I Have a Dream:
The Life and Times of Dr. Martin Luther King, Jr.
Monday, February 12th, 2018
at 10:00AM, FAC Concert Hall

This study guide text used with permission from Virginia Repertory Theatre, Richmond, VA

The University of Massachusetts Fine Arts Center Global Arts Performances for Schools Program is underwritten in part by PeoplesBank, A passion for what is possible.

Study Guides for Teachers are also available on our website at www.fineartscenter.com - under On Stage select Global Arts—Performances for Schools, then select Resource Room.
Welcome

Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.

Please arrive early. Arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and dismissal times.

Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.

Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.

Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.

For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.

Food, drinks other than water, smoking, candy and gum are not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.
Please review the following information with your students.

**We expect** everyone to be a good audience member.

**Good audience members...**
- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“**Theatre is not theatre without an audience.**”

Live theatre differs from watching television or movies. **Remember that performers can see and hear you.** As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists.

Please be **respectful of the artists on stage performing for you by listening quietly.** Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – **show your enthusiastic appreciation with applause at the end!**

**Curriculum Frameworks**
This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we’ve listed applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

**Curriculum Connections:**  Music, Performance Art, Social Studies, and History.

- Connections 7. *Roles of Artists in Communities.*
Virginia Repertory Theatre is proud to present *I Have a Dream: The Life and Times of Dr. Martin Luther King, Jr.* This compelling dramatization of the life and times of one of the most influential and charismatic leaders of the “American Century” and the Civil Rights movement will inspire your students as they experience this great leader’s struggle and his dream of lifting “our nation from the quicksand of racial injustice to the solid rock of brotherhood.” The play traces Dr. King’s life from his humble beginnings in Atlanta, Georgia through his extraordinary evolution into one of the 20th century’s foremost figures.

The phenomenal impact of Dr. Martin Luther King, Jr. is chronicled in this compelling dramatization of the life and times of one of the most influential and charismatic leaders of the American Century. Inspired by the arrest of Rosa Parks, Dr. King puts his philosophy of nonviolent protest to work. He gains recognition and becomes the dominant force in the Civil Rights Movement during its decade of greatest achievement.

*I Have a Dream: The Life and Times of Dr. Martin Luther King, Jr.* by Bruce Craig Miller, is an examination of faith as a force in the civil rights movement. While written for a young audience, it does not shy away from some of the harsher realities of the movement, such as mention of the Ku Klux Klan, bombings, assassinations and, perhaps most poignant, Connor’s orders to use fire hoses and police dogs on children and then arrest and jail them during a massive, nonviolent march in Birmingham in 1963.

Know Your Genre: Biography

A biography is an account of someone’s life written by someone else. Sometimes biographies are called a “life story,” “life history,” or “memoir.”
Virginia Repertory Theatre creates professional productions of the great comedies, dramas, and musicals – past, present and future. We seek to be a regional theatre of national standing. We embrace the art form in its entirety, presenting plays of all genres and national origins, serving an audience of all ages and backgrounds. In keeping with the legacies of Barksdale and Theatre IV, the hallmark of our nonprofit company is community engagement. To that end, we seek national caliber excellence in the arts, education, children’s health, and community leadership.
A primary source is a document or object written or created during the time under study. Primary sources offer an inside view from the context of a particular time in history. Primary sources can be documents such as diaries, speeches, letters, or interviews. They can be photographs, or music. They can also be artifacts such as pottery, clothing, or paintings.

During the August 28, 1963 March on Washington, Dr. Martin Luther King, Jr. delivered a speech on the steps of the Lincoln Memorial that became known as the “I Have a Dream” speech. Studying the text of the speech, a primary source document, provides us insight into the goals of the marchers, the emotions of that day, and into the social climate that precipitated Dr. King’s ideas as expressed in the speech.

Excerpt from “I Have a Dream”
I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed, “We hold these truths to be self-evident, that all men are created equal.” I have a dream that one day on the red hills of Georgia, sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood. I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.
Learning Activity: Analyzing Primary Sources (cont’d.)

On a separate sheet of paper, answer the following:

1. Dr. King says that his dream “is a dream deeply rooted in the American dream.” What is the “American dream,” and what do you think Dr. King means by this statement?

2. Dr. King uses Mississippi as an example of “a state sweltering with the heat of injustice, sweltering with the heat of oppression....” What injustices and oppression were occurring in Mississippi (and other places) at this time in history?

3. In your opinion, has Dr. King’s dream come true? Why or why not?

4. Read Dr. King’s full speech at:
   http://teachingamericanhistory.org/library/document/i-have-a-dream-speech/.

   What do you think he means when he says, in paragraph 7, “We cannot walk alone.”?

Extension - Primary Sources Pinned

Take the virtual History Pin tour entitled “The March on Washington” to see powerful images from the march pinned to a map and displayed upon the backdrop of those historic places today.

Access the tour.

(https://www.historypin.org/attach/uid23019/tours/view/540/title/The%2520March%2520on%2520Washington/)
“Nonviolence is a powerful and just weapon, which cuts without wounding and ennobles the man who wields it. It is a sword that heals.”

- Dr. Martin Luther King, Jr.

Dr. King and his followers used several methods to bring about social change, including those found below. The underpinnings of all these methods was a philosophy of nonviolence. Draw lines to match each method below with its definition. Then using social studies resources and the internet, find an example of each nonviolent method, and record it. This can be done individually, in small groups, or as a whole class.

**civil disobedience**
Process of discussing, compromising, and bargaining in good faith to secure a resolution to a conflict.

**boycott**
The act of openly disobeying an unjust law, and accepting the consequences, to protest an injustice.

**demonstration**
Tactic in which protesters sit down at the site of an injustice and refuse to move for a specified period of time or until goals are achieved.

**negotiation**
Withdrawal of support from a company, government or institution committing an injustice, such as racial discrimination.

**sit-in**
Gatherings and protest activities organized to build support for peace, justice or social reform.
The following events were pivotal in the Civil Rights Movement in America. Use research tools to put them in order on the timeline below:

- Martin Luther King, Jr. Assassinated
- Brown vs. Board of Education
- Voting Rights Act
- Montgomery Bus Boycott
- "I Have a Dream" Speech
- Integration of the US Military
- Birmingham Church Bombing
- Era of Massive Resistance
- Civil Rights Act
- March on Washington


Martin Luther King, Jr. was influenced by the teachings of several other prominent men. Read the quotes below, and match the quote with the appropriate name.

Frederick Douglass

"You are not judged by the height you have risen, but from the depth you have climbed."

W.E.B. DuBois

"There is in this world no such force as the force of a person determined to rise."

Martin Luther King, Jr

"When it (violence) appears to do good, the good is only temporary; the evil it does is permanent."

Mahatma Gandhi

"We must forever conduct our struggle on the high plane of dignity and discipline."

Henry David Thoreau

"Live your beliefs and you can turn the world around."
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<tr>
<th>Resource</th>
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<tbody>
<tr>
<td>The King Center</td>
<td><a href="http://www.thekingcenter.org/">http://www.thekingcenter.org/</a></td>
</tr>
<tr>
<td>National Park Service: Martin Luther King, Jr. National Historic Site</td>
<td><a href="http://www.nps.gov/malu/index.htm">http://www.nps.gov/malu/index.htm</a></td>
</tr>
<tr>
<td>Nobelprize.org (Biography of Dr. King)</td>
<td><a href="http://www.nobelprize.org/nobel_prizes/peace/laureates/1964/king-bio.html">http://www.nobelprize.org/nobel_prizes/peace/laureates/1964/king-bio.html</a></td>
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A note from the company on the use of a racial epithet in the work...

Virginia Rep on Tour- Why we say it:

At Virginia Rep on Tour, it is always our intention to enrich young audiences by portraying history accurately. It is never our intention to be irresponsible or to promote unacceptable language or behavior. On the contrary, we believe once young people encounter the historic context and hurtful impact of epithets through the empathetic experience of drama, they will become more thoughtful and reject hate-speech as deeply unacceptable.

The Children's Crusade in Birmingham, Alabama was the final turning point that pursued the majority of U.S. citizens that Southern Segregation was cruel and evil, and that the Rev. Dr. Martin Luther King, Jr. was indeed on the side of justice, goodness and truth.

During what was otherwise a peaceful demonstration, Bull Connor, the Commissioner of Public Safety in Birmingham Alabama, ordered fire hoses and police dogs turned on the young marchers. As the marchers ran for cover from the brutality of the hoses and dogs, Bull Connor was televised into living rooms across America yelling, “Look at those niggers run!” This moment, seen by so many Americans right in their living rooms, couldn’t be denied. It helped turn the tide of white American support for Civil Rights.

Here is an excerpt from our script:

Actor 5: The world watched as television cameras recorded for all time the clash between Bull Connor and the Black children of Birmingham. On May 2, more than 1,000 children assembled at 16th Street Baptist Church.

M. L. King Jr.: Are you willing to follow me today in a march for freedom?

All: Yes.

M. L. King Jr.: Are you willing to go to jail if Mr. Connor arrests you?

All: Yes.

M. L. King Jr.: And most importantly of all, are you willing to resist all temptation to fight or to hate or engage in any violent activity?

All: Yes.

M. L. King Jr.: Then my children, we can conquer the world.

Actor 3: On the 1st day, under orders from Bull Connor, 959 children were arrested and jailed. On the 2nd day, 2,000 more children and parents came forward to replace their brothers and sisters.
Actor 5: Bull Connor was ready. When the marchers rounded a city corner, Bull Connor ordered city fireman to batter the crowd of children with 100-pound pressure fire hoses. After the children were slammed to the ground and against brick walls by the raging water, Connor freed all his police dogs, which attacked the battered children without mercy. Millions of Americans watched on television as Bull Connor laughed and shouted to the camera, "Look at those niggers run."

M. L. King Jr.: Don't worry my children. God is on our side. We will not hate, but we will not obey a hateful law. We shall overcome.

Actor 2: On the 3rd day, an even larger crowd faced the dogs and fire hoses. And on the 4th day, over 3,000 children began their final peaceful march to the jail.

Actor 5: But Bull Connor waited for them on the steps. "Turn on the hoses" he cried. (pause) "Turn on the hoses."

Actor 4: But the firemen refused to obey the order.

Actor 2: The policemen refused to budge.

Actor 3: The marchers came forward, and the policemen and fireman, with tears in their eyes, parted and let the marchers through.

Actor 2: Within days, the leaders of Birmingham voted official segregation out of Birmingham forever. Three months later, Dr. Martin Luther King, Jr., stood on the steps of the Lincoln Memorial in Washington, D.C. He put down his note cards, and spoke from his heart, and from that moment on, our country has never forgotten his words.

A quote of that significance in American history should be heard and understood.

Eric Williams
Director of Tour Operations
Virginia Rep on Tour
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PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER’S
CONCERT HALL and RAND THEATER

School Buses: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space. It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn’t receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue
Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available
Haigis Mall – 2 hour maximum on meters
Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape