into a written review of selected works. Art reviews should be at least one page long (typed) and are scored using the following criteria: 1) Acceptable grammar, 2) Spelling, 3) Punctuation, and 4) Representation of an understanding of stylistic characteristics unique to each of Wenda Gu's works (5 minutes).

Students write art reviews (50 minutes).

Close by having students complete the pre/post-test assessment (5 minutes).

Sample Assessments

Formative

Monitor student performance throughout the art-making process and assist students with individual needs.

Assess group presentations to see if students completed group tasks.

Check to see if students have explored the use of space, texture, form and perspective in written definitions and in sketches.

Check to see if students have explored stylistic characteristics of monuments in sketches.

Summative

Evaluate the following:

Pre/post-test for completion and accuracy;

Changes in scores between the pre-test and the post-test and a comparison of these changes;

Completion and accuracy of writing exercise (both written and visual representations);

Art reviews for: 1) Grammar, 2) Spelling, 3) Punctuation, and 4) Understanding of stylistic characteristics unique to each of Wenda Gu's works and 5) Completion

Resources

The websites listed below offer detailed information on Wenda Gu's site-specific monuments and opportunities to view his work:

<http://www.wendagu.com/home.html>

http://www.artbeatus.com/pres_wendagu.html

Describe and sketch what you see:

Wenda Gu's United Nations Monument Series I:

<p>Write a description of the art work by answering the following questions:</p> <p>What is the title of the work?</p> <p>How many nations are represented in the monument and which nations are they?</p> <p>How does Wenda Gu use texture?</p> <p>How does Wenda Gu use space?</p> <p>How does Wenda Gu use written text?</p>	<p>Create three thumbnail sketches of textures and juxtaposing objects you see in Wenda Gu's composition:</p> <p>Focusing on form and space, create a thumbnail sketch of the whole composition:</p>
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Wenda Gu's United Nations Monument Series II:

<p>Write a description of the art work by answering the following questions:</p> <p>What is the title of the work?</p> <p>How many nations are represented in the monument and which nations are they?</p> <p>How does Wenda Gu use texture?</p> <p>How does Wenda Gu use space?</p> <p>How does Wenda Gu use written text?</p>	<p>Create three thumbnail sketches of textures and juxtaposing objects you see in Wenda Gu's composition:</p> <p>Focusing on form and space, create a thumbnail sketch of the whole composition:</p>
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Monuments: Context and Creation: Pre/ Post Assessment

Please circle the correct answer.

Name _____

1. Elements of Design include perspective. True or False
2. Principles of Design include line and form. True or False
3. Artists often use symbols to communicate information about ways of life and cultural values. True or False
4. A monument can be a tomb, a stone, a building, or anything erected to honor or remember the past. True or False
5. Symbols can be used to communicate what is unique about a person, place or an event. True or False
6. Texture is a design principle. True or False
7. Monuments are permanent structures. True or False



united nations - africa monument: the praying wall of the world

a site-specific installation for second johannesburg biennale, south africa, 1997, new york, usa

the wall of pseudo-english, chinese, hindi and arabic made of human hair collected from all over the world

40 feet high x 44 feet wide

IMAGE RETRIEVED FROM:

<http://www.wendagu.com/home/product/product/Id/744/parentid/65/flid/66/c/aticid/73.html>



united nations-usa monument 1: post-cmoellotniinaglpiostm*

a site-specific installation, space untitled gallery, new york city, usa, 1995

the entire installation is constructed by pure and mixed native-, caucasian-, latino-, and asian-american hair curtain walls, hair bricks, and hair carpets. a future national flag of the usa made of also mixed american hair.

*a nonsensical word created by synthesizing "melting pot" & "colonilism"

IMAGE RETRIEVED FROM:

[http://www.wendagu.com/home/product/product/ld/750/parentid/65/flid/66/c
atid/73.html](http://www.wendagu.com/home/product/product/ld/750/parentid/65/flid/66/c
atid/73.html)

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
6. Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, **ideas, concepts**, or information in a text or part of a text.

Writing Standards

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
 - b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., **how ideas influence individuals** or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

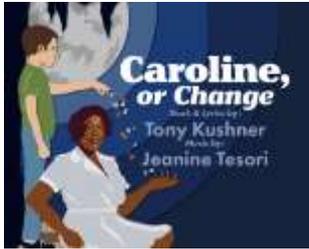
6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

b. Use narrative techniques, such as dialogue, pacing, and **description**, to develop experiences, events, and/or characters.

d. Use precise words and phrases, **relevant descriptive details**, and sensory language to capture the action and convey experiences and events.



Set Design: Area, Perimeter and Circumference

By Karel Sloane-Boekbinder

Images of Student Work by Theo (grade 2)

In preschool, students learn about shapes. They learn how to identify them by appearance. As an example, a shape made of straight lines with four equal sides is a square,  a shape made of three straight lines is a triangle,  a shape made of straight lines where the sides opposite each other (parallel) are equal is a rectangle  and so forth. In this lesson, we will expand on students' understanding of both shapes and measurement by exploring them through the lens of set design.

We will start by reading an interview with **Caroline, or Change** Set Designer Marty Aikens, Technical Director and Extraordinary Professor of Theatre Arts, **Loyola University New Orleans**. Next, we will investigate photographs Marty Aikens took of homes in Lake Charles (the photos were used as inspiration for his set designs.) We will consider architecture in its simplest terms—shapes students already know how to identify (rectangles, squares and triangles.) We will also consider what these images suggest about both the differences in socioeconomic status in real-life Lake Charles neighborhoods and the differences in socioeconomic status of the two families depicted in **Caroline, or Change** (the Gellman family and the Thibodeaux family.)

We will further this exploration by delving into the inspiration of Riccardo Hernandez, the original Set Designer of **Caroline, or Change**. This exploration will include comparing and contrasting Mr. Aikens' and Mr. Hernandez's approach to set design and their use of shapes in their designs.

Additionally, once students have investigated the shapes incorporated into Lake Charles, Louisiana architecture, the shapes incorporated into the **JPAS/ Loyola University** set design and the shapes incorporated into Riccardo Hernandez's **Caroline, or Change** set designs, they will have an opportunity to create their own architecturally inspired design.

Every play has a set, a space that reflects something about the story the actors are conveying in the performance. The setting is a backdrop for the story to unfold, a place

for the characters to move through as they tell the story. The set affects the characters, where the actors stand and how they move. In Marty Aikens' designs, the setting has its own distinct persona—Lake Charles, Louisiana. When a set designer is developing ideas for the set of a production, they begin with story—the script. The story guides the set designer as they work out designs for the spaces the characters/actors will inhabit. When they are developing their design ideas, set designers rely on math. Set designs require measurement—measurements must be exact before set construction begins. Set designers use a variety of models to work out their ideas for sets and to communicate their ideas to the production's director—they use measurement so that when they build something it will both fit on stage and be functional. Although set designers do use many different computer design programs, designs still start with a pencil.

In addition to math, Set designers use many things as their inspiration to design and construct sets. This inspiration requires research. Inspiration for set designs can come from research of particular time periods, vintage photographs, paintings, genres of visual art and the works of particular visual artists.

To develop and build the sets for the **JPAS** production of **Caroline, or Change**, Marty Aikens, Technical Director and Extraordinary Professor of Theatre Arts, **Loyola University New Orleans**, researched both modern-day and historical Lake Charles, Louisiana. Using photographs he took of Lake Charles neighborhoods and historical records, he first developed sketches and then models from his sketches.

In this lesson, students will compare and contrast two different Set Designers' inspirations for the same story and explore the rudiments of set design using area, perimeter and circumference. They will develop their own set design sketches, first by comparing and contrasting how Mr. Aikens and Mr. Hernandez use shapes in their **Caroline, or Change** set designs, and then by incorporating area, perimeter and circumference into their designs.

Begin by explaining to students that they will be reviewing and using math they already know (their knowledge of shapes) to learn about set design and architecture. Explain students will also be investigating how two different Set Designers, Marty Aikens and Riccardo Hernandez, approach creating set designs for **Caroline, or Change**.

Display the **Math is Fun** information about parallelograms, perimeter and area where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the information.

Follow this discussion by distributing the **Design Differences and Similarities Caroline, or Change** Compare and Contrast worksheet and pencils. Display the interview with **Caroline, or Change** Set Designer Marty Aikens where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the interview. Ask students to use the Venn diagram to record their responses about Mr. Aikens' approach to design.

Next, distribute the **Lake Charles, Louisiana House Exteriors Caroline, or Change Compare and Contrast** worksheet. Explain students will now be viewing some of Mr. Aikens' photographs of homes in Lake Charles, Louisiana. Display the image **Exterior 2** where it can be viewed by the whole class, such as on an ELMO or SMART Board. Discuss the image. In the Venn diagram circle labeled **Lake Charles House Exterior 2** ask students to describe the house (size; condition.) During the discussion, also consider the following questions about shapes: 1) Where are the rectangles?; 2) Where are the squares?; 3) Where are the triangles? And 4) Are there any other shapes we can see in the photograph? Ask students to identify and record the shapes they find in the image of the house on their worksheets.

Display the image **Exterior 3** where it can be viewed by the whole class, such as on an ELMO or SMART Board. Discuss the image. In the Venn diagram circle labeled **Lake Charles House Exterior 3** ask students to describe the house (size, condition.) Ask students to record things that are the same for both **Lake Charles House Exterior 2** and **Lake Charles House Exterior 3** where the circles overlap. During the discussion, also consider the following questions about shapes: 1) Where are the rectangles?; 2) Where are the squares?; 3) Where are the triangles? And 4) Are there any other shapes we can see in the photograph? Ask students to identify and record the shapes they find in the image of the house on their worksheets.

Next, display the image of Marty Aikens' set design for **Caroline, or Change** where it can be viewed by the whole class, such as on an ELMO or SMART Board. Using the two photographs taken by Marty Aikens of Lake Charles previously viewed as references, ask students to identify which is the Gellman family home and which is the Thibodeaux family home. Discuss Marty Aikens' set design. During the discussion, also consider the following questions about shapes: 1) Where are the rectangles?; 2) Where are the squares?; 3) Where are the triangles? And 4) Are there any other shapes we can see in the set design? Using their **Design Differences and Similarities Caroline, or Change Compare and Contrast** worksheets ask students to record the shapes they see in Mr. Aikens' design.

Follow this discussion by explaining students will now have an opportunity to explore another Set Designer's approach to the same story. Ask students to return to their **Design Differences and Similarities Caroline, or Change Compare and Contrast** worksheets. Display the interview with **Caroline, or Change** Set Designer Riccardo Hernandez where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the interview. Ask students to record things that are different about the way Set Designer Riccardo Hernandez approaches his designs. Ask students to record things that are the same for both Marty Aikens and Riccardo Hernandez where the circles overlap.

Next, display the image of Riccardo Hernandez's set design for **Caroline, or Change** where it can be viewed by the whole class, such as on an ELMO or SMART Board. Discuss the image. Using their **Design Differences and Similarities Caroline, or Change Compare and Contrast** worksheets ask students to record what they observe about Riccardo Hernandez's set design. Ask students to record things that are visually the same for both Marty Aikens and Riccardo Hernandez where the circles overlap.

Ask students to identify which is the Gellman family home and which is the Thibodeaux family home in Riccardo Hernandez's set design. During the discussion, also consider the following questions about shapes: 1) Where are the rectangles?; 2) Where are the squares?; 3) Where are the triangles? And 4) Are there any other shapes we can see in the set design? (NOTE: a major difference is the large circle, IE: the moon; the circles in Marty Aikens' design are smaller, IE: the lamps.)

Follow this with further discussion about how both set designers use shapes. Review how Set Designer Marty Aikens incorporated rectangles, squares, triangles and circles (bookshelves, floors, the tops of the buildings, the top and bottom of the lamps) into his set design for **Caroline, or Change**. Review how Set Designer Riccardo Hernandez incorporated circles (the moon) into his set design for **Caroline, or Change**. Display the **Math is Fun** information about circles where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the information.

Explain students will now have an opportunity to draw their own set design idea for **Caroline, or Change**. Distribute the **Caroline, or Change** graph paper, water color paints, paint brushes, cups of water and paper towels (to clean paint brushes.) Next, display both the image of Marty Aikens' set design for **Caroline, or Change** and the image of Riccardo Hernandez's set design for **Caroline, or Change** where they can be viewed by the whole class, such as on an ELMO or SMART Board. Ask students to use these images as inspiration as they create their designs. Also encourage students to incorporate all the shapes they have been studying in their design (NOTE: both Mr. Aikens and Mr. Hernandez incorporate circles in their designs, the circles are just different sizes.)

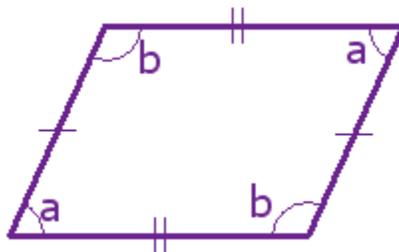
Once students have created their **Caroline, or Change** set designs, distribute a second sheet of **Caroline, or Change** graph paper and a ruler. Ask students to use the second piece of graph paper to plot the area and perimeter of the shapes in their set design; record the perimeter and area for each shape in their design. Next, ask students to use the ruler to measure the radius and circumference of any circles they have included in their set design; record the radius and circumference of the circles on their graph paper.

EXTENTION: Use ratio and proportion to transform student designs. Display the **Math is Fun** information about ratio and proportion where it can be viewed by the whole class, such as on an ELMO or SMART Board. As a class, read and discuss the information. Using their rulers, their **Caroline, or Change** set designs and Set Designer Marty Aikens' ratio of every half inch in the model equals a foot in real life, ask students to calculate the size of their set. How big would their sets be in real life? How big would the stage have to be to fit their set?

Visual artists, architects and set designers all use basic shapes, such as squares and rectangles, to help them develop designs. These basic shapes can be used to help architects and set designers consider the perimeter and area of objects as they convert the 2-dimensional objects into 3-dimensional structures. Here are some examples of how to discover the area of basic shapes.



A **Parallelogram** is a 4-sided flat shape with straight sides where **opposite sides are parallel**.

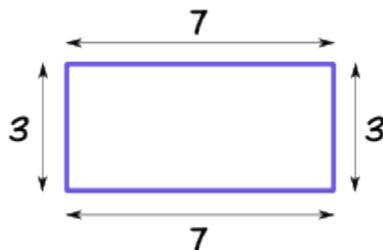


Also:

- opposite sides are equal in length, and
- opposite angles are equal (angles "a" are the same, and angles "b" are the same)

NOTE: Squares, Rectangles and Rhombuses are all Parallelograms!

Perimeter is the distance around a two-dimensional shape.

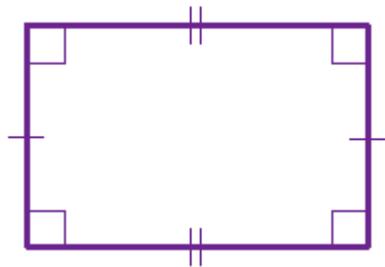


Example: the perimeter of this rectangle is $3+7+3+7 = 20$

The perimeter of a circle is called the circumference.

Area is the size of a surface.

A rectangle is a four-sided flat shape where every angle is a [right angle](#) (90°).



 means "right angle"
| and || show equal sides



Each internal angle is 90°

Opposite sides are [parallel](#) and of equal length (so it is a [Parallelogram](#)).

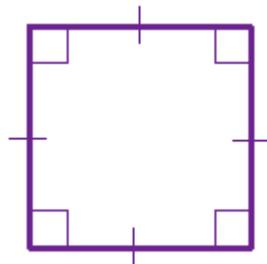


$\text{Area} = w \times h$

w = width

h = height

A Square is a flat shape with 4 equal sides and every angle is a right angle (90°)



 means "right angle"
| show equal sides



All sides are equal in length



Each internal angle is 90°

$$\text{Area} = a^2$$

a = length of side



Opposite sides are parallel (so it is a Parallelogram).

RETRIEVED FROM: <https://www.mathsisfun.com/geometry/parallelogram.html>



Set Design: Area, Perimeter and Circumference

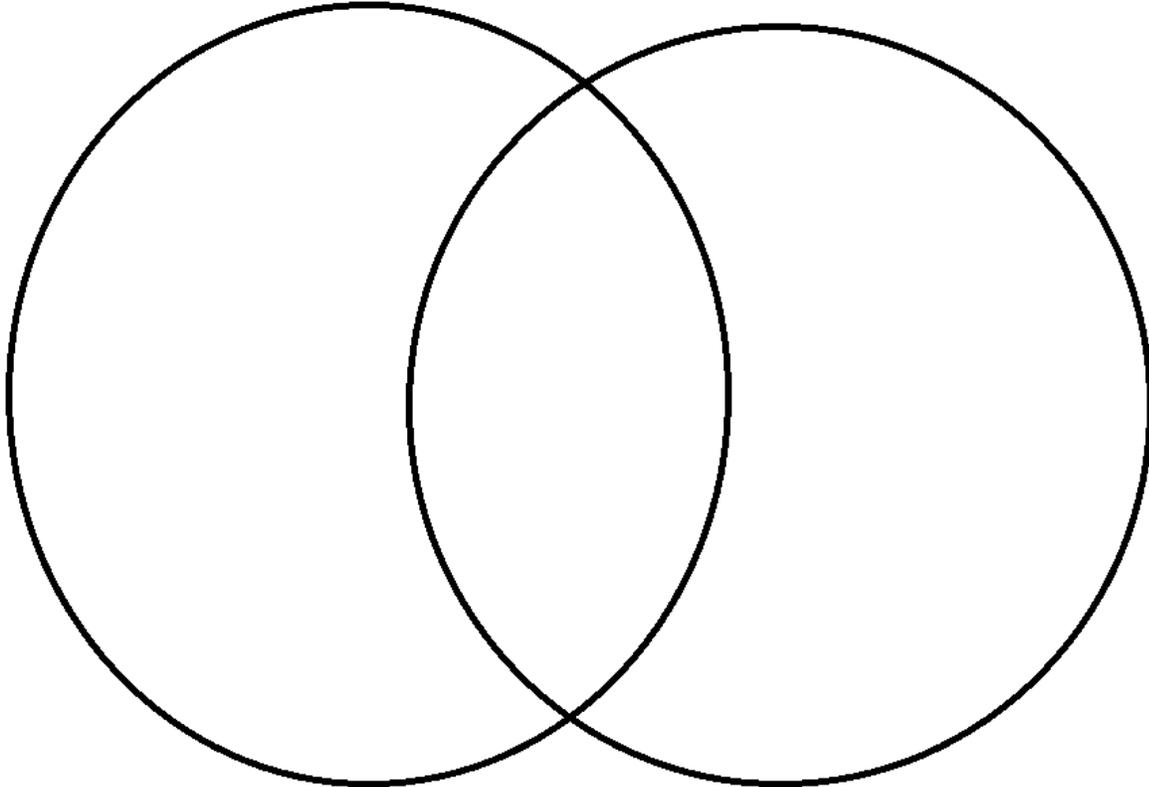
Design Differences and Similarities

NAME _____

Compare and Contrast

Caroline, or Change
set design Marty Aikens

Caroline, or Change
set design Riccardo Hernandez





Interview with Marty Aikens, Technical Director and Extraordinary Professor of Theatre Arts, **Loyola University New Orleans**; Set Designer for the **JPAS** Production of **Caroline, or Change**

- 1) The original Set Designer for **Caroline, or Change** Riccardo Hernandez is often inspired by architecture and materials—how materials alter and occupy the experience of space. Were you influenced or inspired by any contemporary architects while you were developing the designs for **Caroline, or Change**?

I began developing designs for **Caroline, or Change** by meeting with Laura Hope, the production's Director. (Laura Hope is Chair and Associate Professor of Theatre Arts and Dance; Artistic Director, **Loyola University Theatre**.) We both felt the best approach for developing the designs for the sets would be to capture the local architecture of Lake Charles. In previous productions of **Caroline, or Change** the local Lake Charles architecture was either a minor point or an underdeveloped point. Laura Hope and I both thought the designs for the sets should reflect a very specific location in a very specific time. We believed the designs and the set should include shapes you might find from that time in Lake Charles (1963,) and, that the designs should reflect the differences in the socioeconomic status of both families (the Gellman family and the Thibodeaux family.) A lot of the plot in **Caroline, or Change** revolves around socioeconomic status—how does socioeconomic status affect peoples' lives? Our goal for the sets was to remind the viewer where we are and when we are.

- 2) What guided your design choices? Was there a particular photograph, or artist or painting?

My design choices were guided by the location. I wanted to get a sense of what the city of Lake Charles feels like. I visited Lake Charles with my family~~we went to the Contraband Days Louisiana Pirate Festival (the festival celebrates the legend of pirate Jean Lafitte.) While we were there, in addition to the festival, we explored different neighborhoods. I was guided by two questions: Where are the neighborhoods the Gellman family might live? And where are the neighborhoods the Thibodeaux family might live? I was thinking about the neighborhoods in terms of the Gellmans and the Thibodeauxs --where would we find these people? In **Caroline, or Change** and in Lake

Charles, neighborhoods are separated by economics. Caroline Thibodeaux has to ride a bus to get to and from work at the Gellman's house. How does socioeconomic status influence the differences in the architecture of these two different neighborhoods? While I was in Lake Charles exploring these different neighborhoods I took a lot of photographs. Then I compared the photographs to historical records—a lot of the same buildings in Lake Charles today where there in 1963, in both neighborhoods. Then, to find where our version of the story lives, I created a jigsaw puzzle incorporating the historical records and the photographs. I wanted to show the essential elements of the architecture in Lake Charles from both neighborhoods and how these elements fit in with the story.

- 3) Once the designs for a set have been created, how do you use measurement to develop models from the designs?

One of my favorite aspects of set design is to create scale models from my designs. My goal is to make a perfectly measured model; to do this, I create a model where every half inch in the model equals a foot in real life. When the model is finished, it represents something that will fit on the stage AND is something that fits on my desk top. I use the model version to communicate with the production's Director Laura Hope. She uses it to help her develop the visual composition of scenes, the placement of actors and blocking (the actors' movements on stage.) I also use the model version to communicate with carpenters and the Lighting Designer. The carpenters use the measurements in the model to construct the actual set pieces that will fit on the stage in real-life. The Lighting Designer uses the model to develop measurements for his lighting designs, the right positions, angles and the distances for the lightning instruments.

- 4) Along the same lines, how do you use ration and proportion to develop set pieces from the models?

We also use computers to create set designs. At Loyola we use a special program called Vectorworks (<http://www.vectorworks.net/>.) This program is a vehicle that allows us to calculate very sophisticated math problems in just a few clicks. It's a way to do math very rapidly. We use a 1:1 ratio for real life proportion when we are focusing on just the stage—how do the models of the different set pieces look on stage? If we want to look at a different view, say how the set looks in the whole theatre, we change the ratio of the designs to either a 1/4" scale or a 1/8" scale. This way we can quickly analyze the designs for the set using all different types of measurement and transform the ideas for the designs into a real-life constructed set.



Set Design: Area, Perimeter and Circumference

Lake Charles, Louisiana

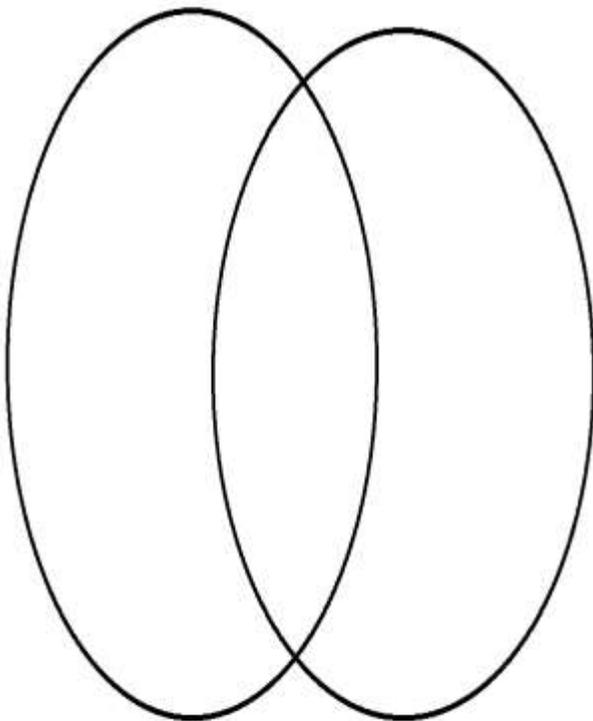
NAME _____

Compare and Contrast

Lake Charles
House Exterior 2

Lake Charles
House Exterior 3

Identify shapes in Marty Aikens' photographs



Photos by Marty Aikens,
Technical Director and Extraordinary Professor of Theatre Arts, Loyola University New Orleans

Exterior 2



Marty Aikens, Technical Director and Extraordinary Professor of Theatre Arts, Loyola University New Orleans

Exterior 3



Marty Aikens, Technical Director and Extraordinary Professor of Theatre Arts, Loyola University New Orleans

Set Designer for the JPAS Production of **Caroline, or Change**



Marty Aikens, Technical Director and Extraordinary Professor of Theatre Arts, Loyola University New Orleans

Redefining Design, EXCERPT

Riccardo Hernandez

"People tell me that I have a style because of what I think about theater," says Hernandez. "I go out of my way to do things that are not scenery-like. I like installations in space. Everything that I do has that approach." Hernandez defines the bane of his existence as "flats and stupid little details that are phony and that you know are totally made up." He says he'd rather incorporate real material, such as the black velour he used in *Parade* to create the insular, walled-in surroundings and the windows which were made from metal. "I like to use reality which becomes even more surreal and theatrical at the same time"...

Like any skilled craftsman, Hernandez adheres to a work scheme that has yet to fail him: He always speaks to the director first. Then, assuming a very architectural stance, he sizes up the space that will become the incubator for the daring concepts Hernandez enjoys hatching. The genre of the project -- musical, straight play or opera -- plays a significant role in the ultimate shaping of his designs. Yet there are times, especially when Hernandez is working on musicals, that he must swallow his bile and use the clunky sets that make him wince in pain "because that's just the way it is."

Writer:

Iris Dorbian

Writer Bio:

Iris Dorbian is the editor of Stage Directions and a freelance arts writer.

Date:

2000

RETRIEVED FROM: <http://www.totaltheater.com/?q=node/403>

Caroline, or Change Set Design, Riccardo Hernandez



Caroline or Change set design by Riccardo Hernandez

IMAGE RETRIEVED FROM: <https://www.pinterest.com/pin/171418329541582790/>



Circle

A circle is easy to make:

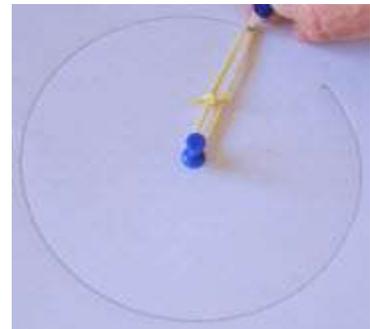
Draw a curve that is "radius" away from a central point.

And so:

All points are the same distance from the center.

You Can Draw It Yourself

Put a pin in a board, put a loop of string around it, and insert a pencil into the loop. Keep the string stretched and draw the circle!



Radius, Diameter and Circumference



$$\frac{\text{Circumference}}{\text{Diameter}} = \pi = 3.14159\dots$$

The **Radius** is the distance from the center outwards.

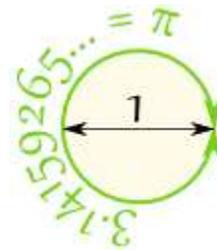
The **Diameter** goes straight across the circle, through the center.

The **Circumference** is the distance once around the circle.

And here is the really cool thing:

When we divide the circumference by the diameter we get
3.141592654...
which is the number π (Pi)

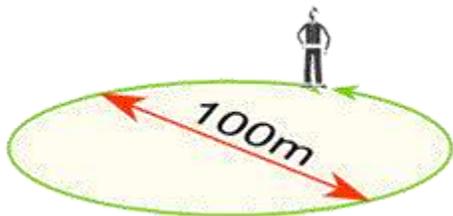
So when the diameter is 1, the circumference is
3.141592654...



We can say:

$$\text{Circumference} = \pi \times \text{Diameter}$$

Example: You walk around a circle which has a diameter of
100m, how far have you walked?



$$\begin{aligned} \text{Distance walked} &= \text{Circumference} = \pi \times 100\text{m} \\ &= \mathbf{314\text{m}} \text{ (to the nearest m)} \end{aligned}$$

Also note that the Diameter is twice the Radius:

$$\text{Diameter} = 2 \times \text{Radius}$$

And so this is also true:

$$\text{Circumference} = 2 \times \pi \times \text{Radius}$$

Remembering

The length of the words may help you remember:

- **Radius** is the shortest word
- **Diameter** is longer (and is $2 \times$ Radius)
- **Circumference** is the longest (and is $\pi \times$ Diameter)

Definition

The circle is a plane shape (two dimensional):

And **the definition** of a circle is:

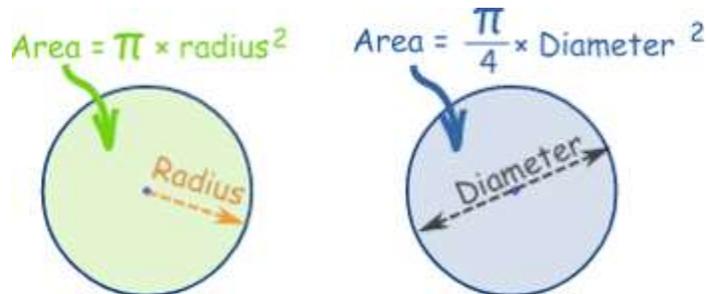


The set of all points on a plane that are a fixed distance from a center.

Area

The area of a circle is π times the radius squared, which is written:

$$A = \pi r^2$$



To help you remember think "Pie Are Squared"
(even though pies are usually round)

Or, using the Diameter:

$$A = (\pi/4) \times D^2$$

Example: What is the area of a circle with radius of 1.2 m ?

$$A = \pi \times r^2$$

$$A = \pi \times 1.2^2$$

$$A = \pi \times (1.2 \times 1.2)$$

$$A = 3.14159... \times 1.44 = \mathbf{4.52} \text{ (to 2 decimals)}$$

Names

Because people have studied circles for thousands of years special names have come about.

Nobody wants to say *"that line that starts at one side of the circle, goes through the center and ends on the other side"* when a word like *"Diameter"* will do.

So here are the most common special names:

Lines

A line that goes from one point to another on the circle's circumference is called a **Chord**.

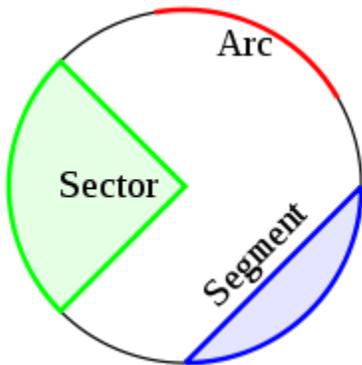
If that line passes through the center it is called a **Diameter**.

A line that "just touches" the circle as it passes by is called a **Tangent**.

And a part of the circumference is called an **Arc**.

Slices

There are two main "slices" of a circle.

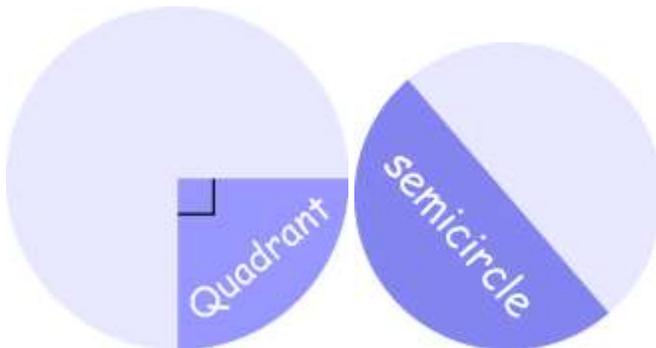


The "pizza" slice is called a **Sector**.

And the slice made by a chord is called a **Segment**.

Common Sectors

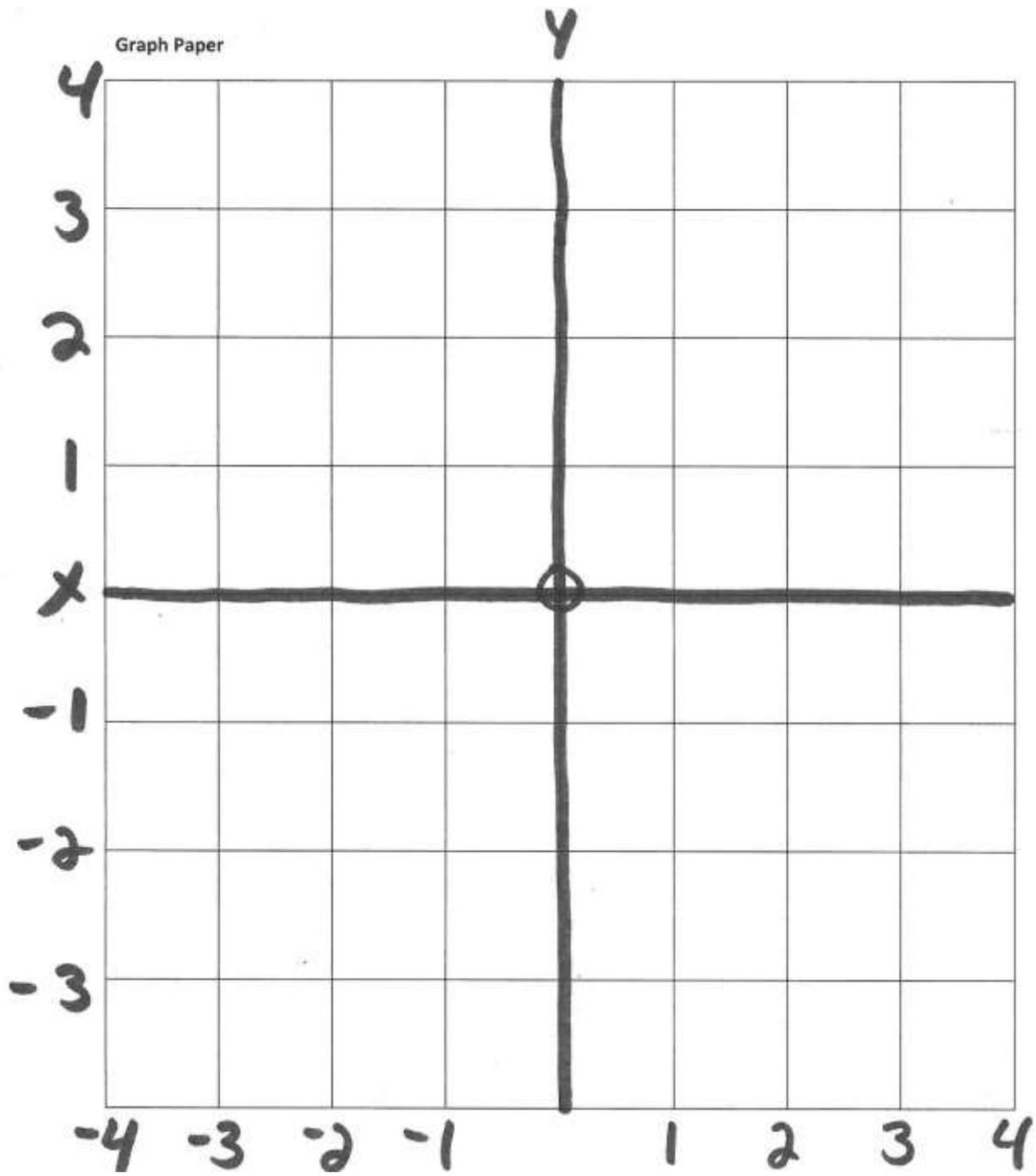
The Quadrant and Semicircle are two special types of Sector:



Quarter of a circle is called a **Quadrant**.

Half a circle is called a **Semicircle**.

RETRIEVED FROM: <https://www.mathsisfun.com/geometry/circle.html>

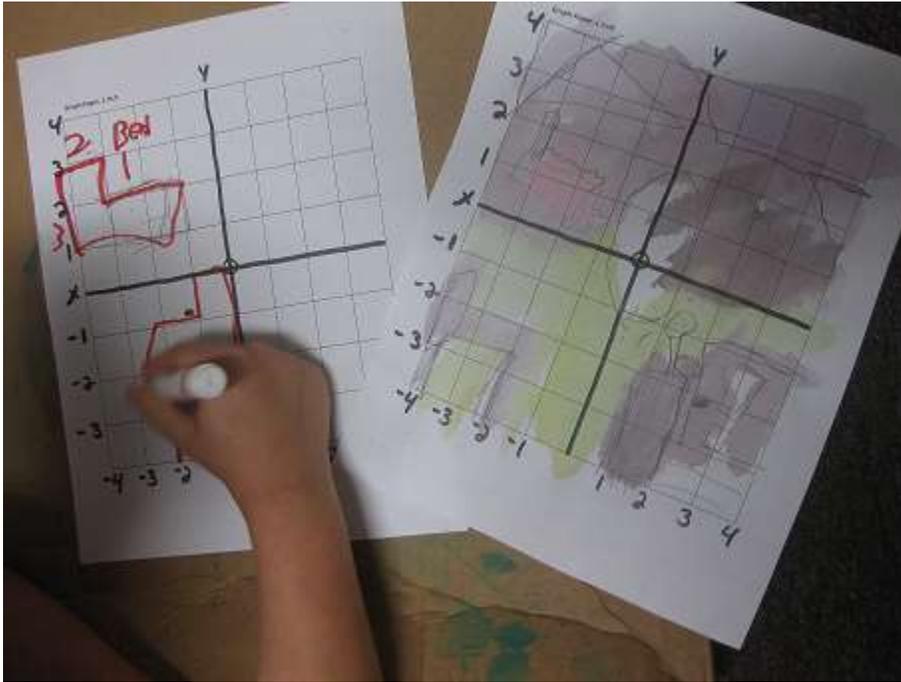




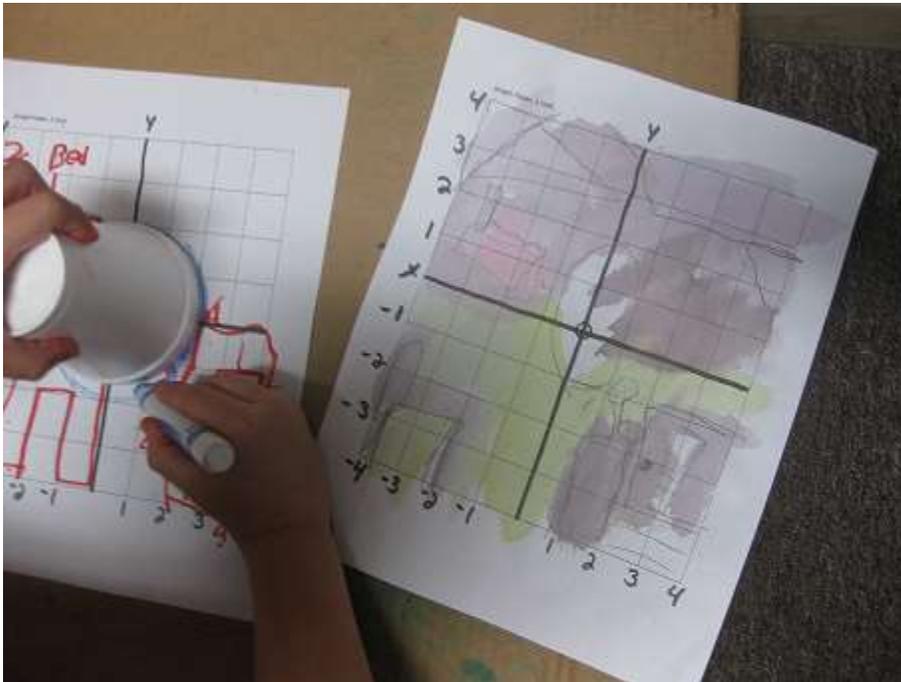
First, use graph paper and pencil to plot shapes



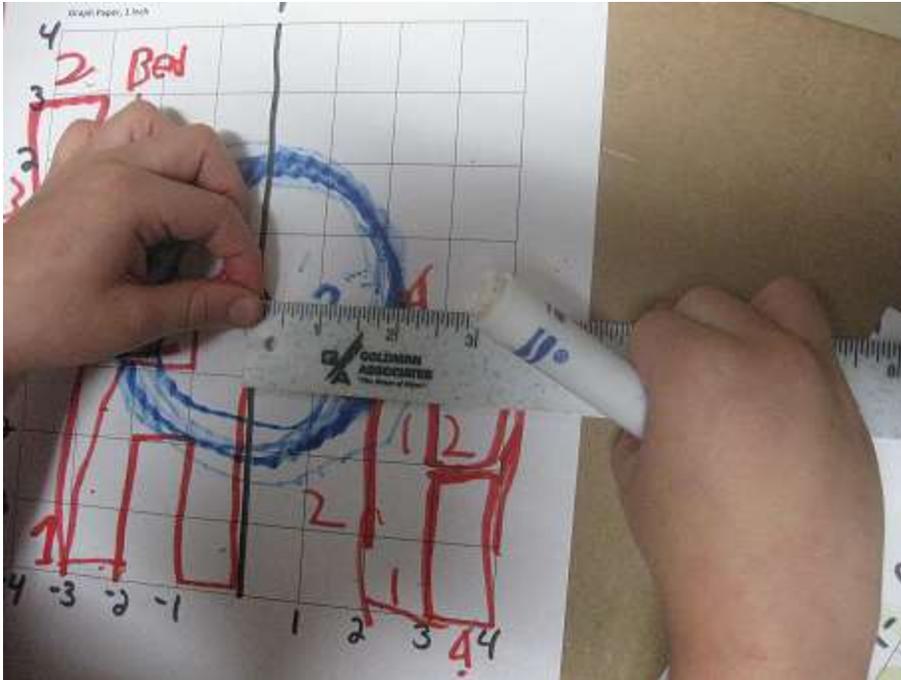
Next, sketch and paint designs



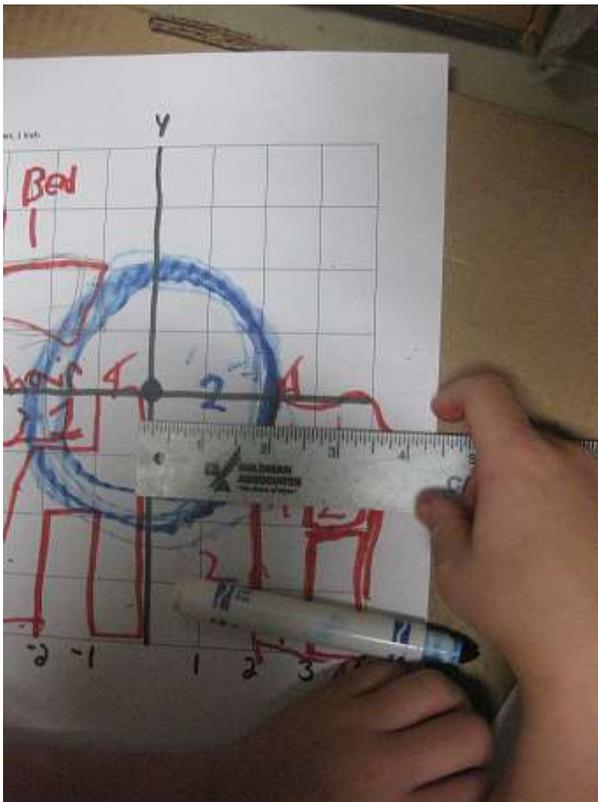
Once the design is painted, use a second piece of graph paper to plot the area and perimeter of the shapes in the set design.



Next, plot the circumference of the shapes in the set design



Measure the radius

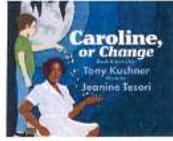


and record it for all of the circles in the set design; record the diameter too

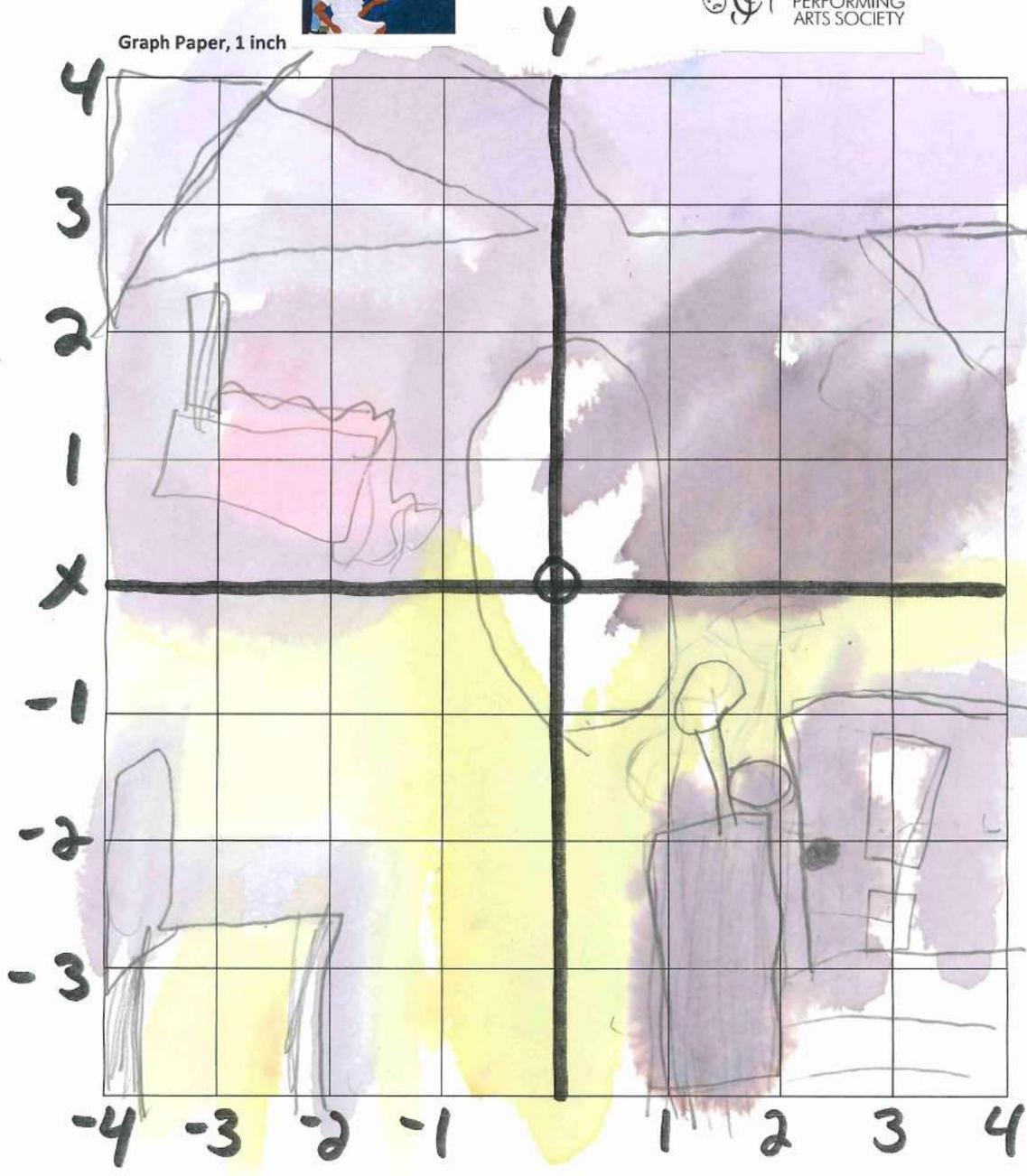


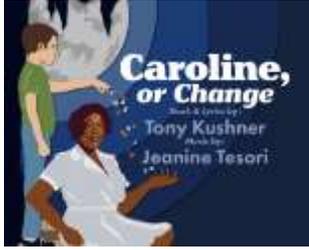
Set Design: Area, Perimeter and Circumference

Student Sample Sheets



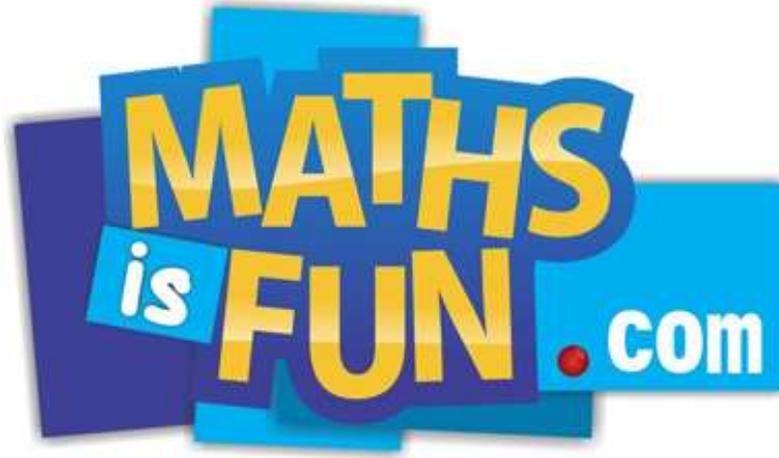
Graph Paper, 1 inch





Set Design: Area, Perimeter and Circumference

EXTENSION



Ratios

A ratio **compares values**.

A ratio says how much of one thing there is compared to another thing.

3 : 1



There are 3 blue squares to 1 yellow square

Ratios can be shown in different ways:

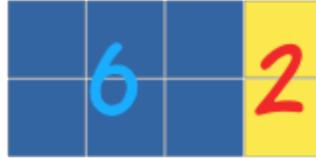
Using the ":" to separate the values: **3 : 1**

Instead of the ":" we can use the word "to": **3 to 1**

Or write it like a fraction: $\frac{3}{1}$

A ratio can be scaled up:

3 : 1



Here the ratio is also 3 blue squares to 1 yellow square, even though there are more squares.

Using Ratios

The trick with ratios is to always multiply or divide the numbers **by the same value**.

Example:

$4 : 5$ is the same as $4 \times 2 : 5 \times 2 = 8 : 10$

$$\begin{array}{c} 4 : 5 \\ \downarrow \times 2 \quad \downarrow \times 2 \\ 8 : 10 \end{array}$$

Recipes

Example: A Recipe for pancakes uses 3 cups of flour and 2 cups of milk.

So the ratio of flour to milk is **3 : 2**

To make pancakes for a LOT of people we might need 4 times the quantity, so we multiply the numbers by 4:

$$3 \times 4 : 2 \times 4 = 12 : 8$$

In other words, 12 cups of flour and 8 cups of milk.

The ratio is still the same, so the pancakes should be just as yummy.

"Part-to-Part" and "Part-to-Whole" Ratios

The examples so far have been "part-to-part" (comparing one part to another part).

But a ratio can also show a part compared to the **whole lot**.

Example: There are 5 pups, 2 are boys, and 3 are girls

Part-to-Part:

The ratio of boys to girls is $2:3$ or $\frac{2}{3}$



The ratio of girls to boys is $3:2$ or $\frac{3}{2}$

Part-to-Whole:

The ratio of boys to **all** pups is $2:5$ or $\frac{2}{5}$

The ratio of girls to **all** pups is $3:5$ or $\frac{3}{5}$

RETRIEVED FROM: <https://www.mathsisfun.com/numbers/ratio.html>

K-12 Student Standards for Mathematics» Grade 1

Measurement and Data 1.MD

A. Measure lengths indirectly and by iterating length units.

1. Order three objects by length; compare the lengths of two objects indirectly by using a third object.
2. Express the length of an object as a whole number of length units, by laying multiple copies of a shorter object (the length unit) end to end; understand that the length measurement of an object is the number of same-size length units that span it with no gaps or overlaps. Limit to contexts where the object being measured is spanned by a whole number of length units with no gaps or overlaps.

Geometry 1.G

A. Reason with shapes and their attributes.

1. Distinguish between defining attributes (e.g., **triangles** are closed and three-sided) versus non-defining attributes (e.g., color, **orientation, overall size**); build and **draw shapes that possess defining attributes**.
2. Compose two-dimensional shapes (**rectangles, squares**, trapezoids, **triangles**, half-circles, and quarter-circles) and three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and **compose new shapes** from the composite shape.

K-12 Student Standards for Mathematics» Grade 4

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit

1. Know relative sizes of measurement units within one system of units including **ft, in**; km, **m, cm**; kg, g; lb, oz.; l, ml; hr, min, sec. Within a single system of measurement, express measurements in a larger unit in terms of a smaller unit.
2. Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, **masses of objects**, and money, including problems involving **whole numbers** and/or simple fractions (addition and subtraction of fractions with like denominators and multiplying a fraction times a fraction³ or a whole number), and problems that require expressing **measurements given in a larger unit in terms of a smaller unit**. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.

Geometry 4.G

A. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

1. Draw points, lines, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines. Identify these in two-dimensional figures.

K-12 Student Standards for Mathematics» Grade 7

Ratios and Relationships 7.RP

A. Analyze proportional relationships and use them to solve real-world and mathematical problems.

1. Compute unit rates associated with ratios of fractions, including ratios of lengths, areas, and other quantities measured in like or different units. For example, if a person walks $\frac{1}{2}$ mile in each $\frac{1}{4}$ hour, compute the unit rate as the complex fraction $\frac{1/2}{1/4}$ miles per hour, equivalently 2 miles per hour.
2. Recognize and represent proportional relationships between quantities.
 - a. Decide whether two quantities are in a proportional relationship, e.g., by testing for equivalent ratios in a table or graphing on a coordinate plane and observing whether the graph is a straight line through the origin.
 - b. Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.

The Number System 7.NS

2. Apply and extend previous understandings of multiplication and division and of fractions to multiply and divide rational numbers.

Expressions and Equations

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.

Geometry 7.G

A. Draw, construct, and describe geometrical figures and describe the relationships between them.

1. Solve problems involving scale drawings of geometric figures, such as computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.

2. Draw (freehand, with ruler and protractor, or with technology) **geometric shapes** with given conditions. (Focus is on triangles from three measures of angles or sides, noticing when the conditions determine one and only one triangle, more than one triangle, or no triangle.)
3. B. Solve real-life and mathematical problems involving angle measure, **area**, surface area, and volume.
4. Know **the formulas for the area and circumference of a circle and use them to solve problems**; give an informal derivation of the relationship between the circumference and area of a circle.