



# SHADOWBALL TEACHING PACK

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# 1. THE NEGRO LEAGUES



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## i. THE HISTORY OF BLACK BASEBALL

### **The Gentleman's Agreement**

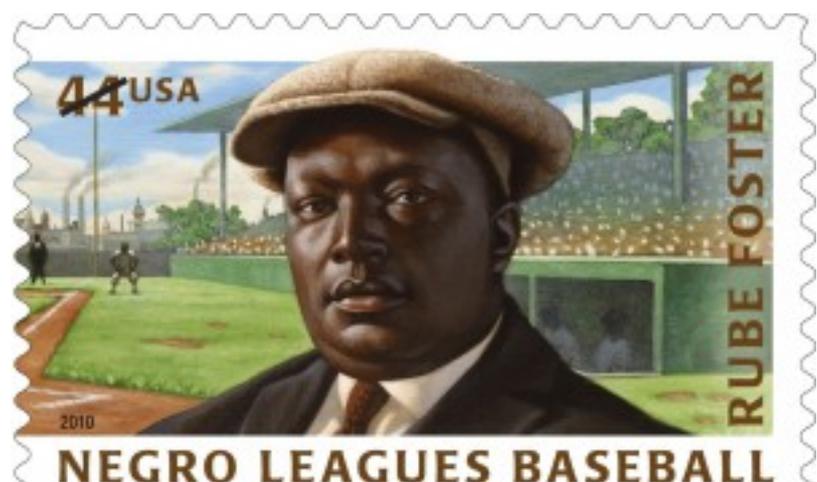
In 1867, only two years after the Civil War and the abolition of Slavery, the National Association of Base Ball Players refused to allow a Black team to join the League. A few players managed to play on white teams, notably Bud Fowler who played for 14 different teams during his career because no team would keep him for long if a white player could be employed in his stead. He's credited for inventing shin guards, which he need to protect himself from being spiked by white players.

In 1884, Moses Fleetwood Walker became a catcher for the Toledo Blue Stockings but the pitcher refused to acknowledge his hand signals because he wouldn't take orders from a black man.

In 1887, the owners of all the major league clubs entered a 'gentleman's agreement'; an unwritten rule to disallow black players in the leagues. By 1899, the colour line was fixed.

By the beginning of the Twentieth Century, it was clear that black players would need to form their own teams in order to continue playing. Teams were forced to travel all over America playing several games a day in different cities, living on the road because they were not allowed in many hotels or restaurants and even

Rube Foster – postage stamp by Kadir Nelson



had to drink from separate water fountains.

### **Rube Foster**

Andrew 'Rube' Foster was one of the stars of this time. An amazing pitcher, he was hired by John McGraw of the New York Giants, to teach his special pitching skills – the 'fadeaway or screwball pitch' to his players. Having founded the all-black Chicago American Giants in 1911 and become their manager, in 1919, Foster set up the Negro National League. The aim of the Negro League was to give black players the opportunity to control and manage black baseball as well as to 'make as much money as white players'. He aimed 'to do something concrete for the loyalty of the race'.

*'When he was playing at the Royal Poinciana Hotel. The ballplayers worked as the bellmen porters at the hotels there, and they played twice a week - on Thursdays when the maids and the chauffeurs were off and could come to the games, and on Sundays when they had half a day off.'* Buck O'Neill

The League became a huge business success with over 400,000 fans attending games in the 1923 season. In addition, Foster changed the way baseball was played, introducing 'smart baseball' – a faster more aggressive game involving stealing bases, hit and runs and 'craft pitching'.

In fact it was so successful that a group of white businessmen decided to cut in on the profits and formed the Eastern Colored League, which was in direct competition. But sadly the strain took its toll on Foster, 'the father of black baseball' who suffered a nervous breakdown and died in a mental hospital in 1930.

## **ii. THE NEGRO LEAGUES**

The Great Depression had a major impact on baseball along with everything else in America in the early 1930s, with people losing all their wealth and 15million out of work and homeless.

Gus Greenlee a black gambler known as Big Red was however making a fortune with his illegal game or 'numbers' racket and, already owner of the Crawford Grill nightclub which featured Duke Ellington, Count Basie and Lena Horne, he invested in a team he called the Crawfords. Their rivals in Pittsburgh were the Homestead Grays owned by a banker's son and Greenlee's way of ensuring his team were best, was to buy up the Grays' players and ensure the Crawfords became the best team in black baseball '*We played everywhere. In every ballpark. And we won. Won like we invented the game*'. (A Crawford's Player) with players such as Josh Gibson, Satchel Paige, 'Cool' Papa Bell and Buck O'Neill. In 1932, Greenlee built the first stadium built for a black team and a comfortable bus in which to travel and went on to form a new Negro National League.

The 1932  
Crawfords



The Negro Leagues went on to become a thriving business.

### **Life as a Black Player**

The Negro Leagues didn't pay enough for players to survive so they were often forced to play for as many teams as they could and travel across the country to games, which was called 'barnstorming'. However when they travelled, they were not allowed to sleep in hotels, eat in diners or use the restrooms and were mainly forced to sleep in their crowded bus and hope to be allowed to buy food they could eat on route. When they played in stadiums they weren't allowed to use the clubhouse and players who played with the white minor leagues were forced to change outside, wear outsized uniforms and travel separately. They earned less than a quarter of what white players were paid.

However despite such treatment, Buck O'Neil remained positive:

*Don't feel sorry for the black baseball player. Feel sorry for the ones who didn't get to see them play.*

*We stayed in the best hotels in the world, they just happened to be black hotels. We ate at the best restaurants in the world, they just happened to be black owned and operated. Kansas City Monarchs were major league, they just happened to be black.*

Whilst others found it harder:

*We took long bus trips. Sometimes, we'd make stops along the highway to eat in a diner. The other players would bring us sandwiches on the bus. Not only couldn't we eat in the place, we couldn't use the rest room. We had to relieve ourselves in the bushes. All these things were demeaning. But we had to endure them." Ed Charles*

*The thing that bothered us the most was occasionally our white counterparts---teammates and opposing players--might express in subtle ways, sometimes openly, their racism. This disturbed us more than anything" Ed Charles*

In an interview, player Ted Page describes some of the hardships that players faced on the road.

- Two or three people sharing one bed
- Players crammed into private homes

- *Rooming houses were full of bed bugs, therefore, they slept with the lights on to keep the bugs away*
- *Café wouldn't sell the players anything but allowed them to drink out of the well behind the building. The café workers then broke the gourd from which the players drank.*
- *One hotel thought the Homestead Grays were a white team and took their reservation. When the team arrived, the hotel would not let them stay.*

<http://coe.ksu.edu/nlbn/player.html>

### **The Game**

There was no real training in the Negro Leagues and players learnt through playing the game without coaching or fitness training. They also developed their own way of playing which was faster, rougher and more aggressive. Satchel Paige used tactics to entertain the crowd whereas Jackie Robinson was particularly skilled at stealing the bases, a feature of the game, which changed major league baseball after black players were integrated and brought to it their own skills and idiosyncrasies.

### **The Fans**

*People would come, like we used to say, 'two to a mule.' We would have excursions running from New Orleans to Chicago. And they would pick people up in Mississippi, Memphis, Tennessee. Right on to Chicago. And everybody came to that ball game. You would look up, and there's Joe Louis and Marva Louis [the black boxing champion and his wife] sitting in a box seat down front. All of the great entertainers in Chicago at that time. They would come and we had something to show. Yeah. We had something to show.* Buck O'Neill



Sunday Best by Keith Shepherd

*It was the era of dress-up. If you look at the old pictures, you see the men have on ties, hats, everybody wore hat then. The ladies had on fine dresses. Just the way it happened. And one of the reasons for that was [that] in our faith — Methodist, Baptist, or whatnot we had eleven o'clock service on Sunday. But when the Kansas City Monarchs were in town or when the East-West game was on, they started church at ten o'clock, so they could get out an hour earlier and come to the ball game. Came straight to the ball game, looking pretty. And we loved it.*

*We could be in Hattiesburg, Mississippi, and when we'd drive the bus up, people would say, "Where did you come from?" And we'd say, "Well, we're coming in from Memphis." They'd say, "I got a sister" or "My grandmother lives in Memphis." People wanted to know: "What's happening on Beale Street?" And we were actually carrying the news of what's happening, because we didn't have this media that we have now. So this was the way of knowing what was happening in the next city, or the next part of the world. Buck O'Neill*

<http://coe.ksu.edu/nlbn/fans2.html>

### **Night games**

In 1929, J.L. Wilkinson built a floodlight system to enable there to be baseball games at night. This opened up a whole new business potential for the black leagues, as working people could only attend in the evenings. The players were less keen on the glare, but it opened up new opportunities for growth and survival.

<http://coe.ksu.edu/nlbn/fans4.html>

### **Media**

Black newspapers played an important role in daily and cultural lives of the black community by opening a line of communication between black communities not otherwise available. Not only did they enable readers to share in black issues, they also functioned as a means of entertainment. Sportswriters were key to this by affirming the worth of black players and their achievements and turning successful players into sporting heroes.

Black writers were at the forefront of a campaign for racial sporting integration with many writers actively contributing to social change by emphasising the talents of so many black players.

They were also an important part of the attempt to keep accurate statistical records of black baseball although this was never successfully achieved, which is why it's hard to prove how good the players really were.

<http://coe.ksu.edu/nlbn/media.html>

### **The Clowns**

Many black baseball teams included a clown who played baseball whilst entertaining the crowds. There were two clown teams who dressed up - one in grass skirts and tribal paint. Whilst they brought in white spectators and ensured good entertainment, the role of the clowns also contributed to racial stereotyping and detracted from the quality of the Negro Leagues and from their being taken seriously by the white community.

King Tut



### **The Players**

Whereas many white baseball players went into the game as high school graduates, 40% of Negro League players had been to college. They played a significant role in the black community embodying civic and cultural pride as well as fighting for social justice. Exhibition games with the Major Leagues allowed their talents and achievements to be recognised albeit briefly. It also set a standard for black professionals, which served as an inspiration to the black community.

### **Exhibition Games**

In 1933, Major League Baseball held its first All-Star game in which the best players from all the teams formed teams to play against each other, in an effort to fill the stadium and make some money. That September, the first black East-West All Star game was held in Chicago which became an annual success drawing up to 50,000 fans.

In addition, exhibition games were played between Major League and Negro League stars giving an opportunity to see how well the players were matched. One of the most famous of these was in 1946 organised by Satchel Paige and Cleveland Indians' pitcher Bob Feller.

### iii. THE PLAYERS

#### SATCHEL PAIGE



Satchel Paige

Satchel Paige was one of the great showmen of black baseball as well as one of the greatest pitchers. Never sure of his age, he had an extraordinary career, retiring when he was 59 (or thereabouts!).

The nickname Satchel came from working as a porter in a train station in Alabama aged 7, where he would carry passengers' suitcases or satchels at a rate of 10 cents a bag. To make more money, Paige carried them on a pole across his shoulders, earning the comment that he looked like a 'walking satchel tree'!

When he was 12, he was sent to reform school for stealing toys, an experience he said made him a man and taught him how to play ball and sing in the choir – "I got a pretty fair education".

During his career, Paige played for over 250 teams, jumping readily from one to another. One of his huge ambitions was to be the first black player to join the Major Leagues, which he never achieved.

Tall and lanky, he pitched incredibly fast and it was hard to hit his throws. *'It seemed like he was all arms and legs. He could put that fastball right at your knees all day long. It seemed to come right out of his foot.'* Cool Papa Bell. He had lots of names for his fastball: *Long Tom, Little Tom, the bee ball (which hummed with speed!), the jump ball, trouble ball, and midnight rider.* (Knopf)

A great personality, Paige liked to arrive late to make a big entrance – sometimes with a police escort and play games with the crowd. Tactics included calling the outfielders to sit

out, loading the bases so he could pitch to Josh Gibson (the best hitter of the era) and throwing so hard the ball disappeared before it could be caught. He was, 'the guy that people wanted to see". Buck O'Neil.

Satchel Paige



*Satchel was a comedian. Satchel was a preacher. Satchel was just about some of everything. We had a good baseball team. But when Satchel pitched, we had a great baseball team. It was just that Satchel brought the best out in everybody. The amazing part about it was that he brought the best out in the opposition, too.*

Buck O'Neil

Following a stay with the Crawfords where his popularity was only halted when he frequented other teams during pay disputes, Paige joined the Kansas City Monarchs winning 4 Negro American League Pennants in a row.

*Satchel Paige was the toughest pitcher I ever faced. I couldn't do much with him. All the years I played there, I never got a hit off of him. He threw fire. - Buck Leonard*

In 1948, he became the oldest rookie ever to play in the major leagues, and was signed up to the Cleveland Indians, helping them win the pennant and the World Series.

In 1971, he became the first black player to join the National Baseball Hall of Fame.

**Famous for his sayings, here are a selection:**

"Age is a question of mind over matter. If you don't mind, it doesn't matter."

"I ain't ever had a job, I just always played baseball."

"I don't generally like running. I believe in training by rising gently up and down from the bench."

"I never rush myself. See, they can't start the game without me."

"I use my single windup, my double windup, my triple windup, my hesitation windup, my no windup. I also use my step-n-pitch-it, my submariner, my sidearmer and my bat dodger. Man's got to do what he's got to do."

"My feet ain't got nothing to do with my nickname, but when folks get it in their heads that a feller's got big feet, soon the feet start looking big."

"The only change is that baseball has turned Paige from a second class citizen to a second class immortal."

"There never was a man on earth who pitched as much as me. But the more I pitched, the stronger my arm would get."

"When a batter swings and I see his knees move, I can tell just what his weaknesses are then I just put the ball where I know he can't hit it."

"Ain't no man can avoid being born average, but there ain't no man got to be common."

"I never threw an illegal pitch. The trouble is, once in a while I would toss one that ain't never been seen by this generation."

"They said I was the greatest pitcher they ever saw...I couldn't understand why they couldn't give me no justice."

"Don't pray when it rains if you don't pray when the sun shines."

"How old would you be if you didn't know how old you are?"

"Work like you don't need the money. Love like you've never been hurt. Dance like nobody's watching."

"You win a few, you lose a few. Some get rained out. But you got to dress for all of them."

"My pitching philosophy is simple; you gotta keep the ball off the fat part of the bat."

"Mother always told me, if you tell a lie, always rehearse it. If it don't sound good to you, it won't sound good to no one else."

<http://www.satchelpaige.com/viewheadline.php?id=3918>

<http://www.satchelpaige.com/photo2.html>

## **BUCK O'NEIL**

The 'unofficial Ambassador of the Negro Leagues', Buck O'Neil was instrumental in setting up the Negro Leagues Baseball Museum and his memories of the Leagues through interviews and speeches are legendary.

One of his memories is of being twelve, working in the celery fields and thinking there must be more to life than this and of his father encouraging him to move away from home to seek better things. With no place for him at high school because of his race, he moved to Jacksonville and completed high school and two years of college before being signed up with the Memphis Red Sox and then The Kansas City Monarchs where he was to stay as a player, coach and manager for over fifteen years.

He then became a scout for the Chicago Cubs before becoming the first black coach in the Major Leagues with the same team.

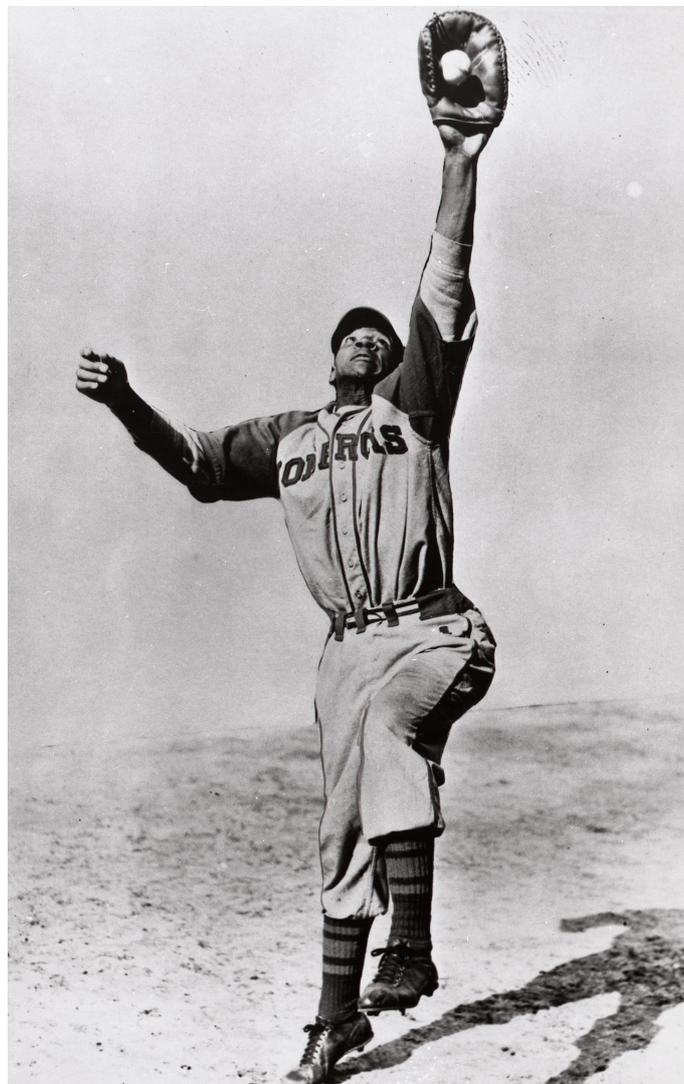
Aged 94, he signed a contract to play in the Northern League All Star Game! He received posthumous awards of The Presidential Medal of Freedom and a Lifetime Achievement Award.

It is his stories of all the players he worked with over the years, that have made O'Neil such an important part of the history of the Negro Leagues.

<http://chrimsports.wordpress.com/2009/07/18/the-late-buck-oneil-in-his-own-words/>

<http://www.pbs.org/kenburns/baseball/shadowball/oneil.html>

Buck O'Neil



## JOSH GIBSON

Josh Gibson



Josh Gibson was such an amazing hitter, he was not only called the black Babe Ruth (the most powerful Major League's hitter on the Yankees), but Babe Ruth was also called the white Josh Gibson!

It is said that Gibson started his professional career for the Grays, when a player injured his hand during a game. The Manager Judy Johnson, knew of his reputation and went to look for him in the stands, even holding up the game so he could change into a uniform!

Gibson is reputed to have hit a home run right out of the Yankee Stadium, such was his hitting power.

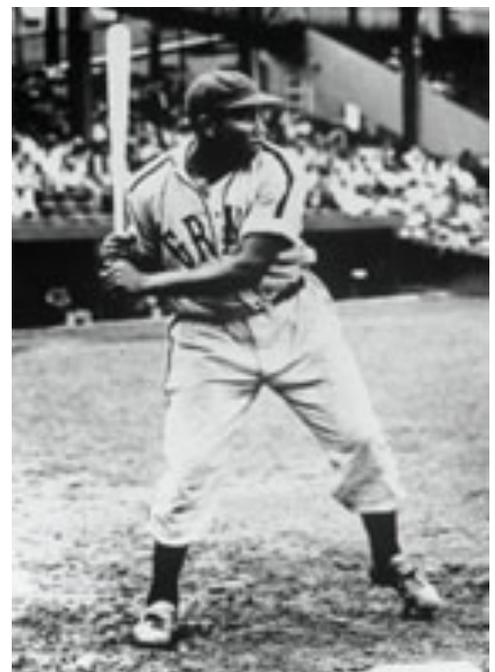
*Would have been outstanding [in the majors].  
Would have rewritten the book as far as the home runs are concerned. See. It could have been 75 home runs.* Buck O'Neil

But Gibson's life was tragic. His wife died in labour when he was 19 and in 1943, he was diagnosed with a brain tumour, which put him in a coma. He refused to allow an operation and lived with headaches for the next four years.

His greatest tragedy was not being allowed to play for the Major Leagues and receive true recognition. His batting statistics were never recorded properly in line with many Negro leagues' players and so it is hard to prove just how good he really was. Legend has it that he hit a ball out of a stadium in Pittsburgh one day, which was never found. The next day in Washington, a ball fell from the sky, with the umpire claiming 'Gibson you're out! Yesterday!'

In 1947, aged 35, Gibson died of a stroke, just 4 months before Jackie Robinson became the first black man to join the Major Leagues.

*He was the greatest hitter who ever lived.* Satchel Paige



Josh Gibson

## iv. BREAKING THE COLOUR BARRIER

### Branch Rickey

Branch Rickey was the President of the Brooklyn Dodgers. Raised as a Methodist and educated as a lawyer, Rickey was unusually well educated in the world of baseball. He was also a great innovator, creating the 'farm system' whereby young players could be trained through a series of network teams controlled by a Major League team which offered them opportunities for development and experience before being considered ready to join the 'real' team. A religious man who wouldn't attend games on Sundays, he was notoriously tight-fisted and a shrewd businessman.

As a college baseball coach in Ohio, Rickey had an experience of racial segregation, which haunted him:

*Among his athletes was Charlie Thomas, a black first baseman, whose hitting, according to school archives, "was feared all over the state." "From that first day at Ohio Wesleyan," Thomas later recalled, "Branch Rickey took a special interest in my welfare." In the spring of 1904 the Wesleyan squad travelled to South Bend, Indiana, to play Notre Dame. The hotel at which the team had reservations refused to allow Thomas to lodge there. Rickey convinced the management to place a cot in his room for Thomas to sleep on, as they would do for a black servant. That night Thomas wept and rubbed his hands as if trying to rub off the color. "Black skin! Black skin!" he said to Rickey. "If I could only make them white.""*

Jules Tygiel

Rickey claimed to have "vowed that I would always do whatever I could to see that other Americans did not have to face the bitter humiliation that was heaped upon Charles Thomas."

In 1943, he decided to recruit black players for the Brooklyn Dodgers. The 'radical' idea was approved by his Board who were sworn to secrecy and hidden under the guise of recruiting players for a new non-existent Negro League. Although there is much debate about whether his intentions were purely moral and ethical or whether it was a clever business move, the decision was incredibly daring and met with huge opposition.

### Jackie Robinson

Jackie Robinson was an exceptional athlete (UCLA's first student to earn varsity letters in four different sports), who was brought up by his mother in a family of five children, in Pasadena, California. He became used to racism from an early age when his mother bought a house in a white neighbourhood and the family were forced to defend themselves and their right to be there. His brother Mack was an Olympic athlete who came second to Jesse Owens in the Berlin Olympics but who could thereafter only find work as a janitor.

At college, Robinson set records in several sports and excelled in basketball, track and football as well as baseball. While serving in the army, he was not allowed to play in the baseball team because of his colour and started to become interested in equal rights. In 1944 when he was ordered to sit at the back of a military bus with 'the coloured people', he refused because he knew the military had desegregated their buses. He was court-martialled for insubordination but was later acquitted. In 1945, he joined the



Kansas City Monarchs and struggled with the lifestyle they endured, demanding that the players were allowed to use the restrooms at white service stations or else they would refuse to buy petrol, as well as trying to get them served food.

### **The Meeting between Branch Rickey and Jackie Robinson**

Rickey knew that the player he found to join the Dodgers to break the colour barrier needed to have the right personality to deal with all the issues it would create, as well as be an excellent player, and thought that Robinson's education, temperament and skills seemed to fit the bill. He arranged a meeting at which he told Robinson that he was indeed considering him as a player to join the Major Leagues and not for his decoy Negro League team. Their meeting was historic:

*"For three hours, Rickey harangued Robinson ... graphically illustrating the difficulties Robinson might face. He portrayed the hostile teammate, the abusive opponent, the insulting fan, the obstinate hotel clerk. Rickey challenged the black man with racial epithets and verbally transplanted him into ugly confrontations. "His acting was so convincing that I found myself chain-gripping my fingers behind my back," wrote Robinson. "In the face of this onslaught Robinson finally responded, "Mr. Rickey, do you want a ballplayer who's afraid to fight back?" [Rickey] had awaited this moment. "I want a player with guts enough not to fight back," he roared." Jules Tygiel*

Robinson signed a contract which began with training at the Dodgers' best farm team The Montreal Royals where Rickey knew the racism would be less harsh in Canada than in the South, which would lead to his debut with The Brooklyn Dodgers. Robinson also agreed to refrain from any response to the treatment he might endure, for three years.

Jackie Robinson signing Branch Rickey's agreement in 1945



## **Breaking the Colour Barrier**

In 1947, Robinson's played his first game with The Dodgers and made history. For the first time, black spectators flocked to the stadium at Ebbets Field. At the end of his first season, Robinson was awarded the first journalists' Rookie of the Year Award. But it wasn't all plain sailing: alongside death threats to Robinson, at first, some of the Dodgers' players tried to sign a petition refusing to play with him although the ones who persevered were then transferred to other teams. In addition, particularly in the South, other owners, players and many spectators harassed him viciously but Robinson was steadfast to his word and kept silent, earning respect from his colleagues.

*"I'm not concerned with your liking or disliking me... all I ask is that you respect me as a human being."*

Not only did he win plaudits for his achievements, he also changed the way the sport was played, deploying some of the tactics used by the Negro League in his game, such as stealing the bases, whereby a player advances to the next base whilst the pitcher is throwing to the home base.

*Jackie helped us by the manner in which he kept himself in control. He knew what the price was going to be. We all tried to emulate Jackie, his demeanor, taking and enduring this to reach our goal, the major leagues. We had to take abuse, turn the other cheek. All the guys patterned themselves after Jackie. They may have gotten to the point where they wanted to quit and they just thought about Jackie. I know I did. That would give me some sort of lift. We were the early crusaders through the South and Jackie was with us..."* Ed Charles

## **The end of the Negro Leagues**

Inevitably, the signing of Jackie Robinson into the Major Leagues also signalled the death knell for the Negro Leagues. Not only were other black players subsequently signed up to the major leagues – Satchell Paige joined the Cleveland Indians in 1948, thus depriving them of the best players, but the crowds moved the major leagues as well, illustrating Rickie's sound business sense. By 1952, over 150 players had been signed up and in the early 1960s, the era of the Negro Leagues came to a close.

<http://www.worldandi.com/newhome/public/2003/march/mtpub.asp>

## **Jackie Robinson and the Civil Rights Movement**

Jackie Robinson's baseball success furthered the struggle for equal rights for black Americans. It was therefore natural for him to interest himself in the civil rights struggle in the South in the late 1950s and 1960s, first as an activist in the NAACP and later to assist the work of Dr. Martin Luther King, Jr.

Jackie Robinson was a barrier breaker in American society-- someone who broke down barriers to full participation, influenced how millions of people thought about race, opened up Organized Baseball in a way it had never been opened up before. After Robinson, other African-American ballplayers many of whom found Robinson an inspiration and role model, had an easier time gaining acceptance. And not only baseball players, but non-European athletes in other sports, including basketball and football. And not only African-Americans, but Latinos, too. And perhaps eventually not just men--but women, too. [NOT TS-G]

Here is a letter Robinson wrote to President Eisenhower about school desegregation.

[http://www.archives.gov/exhibits/featured\\_documents/jackie\\_robinson\\_letter/](http://www.archives.gov/exhibits/featured_documents/jackie_robinson_letter/)

### **The Influence of Jackie Robinson**

It is hard to understand what a huge impact Robinson had on baseball, sport, civil rights and the lessons he passed on to subsequent black players. Here are some responses from players as to his influence:

*"In the early days, you were always mindful of these things. You tried to present your best image to the public. This was what Jackie had to do. We had to do the same thing. Most of the guys coming along in those days were conscious of this. Management expected this too. A lot of times, if you didn't project that image, they'd call you a troublemaker. The next thing you knew, you were out of there, released or sent to a lower league. We were on pins and needles in the minor leagues. We didn't speak out on issues because we felt the word would get around baseball."* Ed Charles

*"Jackie helped us by the manner in which he kept himself in control. He knew what the price was going to be. We all tried to emulate Jackie, his demeanor, taking and enduring this to reach our goal, the major leagues. We had to take abuse, turn the other cheek. All the guys patterned themselves after Jackie. They may have gotten to the point where they wanted to quit and they just thought about Jackie. I know I did. That would give me some sort of lift. We were the early crusaders through the South and Jackie was with us..."* Ed Charles

Hank Aaron, is a black player who started his career in the Negro Leagues playing for the Indianapolis Clowns before joining the Major Leagues in 1954 and setting a record for the most career home runs, which was only broken in 2007. In 1999, he wrote an article for Times Magazine about the impact Robinson had "He thrilled fans, shattered baseball's color barrier and changed the face of the nation".

<http://www.time.com/time/time100/heroes/profile/robinson01.html>

Several commentators have remarked that only when Robinson broke the colour barrier, could baseball really become America's **National Pastime**.

### **Media Response**

The following links are from media reporting from the early 1940s, which show how the prospect of a black player joining the Major Leagues was perceived.

<http://www.sportingnews.com/archives/jackie/ed1.html>

<http://www.sportingnews.com/archives/jackie/ed4.html>

<http://www.sportingnews.com/archives/jackie/art2.html>

<http://www.sportingnews.com/archives/jackie/art4.html>

Further information can be found at:

<http://memory.loc.gov/ammem/collections/robinson/jr1940.html>

<http://www.umass.edu/pubaffs/jackie/content.html> An important photo archive focusing on Jackie Robinson

**v. TIMELINE** (This site allows you to click on each timeline event to see more information and photos.  
<http://timelines.com/topics/baseball>

#### BASEBALL TIMELINE

1839	Abner Doubleday is credited with inventing the game of baseball
1845	The rules of baseball are drawn up by Alexander Joy Cartwright
1861	The Civil War Begins
1866	The first women's baseball team is started
1876	Custer is defeated at Little Horn. The first National League is established
1884	Moses Fleetwood Walker is the first black player in the Major Leagues
1890	The International League bans the integration of black players with a 'gentleman's agreement'
1892	Ellis Island opens as an immigration station
1900	The American League is created
1903	The Wright Brothers complete their first flight
1913	Ebbets Field, home of the Brooklyn Dodgers is opened
1917	The USA enters World War 1
1919	The White Sox in Chicago cause baseball's biggest scandal in the World Series.
1920	Andrew 'Rube' Foster sets up the Negro League Prohibition is declared in the USA. Babe Ruth is signed to the Yankees
1923	Baseball is broadcast on the radio. The Negro League is a big success
1929	The Wall Street crash heralds the Great Depression. Babe Ruth hits his 500 <sup>th</sup> career home run
1930	Rube Foster dies. Babe Ruth's earns \$80,000 a year
1931	Josh Gibson hits over 70 home runs in the year.
1933	Gus Greenlee forms the new Negro League and the first East-West coloured All-Star game is played
1935	ML first night game is played
1937	The Negro American League is formed and the Homestead Grays reign for 9 years
1939	Lou Gehrig leaves the game due to illness
1941	Joe di Maggio makes a record hitting in 56 consecutive games Pearl Harbour is bombed and the USA enters World War II
1944	Commissioner Landis dies ending the unwritten Gentleman's agreement
1945	World War II ends
1946	Jackie Robinson makes his debut with the Montreal Royals
1947	Jackie Robinson makes his debut with The Brooklyn Dodgers and breaks the color barrier Joshua Gibson dies aged 35 Robinson wins National League Rookie of the Year
1948	Satchel Paige joins the Cleveland Indians aged 42 becoming the oldest 'rookie' The Negro National League is disbanded
1955	Rosa Parks refuses to give up her seat on a Montgomery bus sparking race riots

## vi. VOCABULARY

**Barnstorming** - teams travelled the country playing local teams in small towns and rural areas, often playing several games a day in different areas.

**Boycott** - refusal to buy or deal with an organization, person or country as a means of protest, usually for political reasons.

**Civil Rights** - The rights of every person to liberty and equality, usually referring to the rights of Black people as citizens.

**Civil Rights Movement** - The civil rights movement in the United States has been a long, primarily nonviolent struggle to bring full civil rights and equality under the law to all citizens of United States. It has been made up of many movements, though it is often used to refer to the struggles between 1955 and 1968 to end discrimination against African-Americans and to end racial segregation, especially in the U.S. South. ([http://en.wikipedia.org/wiki/U.S.\\_Civil\\_Rights\\_Movement](http://en.wikipedia.org/wiki/U.S._Civil_Rights_Movement), 2006)

**Civil War** - The war (1861-1865) between the northern U.S. states, which remained in the Union, and the southern states, which seceded and formed the Confederacy. The victory of the North ended slavery and preserved the Union.

**Clown Team** - Novelty baseball teams that performed comic routines which joined what were meant to be humorous exaggerations of racial stereotypes with extraordinary baseball skills.

**Discrimination** – prejudicial treatment (exclusion or rejection) of an individual based on their membership (voluntary or involuntary) of a group or category.

**Gentleman's Agreement** - The 'old gentleman's agreement' was an agreement between Major League owners not to sign Black baseball players to their team. This agreement helped keep Black baseball players out of the Major Leagues and helped continue segregation not only in baseball but in life.

**Jim Crow Laws** - A term describing the American racist culture against blacks usually used in reference to segregation.

**League** - A sports league is an organisation which exists to provide a regulated competition for a number of people to compete in a specific sport whether professional or amateur.

**Lynching** - "To execute without due process of law, especially to hang, as by a mob." (Webster's Dictionary)

**Prejudice** – A negative assumption about a race, individual or group based on supposed characteristics, which is made without accuracy or knowledge.

**Racism** – Belief that race accounts for differences in human character or ability and that a particular race is superior.

**Rookie** - A first-year participant in a major professional sports.

**Segregation** - The enforced separation of different racial groups in a country, community, or institution.

**Shadowball** - When baseball players pantomimed or pretended they were playing baseball with real equipment; an unintended but apt metaphor of the exclusion of black players from the major leagues.

**Stereotype** – A commonly held popular belief about specific social groups or types of individuals.

## vii. NEGRO LEAGUES ACTIVITIES

### 1. Create a Negro League Baseball Card

#### Negro Leagues Baseball Card

One of the many challenges facing Negro Leagues players was the lack of public recognition for their achievements. Whereas Major League players of the period such as Babe Ruth and Lou Gehrig were acclaimed and their every move recorded, the Negro Leagues were not able to keep such records and many great players went unrecognised with many of their specific achievements untracked or not recorded. Not only does this make it very difficult to evaluate them against Major League players, it also means much data is missing. Today every player's statistics are recorded including how many runs they have made, their batting scores, pitching statistics and fielding statistics.

Baseball cards are a collectors' way of keeping track of players and serve as a marketing tool for the company, which produced them. You can find out more information about the types of cards that have been and are currently available and their advertising links on the website. Cards serve as a compact way of finding out a players' stats, some biography and the team they play for and always come with a photograph or picture. It's hard to find any Negro League players' cards because only the white players were given proper profiles but you can read some of the biographies of players. The Baseball Almanac has an excellent site which lists all the cards by the product manufacturer to which they were attached e.g. Kellogg's, Burger King etc. There you can see a big range of modern cards.

Look at cards of the day and modern sports cards – ask students to bring some in and compare how they have changed. Discuss the original purposes of cards e.g. advertising, and how that has developed.

#### Activity

- a. Make a baseball card, for a Negro Leagues player. Decide on the format and size of the card – either the whole class can do one the same size using the same materials so that you create a class set, or you can make it a D&T activity enabling children to decide on their own presentation.
- b. Include 3 pieces of information about the player which give real insight into the person as well as the player such as how and why they became a player, something about their childhood and education, a particular achievement or biographical fact, how they dealt with segregation and/or a specific experience of racism and a quote or phrase of theirs. Use the website and further research to find out about them. You might want to do some general research to decide which player to pick.
- c. The front should feature a picture as well as the biographical information. Use the picture as an opportunity to reflect something specific about the player. For instance, Satchel Paige might be depicted with a huge arm to reflect his showmanship and swing, Josh Gibson might be holding his head because of his illness and Jackie Robinson might be crossing a metaphorical colour line.
- d. On the back, include some statistics or information showing their skills, the teams they played for and when relevant, dates.

#### Web Links

Sites for information about players

<http://www.coe.ksu.edu/nlbemuseum/history/players.html>

[http://www.nlbpa.com/the\\_athletes.html](http://www.nlbpa.com/the_athletes.html).

<http://www.blackbaseball.com/players>

[http://www.negoleaguebaseball.com/players/players\\_index.html](http://www.negoleaguebaseball.com/players/players_index.html)

Site with a list of how to recognize a good website

<http://kathyschrock.net/abceval/primary/index.htm>

Here is a great site with cards from 1887-1914, which has a huge collection and shows the picture and information on the reverse:

<http://memory.loc.gov/ammem/bbhtml/>

Another good site is <http://www.cubanball.com/bbcards.html>

which is of Cuban players and has a lot of cards which can be enlarged.

The Baseball Almanac has an excellent site which lists all the cards by the product manufacturer to which they were attached e.g. Kellogg's, Burger King etc. Here you can see a big range of modern cards. The information also includes statistics on each of the players.

[http://www.baseball-almanac.com/baseball\\_cards/baseball\\_cards.php](http://www.baseball-almanac.com/baseball_cards/baseball_cards.php)

## **2. Create a piece of art in response to the stories of The Negro Leagues**

Look at images of Negro Leagues players using Kadir Nelson's artwork in the *Shadowball* programme or on-line in the *Shadowball* pack, looking at his 2010 postage stamps, photos from the Negro Leagues Baseball Museum archives, Fazzino's pop art poster of the history, Keith Shepherd's *Sunday Best* depicting the crowd.

Using these and any archive photos from the e-learning site

<http://www.coe.ksu.edu/nlbemuseum/history/players.html>, ask students to create their own artwork which includes the following:

- a. Choose a character or personality from the Negro Leagues who they've learnt about.
- b. Choose an issue to present linked to what they've learnt about the leagues. This might range from showing the prejudice and segregation, which prevented the players from joining the major leagues, to celebration of their achievements in their own right. Other topics might be the spectators and how important the game was to the towns teams visited, night games etc.
- c. Think how the issue can be presented visually choosing one element, which symbolises or portrays what is being represented.
- d. Decide how to combine the player with the 'issue'.
- e. Create a piece of art using a range of materials such as collage, sculpture, paint etc.

This could also be done in pairs, groups or as a whole class activity.

### 3. Write a Player Biography

Pick a favourite player from a sport of your choice. Research their personal and professional history and record of their play. Then write a biography about them. Include pictures and your own drawings. Share the information that you learn. Why did you choose that particular player and what interests or impresses you about them?

Discuss the players chosen. How many are playing today and how many are key figures from the past who had an influence on the sport? How many are ethnic minority players? Discuss what the sport would be like without those players.

Make a list of the classes' favourite footballers and cut up the names into individual labels. Separate them by sticking up a list of white players and a list of ethnic minority players. Where would football be if only the former list was allowed?

Do the same with famous sporting personalities from a range of different sports of your choice including Olympic sports such as athletics and boxing. Discuss how important many of the ethnic minority players are and how many excel. Try and compare it to what baseball was like before Jackie Robinson broke the colour barrier.

### 4. Discussion - Jackie Robinson pushes for racial integration on tour

<http://www.usd230.k12.ks.us/NLBM/lessonplans/lesson2buckrestroom.htm>

Listen the excerpt of an interview with Buck O'Neil talking about how Jackie Robinson intervened when the Kansas City Monarchs team was not allowed to use the restrooms at a petrol station and use the questions as starting points for understanding and discussing the level of prejudice and segregation in the USA in the 1940s.

### 5. Team Poster

Look at these Negro League posters. What do you notice about the language, the advertising and how they're attracting the crowds?

<http://www.cnlbr.org/Gallery/BroadsidesandPosters/tabid/87/Default.aspx>

Pick your favourite Negro League team - you can find information about the teams on: <http://www.coe.ksu.edu/nlbemuseum/history/teams.html> You might want to think about the players you know and choose one of the teams you know they played for.

- a) Create a poster advertising a forthcoming game using the team name, game dates and locations. Promote their star players and make sure you find ways of attracting spectators.
- b) Using the above ideas, create your own Negro League Team and give them a name. Choose whereabouts in the USA they play and decide which team they are playing against. Create a logo and some characteristics, which make your team unique and design a poster which incorporates all these details.

## 6. Tickets

Look at the baseball game tickets on the Center for Negro Leagues Baseball Research Site:  
<http://www.cnlbr.org/Gallery/Tickets/tabid/85/Default.aspx>

Compare them to a ticket for a sporting event today. What are some specific features? (e.g. the rain check tickets, noting key players, depicting the clowns, the combination of taxes to make up the price etc). What information needs to be on a ticket to an event and has this changed for current events?

Ask students to create a ticket to a Negro Leagues game and to a modern, perhaps Olympic event, and compare the difference.

## 2. BASEBALL

- i. **The History of Baseball**
- ii. **Key Payers:** Babe Ruth, Ty Cobb, Lou Gehrig, Ted Williams
- iii. **The National Pastime**
- iv. **A Beginners' Guide to Baseball:** rules of the game
- v. **Baseball Idioms**
- vi. **Baseball poems and songs**
- viii. **Activities**

### i. THE HISTORY OF BASEBALL

A recent diary discovery from 1755 has placed the origins of baseball in England. Early English games of stoolball and 'tut-ball' are believed to be descendents of the game but its roots in cricket are unconfirmed although its relationship to rounders is widely accepted.



However the game used to be credited as the invention of Abner Doubleday in 1845 in Cooperstown, New York, which is still the home of the Baseball Hall of Fame. It was already being referred to as the 'national pastime' in the 1850s and in 1857, the National Association of Base Ball Players was formed with the first professional club the Cincinnati Red Stockings, formed 10 years later.

By the end of the nineteenth century, baseball had seen the foundation of the National League, the demise of the African American Moses 'Fleetwood' Walker's career, the gentleman's agreement banning black players from the Major League and the institution of the rules of the game, more or less as we know it today.

In 1903, the National League and the American League played against each other in the first World Series, an annual event which is still the culmination of the baseball season today.

Players were bound by tight contracts and in 1919, the Chicago White Sox, fed up of being tied into unfair regulations, decided to deliberately lose the World Series, profit from bets with gamblers and annoy their tight fisted owner. The scandal was huge and led to the formation of a national commission of baseball and the selection of a Commissioner who was in post for life.

Players like Babe Ruth who dominated the scene in the 1930s helped secure baseball's future as the national pastime and further developments included Branch Rickey's farm system, elections to the Baseball Hall of Fame, the founding of the Little Leagues and the establishment of the Negro Leagues.

During World War II, an All-American Girls Professional League was formed and in 1947, Jackie Robinson broke the colour barrier swiftly followed by other black players and several Latin American players.

Although baseball has never really taken off as a British game, there are professional leagues in many Latin American countries as well as Australia and Japan.

### **Ballparks**

As with many sports, fans are very attached to their home fields, but dissimilarly, ball parks are very varied in shape and size with no real standardization. This can mean the wind affects play for instance in Wrigley Field in Chicago, or left-handed hitters were needed in the old Yankee Stadium because the right field was quite short.

## **ii. KEY PLAYERS**

### **Babe Ruth 1895-1948**

George Herman Ruth is one of the America's most popular sport heroes not just because of his great achievements as a baseball player (his lifetime record of 714 home runs remained unbroken until 1974) but also as a larger than life character in the 1920s, who led a reckless life-style, gave to charity and whose game changed the face of baseball.

Starting his career with the Boston Red Sox, Ruth was sold to the New York Yankees in 1919 and became one



of their most outstanding hitters, with his home runs becoming legendary. He led them to victory in the World Series 4 times but despite wanting to become their manager, was never given the job.

As a child he was sent to a Catholic reform school where he learnt how to play baseball alongside making shirts. By 1930, Ruth was earning more than President Hoover and when questioned about it replied 'I know, but I had a better year than Hoover'.

In 1923, the Yankees moved to their new Stadium which was known as the 'House that Ruth Built', until the team moved in 2008. Despite suffering from cancer, he was able to attend 'Babe Ruth Day' at the stadium in 1947. You can see his speech on: <http://www.history.com/video.do?name=culture&bcpid=1676043212&bclid=1685979173&bctid=1628332710>

When he died, his body lay 'in state' for two days before thousands of fans attended his funeral.

### **Ty Cobb 1886-1961**

Known as The Georgia Peach, Ty Cobb set 90 records, some of which still stand today including the highest career batting average. Star of the Detroit Tigers, he was however an aggressive and often violent player both on and off the field and there are several accounts of his racist behaviour:

#### **Lineup for Yesterday**

*C is for Cobb,  
Who grew spikes and not corn,  
And made all the basemen,  
Wish they weren't born,*

Ogden Nash, Sports Magazine, Jan 1949



In 1907, he signed an advertising deal with Coca-Cola (see below) which made him very wealthy but he was known as being tight-fisted, fighting hard to get good pay deals.

*I always find that a drink of Coca-Cola between the games refreshes me to such an extent that I can start the second game feeling as if I had not been exercising at all, in spite of my exertions in the first.*  
Ty Cobb, 1907 [Coca-Cola](#) newspaper ad

He was a harsh task master, both on himself, driving himself to beat Babe Ruth who he saw as a rival because of his batting skills together with his gregarious life-style, and forcing himself to play when in great pain, as well as on the players when he became manager of the Tigers in 1921.

Despite his unpopularity, he received more votes than any other player when the first elections to The Hall of Fame took place.

### **Ted Williams 1918-2002**

Williams remains the batting star of The Boston Red Sox and studied the science of hitting intensely to become a great technician. He used a lighter bat than 'most sluggers because it generated a faster swing' but was a slow runner.



He didn't like what he saw as the fickle nature of fans who would cheer a player one moment and boo them the next and refused to 'tip his cap' at them when he scored home runs. However, he was perceived as an American hero in the mould of John Wayne because of his military achievements as a fighter jet pilot and his love of fishing and 'the great outdoors'!

When he was inducted to The Hall of Fame in 1966, he called for Satchel Paige and Josh Gibson to be added 'as a symbol of the great negro players who are not here only because they weren't given a chance'. This went a great way to their being admitted less than ten years later.

*I'm sure not one of them (batters of his era such as Babe Ruth) could hold cards and spades to (Ted) Williams in his sheer knowledge of hitting. He studied hitting the way a broker studies the stock market, and could spot at a glance mistakes that others couldn't see in a week."* -

[Carl Yastrzemski](#)

### **Lou Gehrig 1903-1941**

Henry Louis Gehrig, born Ludwig Heinrich Gehrig was known as 'The Iron Horse' for his strength and reliability and his record for the most career grand slams still stands today. Over a 15 season period from 1925, he played in 2130 consecutive games (despite injuries including lumbago) a record only broken as late as 1995, which was cut short in 1939, when Gehrig became disabled with a neuromuscular disease. He died of amyotrophic lateral sclerosis, which is now known as Lou Gehrig's Disease in the USA.



A native New Yorker, he was a hugely popular Yankees player until his death and was awarded several titles including the American League's Most Valuable Player Award and the Triple Crown.

In 1939, he was given a 'Lou Gehrig Appreciation Day' where he formally retired and a trophy with a poem inscribed was presented to him. He gave an incredibly moving speech to over 60,000 fans:

*"Fans, for the past two weeks you have been reading about the bad break I got. Yet today I consider myself the luckiest man on the face of the earth. I have been in ballparks for seventeen years and have never received anything but kindness and encouragement from you fans'.*

He was elected to The Hall of Fame that year, - the usual five year waiting period following retirement being waived in respect of the circumstances. He then worked as a New York City Parole Officer until his death.

His life is commemorated in the Gary Cooper movie *Pride of the Yankees* with many of the players, including Babe Ruth, playing themselves.

### **Lineup for Yesterday**

G is for Gehrig  
The Pride of the Stadium'  
His record pure gold,

His courage, pure radium.  
*Ogden Nash, Sports Magazine, Jan 1949*

### iii. THE NATIONAL PASTIME

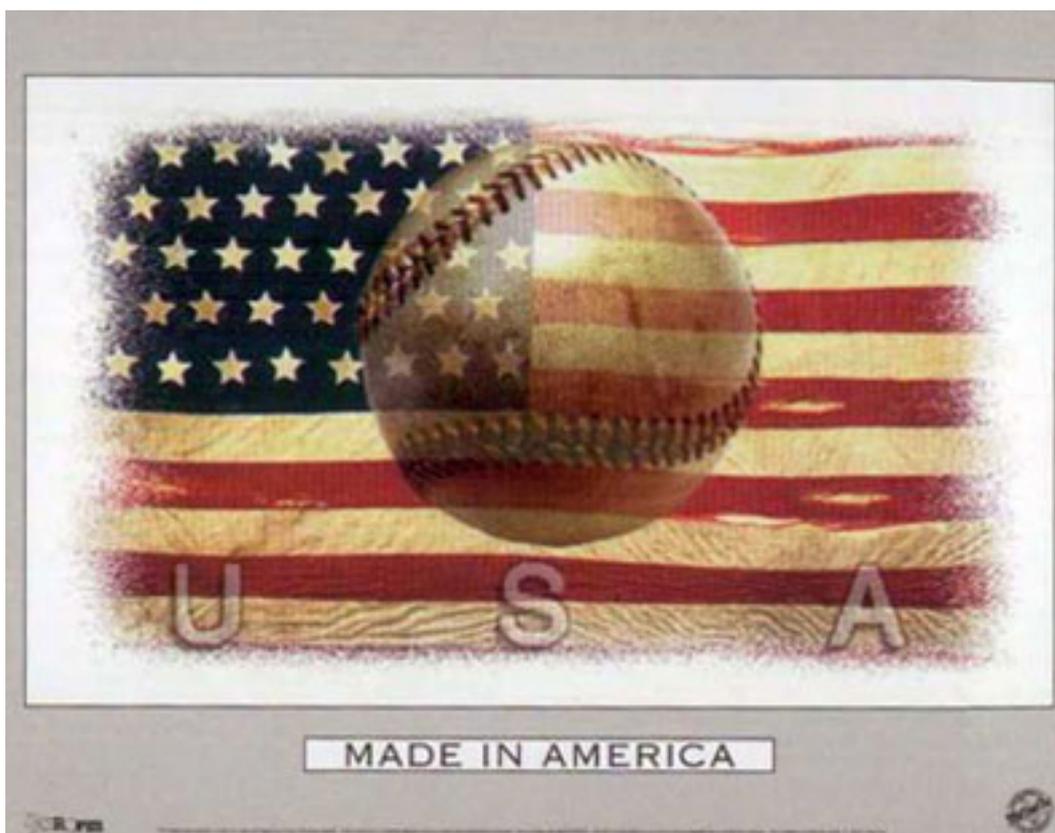
It is hard to understand the importance of baseball to the United States as the national pastime. Despite basketball and football today bringing in similar income and fans as baseball, it remains as a symbol of America – the people's game. It inspires poetry and beauty and despite team rivalry, is never violent or rowdy, but always appropriate as a family game. Some of the following quotes express its unique status.

*In our sundown perambulations of late, through the outer parts of Brooklyn, we have observed parties of youngsters playing base, a certain game of ball..... Let us go forth awhile and get better air in our lungs. Let us leave our close rooms.... the game of ball is glorious.*  
Walt Whitman

*People ask me what I do in winter when there's no baseball. I'll tell you what I do. I stare out the window and wait for spring.*  
Rogers Hornsby

*I'm convinced that every boy, in his heart, would rather steal second base than an automobile.* Tom Clark

*There are three things in my life which I really love: God, my family, and baseball. The only problem - once baseball season starts, I change the order around a bit.* Al Gallagher, 1971



*What is both surprising and delightful is that*

*spectators are allowed, and even expected, to join in the vocal part of the game.....* George Bernard Shaw

*Say this much for big league baseball - it is beyond question the greatest conversation piece ever invented in America.* Bruce Catton

*It breaks your heart. It is designed to break your heart. The game begins in spring, when everything else begins again, and it blossoms in the summer, filling the afternoons and evenings, and then as soon as the chill rains come, it stops and leaves you to face the fall alone.* A. Bartlett Giamatti, "The Green Fields of the Mind," *Yale Alumni Magazine*, November 1977

*Baseball is an allegorical play about America, a poetic, complex, and subtle play of courage, fear, good luck, mistakes, patience about fate, and sober self-esteem.* Saul Steinberg

*Baseball, to me, is still the national pastime because it is a summer game. I feel that almost all Americans are summer people, that summer is what they think of when they think of their childhood. I think it stirs up an incredible emotion within people.* Steve Busby, *Washington Post*, 8 July 1974

*That's the true harbinger of spring, not crocuses or swallows returning to Capistrano, but the sound of a bat on a ball.* Bill Veeck, 1976

*The other sports are just sports. Baseball is a love.* Bryant Gumbel, 1981

*Baseball? It's just a game - as simple as a ball and a bat. Yet, as complex as the American spirit it symbolizes. It's a sport, business - and sometimes even religion.* Ernie Harwell, "The Game for All America," 1955

*Baseball, it is said, is only a game. True. And the Grand Canyon is only a hole in Arizona.* George F. Will, *Men at Work: The Craft of Baseball*, 1990



*Baseball is a ballet without music. Drama without words.* Ernie Harwell, "The Game for All America," 1955

*Baseball is too much of a sport to be called a business, and too much of a business to be called a sport.* Philip Wrigley

*Baseball is drama with an endless run and an ever-changing cast.* Joe Garagiola, *Baseball is a Funny Game*

*All requests for leave of absence on account of grandmother's funeral, sore throat, housecleaning, lame back, turning of the ringer, headaches, brain storm, cousin's wedding,*

*general ailments or other legitimate excuses must be made out and handed to the boss not later than 10 a.m. on the morning of the game.*

Traditional gag notice hung in offices and factories at a time period when all games were played during daylight hours.

#### iv. BSUK A BEGINNERS' GUIDE (PDF)

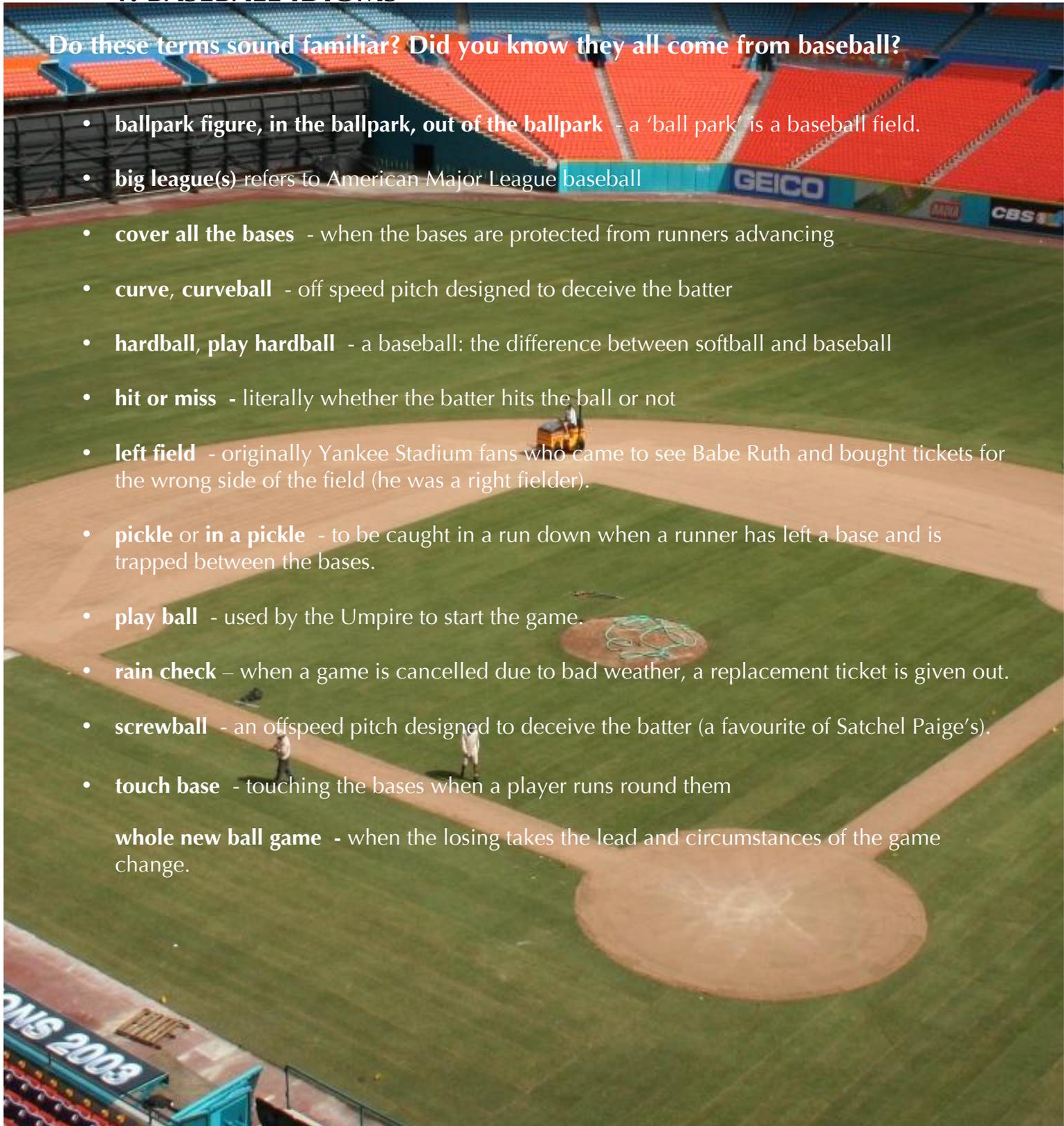
[http://www.baseballsoftballuk.com/downloads/Beginners\\_Guide\\_Baseball.pdf](http://www.baseballsoftballuk.com/downloads/Beginners_Guide_Baseball.pdf)

#### v. BASEBALL IDIOMS

Do these terms sound familiar? Did you know they all come from baseball?

- **ballpark figure, in the ballpark, out of the ballpark** - a 'ball park' is a baseball field.
- **big league(s)** refers to American Major League baseball
- **cover all the bases** - when the bases are protected from runners advancing
- **curve, curveball** - off speed pitch designed to deceive the batter
- **hardball, play hardball** - a baseball: the difference between softball and baseball
- **hit or miss** - literally whether the batter hits the ball or not
- **left field** - originally Yankee Stadium fans who came to see Babe Ruth and bought tickets for the wrong side of the field (he was a right fielder).
- **pickle or in a pickle** - to be caught in a run down when a runner has left a base and is trapped between the bases.
- **play ball** - used by the Umpire to start the game.
- **rain check** - when a game is cancelled due to bad weather, a replacement ticket is given out.
- **screwball** - an offspeed pitch designed to deceive the batter (a favourite of Satchel Paige's).
- **touch base** - touching the bases when a player runs round them

**whole new ball game** - when the losing takes the lead and circumstances of the game change.



## vi. BASEBALL POEMS AND SONGS

### a. Did You See Jackie Robinson Hit That Ball? By Woodrow Buddy Johnson & Count Basie (1949)

Did you see Jackie Robinson hit that ball?  
It went zoomin' cross the left field wall.  
Yeah boy, yes, yes. Jackie hit that ball.

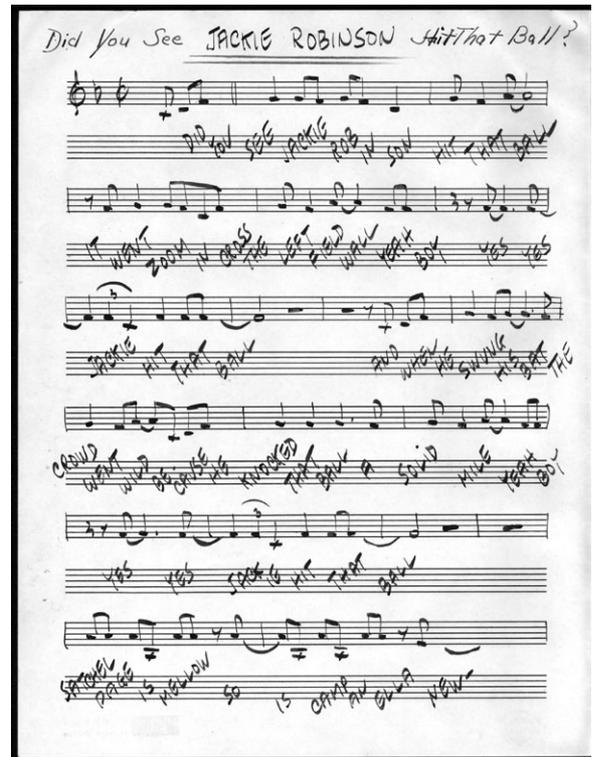
And when he swung his bat,  
The crowd went wild,

Because he knocked that ball a solid mile.  
Yeah boy, yes, yes. Jackie hit that ball.

Satchel Paige is mellow,  
So is Campanella,  
Newcombe and Doby, too.  
But it's a natural fact,  
When Jackie comes to bat,  
The other team is through.

Did you see Jackie Robinson hit that ball?  
Did he hit it? Yeah, and that ain't all.  
He stole home.  
Yes, yes, Jackie's real gone.

Did you see Jackie Robinson hit that ball?  
Did he hit it? Yeah, and that ain't all.  
He stole home.  
Yes, yes, Jackie's real gone.  
Jackie's is a real gone guy.



<http://blackhistoryeverymonth.blogspot.com/2008/02/jackie-robinson-game-footage.html>

Download of original song with footage.

**b. Joltin' Joe DiMaggio** by Ben Homer & Alan Courtney

*Hello Joe, whatta you know?  
We need a hit so here I go.  
Ball one (Yea!)  
Ball two (Yea!)  
Strike one (Booo!)  
Strike two (Kill that umpire!)  
A case of Wheaties*

He started baseball's famous  
streak  
That's got us all aglow  
He's just a man and not a freak,  
Joltin' Joe DiMaggio.

*Joe, Joe DiMaggio  
We want you on our side*

He tied the mark at forty-four  
July the 1<sup>st</sup> you know  
Since then he's hit a good twelve  
more  
Joltin' Joe DiMaggio

*Joe, Joe DiMaggio  
We want you on our side*



From coast to coast that's all you'll hear  
Of Joe the one man show  
He's glorified the horsehide sphere  
Joltin' Joe DiMaggio

*Joe, Joe DiMaggio  
We want you on our side*

He'll live in baseball's Hall of Fame  
He got there blow by blow  
Our kids will tell their kids his name  
Joltin' Joe DiMaggio

*We dream of Joey with the light brown plaque  
Joe, Joe DiMaggio  
We want you on our side*

And now they speak in whispers low  
Of how they stopped our Joe  
One night in Cleveland Oh Oh Oh

Goodbye streak DiMaggio

<http://www.youtube.com/watch?v=Pjc24BiYK-M> - Joltin' Joe DiMaggio with footage

**c. A Swing and a Miss**      **by Patrick Lewis**

The fastball  
    that you hope to poke  
is smoke

The curveball  
    that you thought was there  
is air

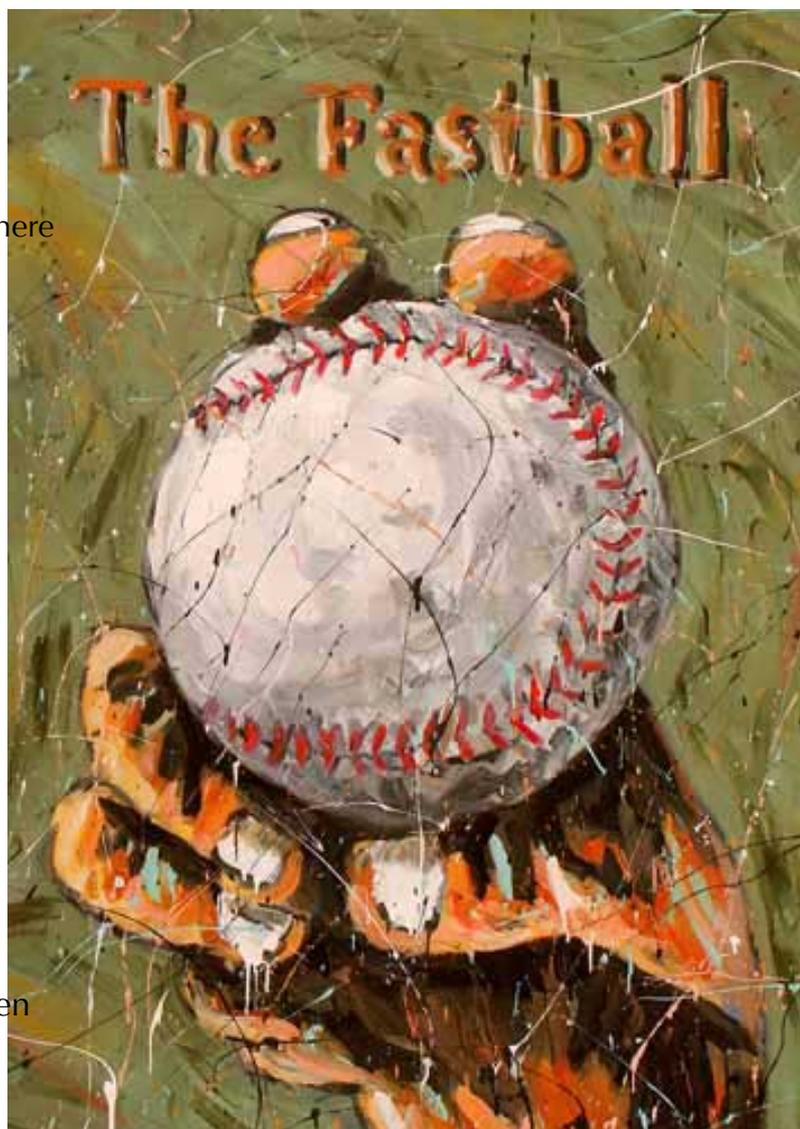
The knuckler  
    wobbling up to you  
can dippy-do

The screwball  
    an ironic twist  
hits your fist

The sinker  
    comes as a surprise:  
it dies

The let-up pitch  
    You can't resist?  
you missed

The spitball  
    that by law's forbidden  
(is hidden)



***Pub. Light Quarterly 1954***

**d. The Umpire** by Milton Bracker

The umpire is a lonely man  
Whose calls are known to every fan  
Yet none will call him Dick or Dan  
In all the season's games.

They'll never call him Al or Ed  
Or Bill or Phil or Frank or Fred  
Or Jim or Tim or Tom or Ted  
They'll simply call him names.

*Pub. The New York Times 1962*

**e. Baseball by James J. Metcalfe**

The game of baseball is the king  
Of all the games we play  
And it is one pursuit that is  
Distinctly U.S.A.  
The people swarm into the stands  
To watch their favorite teams  
And munch their hot dogs when their lungs  
Are not engaged in screams  
The pitcher hurls the horsehide and  
The batter gets a hit  
Or else the ball goes sailing and  
Some fielder smothers it  
A clever runner steals a base  
A player takes a walk  
Or managers and umpires  
Decide to have a talk  
The crowd is gay or gloomy or  
Completely in suspense  
But it goes wild when someone knocks  
The ball beyond the fence.

***Pub. Unknown***

**f. Thanks Kid by J Kyle**

Thanks kid for being the reason,  
I get to coach another season.  
Who was more nervous that very first day?  
You just learning, or me who must teach you to play.

Out  
on the diamond I feel like a kid again,  
Yet after each practice and game my age settles back in.  
My muscles would ache and bones feel sore,  
A little ice and some ointment and I'm better than before.

A few moments each game I would steal far away,  
Back to a time when I could still play.  
The boyhood memories came rushing back in,  
Just like a good slider complete with the spin.

That ol' team was a rough and tumble bunch,  
We would play all day and never eat lunch.  
We would play anyone, anytime, anywhere,  
But no other team could give us a scare.

That old sandlot is still there today,  
Now sadly the boys no longer come to play.  
The grass grows tall where home plate once stood,  
A long forgotten landmark in the old neighborhood.

"Coach, hey Coach" I hear from a place far, far away,  
"Are you going to pitch to me sometime today?"  
Suddenly, I am standing back on the mound,  
Surrounded by my players just milling around.

I am back to the game, with you at last,  
My boyhood memories tucked back in the past.  
"Hey Coach, everything alright" I am asked with a grin,  
"Just perfect kid. Hey, thanks again."

*Pub. Baseball Almanac 2003*

**g. Let's Not Forget by Joe Pickering, Jr. & Phil Coley** Recorded 2001 Pub: King of the Road Music

### **Chorus**

Let's not forget all those who went before  
They didn't make today's majors  
They did endure playing by the rules  
They beat Jim Crow at his game  
Because of them, others made the hall of fame.

Before Jackie Robinson blazed around the bases  
The color line was broken between the races  
Before Satchel, Josh, and Cool Papa Bell  
Black players lived in a white baseball hell.

Honor younger the first college player at Oberlin.  
Honor Fowler first pro in the minors pitching for Lynn.  
Honor Walker of the American association  
The first black major leaguer in the nation.

Through beanings and jeers and spikings  
They stayed on a field of hatred somehow  
Blacks played with whites 'til the turn of the century  
In those twilight years they tried to be free.

Then, pro baseball turned sharply black or white  
But in non league games freedom shined her light  
When blacks played whites they gave their all  
Blacks were playing more than baseball.

Robinson slid home to end this national shame  
Bunted home by blacks who long ago played the game  
Let's not forget all those who went before.

## vii. BASEBALL ACTIVITIES

### 1. Baseball Idioms

Look at the English idioms derived from baseball, which you can find in the *Shadowball* programme:

- a) Discuss their meaning, setting this as a research task if appropriate.
- b) Create some phrases or sentences, which incorporate their usage.
- c) Choose one and write a poem or short story that uses it.
- d) Do other sports have idioms, which have become part of the English language? Make a list linking them to their sport. What does this say about the influence of baseball in America and indeed sport internationally?

### 2. Sports reportage

There are several different mediums of reporting a sports game. Choose a particular game or match – perhaps football or tennis depending on the season, which will get a lot of coverage. Look at newspaper coverage, comparing different papers, TV coverage both after the game and, importantly commentating during it, and radio. Discuss how the different mediums effect the coverage e.g. if you can see the game, it is completely different to the radio, where the journalist has to evoke all the details and make the picture for you. Read aloud one of the Quidditch matches in Harry Potter. Try several versions in different sports:

- a) Play some sports footage with children improvising commentary during it.
- b) Incorporate commentary into a school sporting event where possible.
- c) Write a journalist's account of a specific game thinking about which newspaper or magazine you are reporting for.
- d) Look at the Commentators in *Shadowball* and discuss their language and delivery.

### 3. Activities for creating a School Team

#### Creating a Baseball Team

One of the aims of the *Shadowball* project is for participating schools to create a baseball club, baseball teams and in time, a league so that they can play against each other. Every summer, there is a *Shadowball* tournament offering a chance to play against all the schools which have taken part in the project to date.

This is your chance to create a team your school can be proud of so you can become the champions and receive full support from your friends and family. In order to take your team to the highest level, you need to put it on a professional level and think about what it means to be a team and what is needed. A catchy name is a good starting point and this might reflect your school in some way as well as perhaps existing baseball teams. Choose a team to study and look at how they present themselves, their image, their colours and other identifying features.

There are several ways of approaching this activity, which can be done in groups or as individuals. Try setting it up as a competition and presenting the final products to the class or perhaps to the whole school as a way of inspiring their interest in supporting the team.

First, either choose a name for your team as a class (perhaps by voting), or include creating a name as part of the activity.

## **Activity**

### **a) Create a logo**

What is a logo and what purpose does it serve? Look at logos for different businesses such as banks, restaurants, clothes shops and sports vendors. Which ones work well and are memorable and why? What do they tell you about the business and do they entice you to buy or look further? Look at sports logos such as football teams and also at the Major League Baseball teams which you can find on: <http://shop.mlb.com/home/index.jsp> Compare the types of logos and discuss which you prefer. Look too at HMDT's *Shadowball* logo and discuss how well it portrays the project.

Design a logo for your team. Think about the type of handwriting to use, the colours and any symbols you might need. Often simplicity is crucial. It also needs to be instantly recognisable. Design your logo on paper first using paint or colours. Then try it as a Design and Technology activity and see if you can replicate it on the computer or scan in your ideas so you can play around with them. Think about placement – where will it be on a cap or a baseball shirt. What other items can it be placed on?

### **b) Create a team song**

Listen to the songs about Jackie Robinson and Joe DiMaggio, which were played during their games. REF Share some team football songs or other equivalents. What do you want your song to achieve? Should it be something simple the crowd can sing in support during a game or is it something the team sing for luck before they play? How do you want your school reflected or represented by the song? Do you have a school motto for instance which could be incorporated? Create the lyrics for your song thinking about the musical style you want to use, the length and the language. Practice speaking it as a chant and ensure it is easy to learn and rolls off the tongue before you move on.

Now set it to music, first working on a strong rhythm and then finding a melody. You might want to use percussion instruments or piano to help or a backing track which you can find on the internet. Find a way of writing it down or recording it, so that it can be repeated and memorised by others if it wins. Practise it and if appropriate, add in some staging or actions. If you have been working alone, you might want to bring in a team to help your performance – perhaps small groups can learn each others' songs.

### **c) Branding**

- Did you know Adidas and Puma were brothers who became fierce rivals? Find out about their competitive desire to have their products in the front line at the Olympics.

Look at the branding and merchandise available from or about sports teams. Which do you think are effective both as a means of advertising the team and as an object or article of clothing you would like to own. Perhaps students already own t-shirts, caps or other memorabilia they can bring in to form an exhibition and discuss.

Decide on 1-2 products which the children can produce such as a pottery mug, a car sticker etc which could be sold to support your team activities. It will need to display your logo, name and

make use of your colours etc. Create a class structure to both produce or manufacture the products and market them. Give or ask students to select the various jobs involved - some will need to use their artistic or manufacturing skills, others might create a marketing strategy which they will need to put into practice. See how far you can create a business enterprise to support your new baseball team.

#### **d) Presentation**

Create a forum for presenting the logo and song as part of a competition. This might include screen versions of the logo and maybe even writing up the words of the song so people can join in. The format for the presentation should be as professional as possible, perhaps like a Dragon's Den with a panel of experts who might question choices, which have to be justified.

Find a means of reproducing the winning items whether by producing a t-shirt or teaching the whole school the new song.

Curriculum: D&T, music, literacy, presentation skills, art

#### **4. Goofy plays baseball**

[http://www.youtube.com/watch?v=2kQ83\\_4RdkA](http://www.youtube.com/watch?v=2kQ83_4RdkA)

Watch Goofy as a fun introduction to a range of techniques and skills used in baseball. This is a good way of familiarising yourselves with some of the terms and rules of the game.

#### **5. An Interview with President Obama about baseball**

[http://www.youtube.com/watch?v=vV3jc\\_OTY6Y](http://www.youtube.com/watch?v=vV3jc_OTY6Y) -

Watch this with the class before discussing the issues it raises. For instance, it highlights the importance of baseball as the national pastime of America – it's clearly important President Obama knows and likes the game and the interview takes place before he is opening a game by throwing an opening ball. Think about how he talks about his relationship with the game, supporting teams and its importance. He discusses a flight with Willie Mays, a star player whose career started with the Negro Leagues before joining the Major Leagues in 1951. President Obama talks about the influence players like Mays and Robinson had on racial equality and paved the way for him to become the first black president.

Discuss the importance of these events and the context of Jackie Robinson breaking the colour barrier leading to the extraordinary international impact of Obama's electoral win.

#### **6. Abbott and Costello – Who's on first?**

<http://www.youtube.com/watch?v=sShMA85pv8M> - sketch on You Tube

<http://www.baseball-almanac.com/humor4.shtml> - Transcript of scene

Abbott and Costello performed a very famous skit about baseball with a play on words which is very amusing. Watch the skit on the You tube link and discuss how well the comedy works, thinking about timing and mode of delivery. How does it compare to modern comedy?

- a) Either divide the class into twos so they can read it between themselves or choose two students to each read a part. Discuss their timing and delivery. Does it still work or is the style too dated?
- b) Either singly or in twos or groups, ask the students to write their own short comic sketch or jokes about baseball thinking about wordplay perhaps looking at some of the baseball idioms which have now become part of everyday speech or some specific vocabulary. What comedic devices can be used?
- c) Do some research into what types of devices exist, where possible creating examples of each for students to explore and try out: [http://en.wikipedia.org/wiki/Comedic\\_device](http://en.wikipedia.org/wiki/Comedic_device)
- d) Have a performance of the completed sketches after rehearsing and revising them.

## 6. Timeline

<http://www.nationalpastime.com/> This site will tell you all the important baseball facts which happened on the day you are logging in.

- a) Choose a year to focus on and make a time-line of all the events, which happened worldwide on your chosen date, led by the baseball fact.
- b) Discuss the range of international experiences that took place – how did they link in with each other?
- c) How important does the baseball fact appear in relation to the other events?

## 7. Poetry and songs

Read the poems about baseball and discuss them thinking about writing styles and approach to the subject matter each writer has chosen. How effective are they both in terms of content, emotional appeal and stylistic form?

- a) Choose an aspect of baseball and/or the Negro Leagues whether it be a topic or a personality, and ask them to write a poem. Think about the perspective they are writing from – it could be in the first person about events happening now, or looking back in time or it could be by someone close to the scene who is an onlooker or simply the views and thoughts of the students' themselves.
- b) Either allow them to choose a poetic form or give them a simple structure to follow e.g a rhyming pattern etc.

## 8. The National Pastime

Look at the quotations about baseball on The History of Baseball page and discuss the intensity of emotion it seems to evoke in people.

- a) What does a national pastime mean to you?
- b) What does the UK have to compare with it – can cricket and football be thought of as similar and if not, why not?
- c) Why does football bring out aggression in fans when baseball doesn't?

## 9. Find the heroes

Ask students to choose a well-known sporting hero from the past or present and to research that player's life. You can either stick to baseball or make this an Olympic related activity. Students

should write a short biography but include their thoughts and views on whether their player can be considered a hero and why. What impact can the sporting hero have or has already had on the student and the general public?

## 10. Write a letter

Ask students to write a letter to their favourite sporting hero to find out what characteristics helped them achieve their goals and what their inspirations were. Send them to the Olympics or relevant teams and see if you get a reply.

## 11. Oral History

Ask students to interview a friend or relative who has been to a live sporting event about their experience. Where possible try and ensure that interviewees are from an older generation. Use some of these questions as a guide:

- What is your name?
- What is your age?
- What was the first sports game you attended? What year was it? What teams played? How old were you?
- What stadium was the game played in?
- Which team (who) won the game? Do you remember the score?
- Who did you attend the game with?
- What are some of your favorite recollections about seeing this game?
- Do you feel that going to this game was an important event in your life? Please explain your answer.
- Was your opinion of the sport enhanced or diminished by seeing a game in person?
- How does it differ from seeing it on television?
- Any other thoughts?
- How has the game changed today (where relevant if the experiences were several years ago).

If possible, students should do this activity with a tape recorder so that the experiences are live – but if not, they can be made into a wall display and could include pictures of the interviewees and the sporting event they are recalling.

## 12. Maths and Science activities

The following are computer games which use baseball as a fun way of engaging children in numeracy etc.

<http://www.funbrain.com/funbrain/math/> - on-line maths baseball game for 1-2 players

<http://www.prongo.com/math/addition.html> - another fun mental arithmetic game

<http://www.exploratorium.edu/baseball> - science activities about speeds, bounce heights etc of various elements of baseball.

<http://funschool.kaboose.com/fun-blaster/baseball/index.html> - a range of interactive computer activities including games, fact finding, a quiz and puzzles.

<http://chalk.richmond.edu/education/projects/webunits/math/baseball.html> - harder maths which includes percentages

### **13. Quiz**

Test the students newly acquired knowledge of baseball with the following quizzes or create your own.

<http://magma.nationalgeographic.com/ngexplorer/0310/games/game.cgi>

<http://a4esl.org/q/h/lb/bt.html>

## 3. JAZZ

- i. History of Jazz
- ii. The Luminaries
- iii. Scat
- iv. Instruments
- v. Jazz idioms
- vi. Jazz Timeline
- vii. Jazz Activities

### i. HISTORY OF JAZZ

#### What is jazz?

Jazz is the art of expression set to music. ([www.smallsjazz.com](http://www.smallsjazz.com)).

Jazz is a term used to describe an African-American music born utilising the element of improvisation with a blues melodic sound combined with the rhythmic pulse described as swing. The musical vehicles used in early jazz included the blues form, popular Broadway tunes and short song forms which were transformed by this approach into works of improvisational art. This is how the music was born and it has evolved!

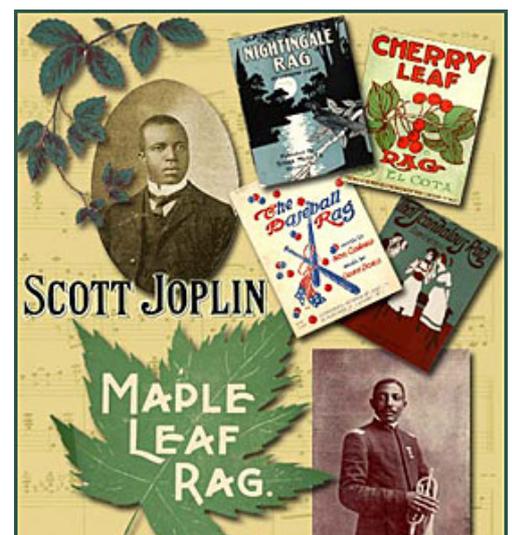
**The History of Jazz** (until the 1950s, the end of the Negro Leagues)

#### Ragtime 1880s – 1900s

Originating in the South in the late nineteenth century, written for and often played on piano, ragtime combined syncopated quavers in the right hand with the feel of a march in the left. The best-known musician of this period was Scott Joplin composer of *The Entertainer*.

#### The Blues 1900s-1920s

Expressing the stories of African Americans through song, the blues is a feeling and was a way of life as much as a musical tradition. Often accompanied by guitar, the blues emphasises specific notes



outside of the major scale to heighten the “blues” feeling, these tones are called blue notes. Important musicians include Ma Rainey and Bessie Smith.

### **Dixieland 1917-1920s**

A fusion of blues, ragtime, the tradition of brass bands and much more, the traditional Dixieland jazz started in New Orleans. Characteristics include use of a trumpet, clarinet, trombone and perhaps saxophone together with piano, drums, bass and perhaps banjo or tuba to form the rhythm section. Performed with close attention to dynamics and space the rhythm section underpin the groove whilst delineating the harmony. The horns play melody and counter-melody and the solos are created in that same spirit of joyful and structured improvisational counterpoint. Jelly Roll Morton, Louis Armstrong, Sidney Bechet and Bix Beiderbecke were great Dixieland exponents.

### **Swing 1927-1940s**

Swing is the description of the musical style that followed Dixieland. The music went through an harmonic development and stylistic shift. The small groups of Benny Goodman, Teddy Wilson, Art Tatum and later Nat King Cole encapsulated the sound of the swing style which also became a popular dance music. The contrapuntal nature of Dixieland was reduced to create more space for the featured instrumentalist and the use of acoustic bass became more standardized and changed the use of the piano.

### **Big Band 1927-1940s**

The term big band (10 players or more) came about through the innovations of Duke Ellington from his residency at the Cotton Club where he developed his instrumentation and Fletcher Henderson who had the other hippest band in town. The instrumentation was broken up into groups: Brass with trumpet and trombones, reeds comprising saxes and clarinet and the rhythm section of piano, bass, drums, guitar. Arrangements allowed composers to go beyond the functional role of inspiring rhythm energy and excitement to developing the variety of sound and tonal palette of a piece. Duke Ellington and Fletcher Henderson defined the big band in the early years and serve as examples of excellence to this day. As Swing was an incredibly popular dance music it wasn't long before musicians and the public caught on and through the innovations in Jazz, the popular Big Bands of Count Basie and Benny Goodman for whom Fletcher Henderson composed and arranged singers such as Billie Holiday, Ella Fitzgerald, Frank Sinatra and Bing Crosby in the 1930's had regular singing jobs and were hugely popular. The invention of the microphone in 1935, allowed vocalists to use subtle nuances and not be overpowered by the band and also helped to develop popular vocal technique.

### **Bebop 1940s-1950s**

A return to small groups, bebop was more complex melodically and harmonically with an emphasis on the rhythm section. Dizzy Gillespie (trumpeter) and Charlie Parker (alto saxophonist) pushed the music with challenging melodic, harmonic and rhythmic compositions and insights that would get developed early on in jam sessions and later on in their bands together and separately. The music is less dance orientated than in the swing era. Other influential artists include Thelonious Monk, Dexter Gordon and Fats Navarro.

### **Cool Jazz 1948 -1950s**

A more subtle and restrained form than bebop developed on the West Coast. They used the



vocabulary developed in bebop and played with a “cool” yet intense energy. Notable exponents include Miles Davis (trumpet), Gil Evans (arranger), Dave Brubeck (pianist), Gerry Mulligan (baritone saxophonist) and the Modern Jazz Quartet (band).

## ii. THE LUMINARIES

All of the following important jazz artists are depicted in *Shadowball*. You can find out a bit more about them here.

### **Louis Armstrong 1901-1971**

Known as Satchmo, Armstrong is considered one of the most important influences in jazz, the trumpet and popular music. His significance as an improviser and trumpet stylist is profound beyond words. He is also one of the most distinct vocalists in 20th Century music. He almost single handedly changed everyone’s perception of rhythm, groove and virtuosity in his abilities as a trumpeter, bandleader and vocalist. He first learnt to sing on the streets of New Orleans as a young child where he was also exposed to an inspiring range of musical styles. As a trumpeter he captured the attention of another great trumpeter and bandleader Joe ‘King’ Oliver and played with him in trombonist Kid Ory’s band before moving to Chicago to play in his Creole Jazz Band. In 1925, Armstrong made his first recordings as a bandleader with his own Hot Five where as well as startling the public with his infectious, soulful and virtuosic trumpet playing he also developed the improvisatory style of scat. Recordings such as *Ain’t Misbehavin’* helped popularize jazz and by 1935, he was an international star. In 1947 he formed a group called the All-Stars and went on to record with Duke Ellington and Ella Fitzgerald. His rendition of *Hello Dolly* pushed The Beatles off of the number one spot in the charts of 1964. He sponsored a local semi-pro baseball team called *Armstrong’s Secret Nine* in New Orleans as a way of nurturing the black community.



### **Cab Calloway 1907- 1994**

Born on Christmas day in Rochester, N.Y., Cabell (Cab) Calloway was a jazz composer, bandleader, and singer who gained early prominence at Harlem’s Cotton Club and Connie’s Inn in New York City in the late 1920s and '30s. He was billed as the "King of Hi-De-Ho" after a song that he composed. After graduating from high school, Calloway briefly attended a law school in Chicago but quickly turned to performing in nightclubs as a singer. He began directing his own bands in 1928 and in the following year went to New York City, where he appeared in an all-black musical, Fats Waller’s *Connie’s Hot Chocolates* (in which he sang *Ain’t Misbehavin’*), and was engaged as a bandleader at the Cotton Club. He first recorded his most famous composition, *Minnie the Moocher*, in 1931. He became identified with a scat style of jazz singing, using such nonspecific syllables and words as ‘skeeten, scaten, hi de ho’. Calloway



appeared in a few motion pictures, including *Stormy Weather* (1943) and *Sensations of 1945* (1944), toured the United States and Europe in *Porgy and Bess* in the role of Sportin' Life in 1952-54, and toured in *Hello, Dolly!* in the 1960s.

### **Duke Ellington 1899 – 1974**

Is considered to be one of America's pre-eminent Composers, pianists and orchestral bandleaders. Ellington was a major influence on what he termed 'American Music' rather than jazz. His music spanned blues, gospel, popular song and classical as well as film sound-tracks. He recorded for many record companies and appeared in several films. For over a decade from 1927, Ellington led the Cotton Club house orchestra in Harlem, where he had already become part of the Harlem 'artistic' Renaissance. In the mid-30s when swing was at its height and his strength was mood and nuance, he stated 'jazz is music; swing is business'. He focused on recording with small groups and writing for featured instrumentalists and his orchestra in the 1940s had 'distinctive voices and tremendous creativity'. He earned 13 Grammys and a host of awards including a Pulitzer Prize citation and was an avid baseball fan.



### **Ella Fitzgerald 1917-199**

Known as the First Lady of Song, Ella was a phenomenal jazz singer with a broad vocal range, good diction and vocal technique unmatched by any singing jazz or popular music. Her vocal improvisations could rival any of the great instrumentalists and was clear, inventive and swinging (meaning her rhythm was joyful and full of feeling). She came to epitomize the vocal improvising skill that came to be described as "Scat" singing.

She originally wanted to be a dancer and as a child tried to imitate her idol, singer Connee Boswell. In 1935 she began singing with drummer Chick Webb's orchestra at Harlem's Savoy Ballroom and recorded many of the songs for which she became famous: *Mr Paganini* and *A tisket a tasket*.

In 1942, she started a solo career and a recording contract with Decca singing lots of be-bop as well as a Gershwin album. Over a decade later, her manager Norman Granz created Verve Records, a record label tailored for high level Jazz Musicians. At Verve she recorded a series of LP's that took the material of the great popular song and Broadway composers and presented them as recorded Songbooks redefining the vocal approach with Jazz integrity the work of George Gershwin, Cole Porter and Duke Ellington. Throughout her career she collaborated frequently with Louis Armstrong, Count Basie, Duke Ellington and guitarist Joe Pass. She made a couple of films but her acting career didn't have a chance to take off because of the limited opportunities and roles available for black people at the time. In the 1950s thanks to a persuasive Marilyn Monroe, Ella was able to perform at the Mocambo Theatre.



### **Billie Holiday (Eleanora Fagan) 1915-1959**

After a horrific childhood in which she was raped by a neighbour and forced into prostitution as she and her mother lived at the mercy of a Madam, Holiday (nicknamed Lady Day by friend and saxophone legend Lester Young) began performing in small clubs and by 1932 was recording with clarinetist and bandleader Benny Goodman. She was a seminal influence on jazz and pop singing with a vocal style, strongly inspired by jazz instrumentalists. She pioneered a new way of manipulating phrasing and tempo and worked with most of the great bands. In the 1930's she performed with Duke Ellington, Count Basie and with Artie Shaw in 38, which made her one of the first black



women to work with an all white orchestra. Two of her most famous songs depict experiences of deep personal pain, injustice and inequality in America: *Strange Fruit*, about lynching, reminding her of her father who was denied medical treatment because of his race. *God Bless the Child*, which she co-wrote followed a stormy encounter with her mother.

Despite great success, Holiday's drug addiction (assisted by her husband) landed her in prison. She continued to perform on her release but the drug abuse adversely affected her health, career and gradually her voice. Despite top earnings during her peak, she died penniless, of liver failure aged 44.

### **Lena Horne 1917-2010**

A chorus member of the Cotton Club aged 16; singer and dancer Lena Horne became a nightclub performer before moving to Hollywood where she performed in several films. Although she was the first black performer to sign a major contract, her roles were mainly limited to cameo parts because of her race and she sometimes had to be edited out for showings in theatres, which couldn't show films with black performers. Larger roles included *Cabin in the Sky* and *Stormy Weather* with Bill Robinson and Cab Calloway. In the 1950s, she was blacklisted for her left-wing political views and returned to a career in nightclubs and on television. Her involvement in the Civil Rights movement included working with Eleanor Roosevelt on anti-lynching laws. Although she officially retired in 1980, she performed over 300 performances of her one-woman show, 'Lena Horne: The Lady and Her Music' on Broadway the following year and was recording into her 80s.



### **Bill Bojangles Robinson 1878-1949**

Tap dancer and actor who used his feet and an expressive face, Robinson began as a hooper and became the toast of Broadway although he didn't perform to a white audience until he was fifty. Famous for his 'stair dance', he appeared in many musicals both in the theatre and on film, making several movies with Shirley Temple.

Dogged by racism, there is a story that a customer once objected to his presence in a restaurant.

When the manager suggested he leave, Robinson asked him for a \$10 bill. Mixing six of his own bills with that of the manager's, Robinson asked him to 'pick out the colored one', whereupon he was promptly served.

A keen baseball fan, Robinson co-founded the Black New York Yankees baseball team in Harlem and is said to have tapdanced on the dugout roof.



### **Sarah Vaughan 1924 – 1990**



Nicknamed 'sailor', 'sassy' and 'The Divine One', Vaughan learnt the piano from an early age and played for church services before playing in nightclubs. At the age of 20, on the recommendation of singer Billy Eckstine she joined the Earl Hines' big band, a band famous for incubating the talented bebop pioneers Dizzy Gillespie and Charlie Parker. Eckstine later formed a Big Band of his own poaching the cream of the beboppers including Vaughan in a move that offered her more recording opportunities. Her solo career started in the mid 1940's in small clubs, she achieved the popular hit 'Tenderly' in 1947 and blossomed. It was less than a decade later that she became one of the seminal figures in jazz and popular music. After a series of unsuccessful relationships in which her personal life and professional finances became intertwined her bank balance suffered. However, She triumphed and managed to have a very successful career, which included a large recording legacy as well as many live gigs and in her later career, concerts with symphony orchestras.

Her wide contralto range was wrapped in a voice full and rich in character. Her phrasing was patient, expressive and always tasteful and could improvise with imagination energy and accuracy.

### **Dina Washington 1924-1963**

A blues, R&B and jazz singer who infused her gospel approach into an intelligent and soulful singing style. In the tradition of Bessie Smith and Mahalia Jackson she brought a deep and natural understanding of the blues into jazz and popular music. A contemporary of Ray Charles she was the forerunner to singers like Nancy Wilson and ultimately all vocalists who utilize vocal techniques and phrases from gospel music and the blues in popular songs. Washington died an untimely death from a drug overdose and had been married 8 times before the age of 40! Famous for singing torch songs, or love songs mainly about unrequited love, she was a musician of great depth and feeling and was inducted in to the Alabama Jazz Hall of Fame in 1986.



### iii. SCAT

Scat is a vocal jazz form in which a singer improvises either without words, or using invented syllables enabling them to use their voice as an instrumental solo line. The improvisation uses musical structures and the linear conception influenced by the great instrumentalists incorporating arpeggios, scales, riffs and phrases as a basis for variation, manipulation and invention. The syllables used determine pitch, articulation and resonance and can also reflect sounds of and mimic different instruments. Two famous scat singers Ella Fitzgerald and Sarah Vaughan used different sounds to reflect their musical influences with Ella mimicking the classic Big Bands and Sarah Be-Bop. Scat utilizes humour to great effect and Cab Calloway offered a prime example of how to incorporate comedy into his improvisations.

Below are several examples of scatting to listen to. Louis Armstrong's *The Heebie Jeebies* is said to be the first recorded scat, said to have occurred when his music fell on the floor and he had to 'wing it' because he didn't know the words! Cab Calloway was influenced by him and you can hear two examples – *The Scat Song*, which incorporates scat language into the text and his famous 'Hi de Ho' song *Minnie the Moocher* which requires a call and response with the audience (the example sees him singing it with the Muppets) which is also used in *Shadowball*.

Other great masters were Ella Fitzgerald (examples include *Mr Paganini* which is operatic in its expansiveness and the wordless *One Note Samba*) and Sarah Vaughan, heard singing the *Scat Blues*. Scat has continued to develop with vocalist Jon Hendricks, Cleo Laine, Al Jarreau, Ursula Duzsiak, Tania Maria, Bobby McFerrin, Cleveland Watkiss and Esperanza Spaulding to name a few.

#### The Scat Song

*When your sweetie tells you, everything'll be okay,  
Just skeep-beep de bop-bop beep bop bo-dope skeetle-at-de-op-de-day*

*If you feel like shoutin', advertise it just this way:  
And skeep-beep de bop-bop beep bop bo-dope skeetle-at-de-op-de-day!*

*Don't give a hang what words you use at any time,  
Sing this silly language, without any reason or rhyme.*

*When you face the preacher, there's only one thing to say: Just skeep-beep de bop-bop beep bop bo-dope skeetle-at-de-op-day!*

#### Scat examples to listen to

*The Heebie Jeebies*  
Louis Armstrong and the Hot Five  
<http://www.youtube.com/watch?v=ksmGt2U-xTE>

*The Scat Song 1932*  
Cab Calloway  
<http://www.youtube.com/watch?v=6tFn6YJjn1U>

*Hi de Ho*  
Cab Calloway with the Muppets!

<http://www.youtube.com/watch?v=esnDnIK2v1g>

*Mr Paganini*

Ella Fitzgerald BBC 1961

<http://www.youtube.com/watch?v=wG0pmICfH7o&feature=related>

*One note Samba*

Scat only with no words

Ella Fitzgerald 1969

<http://www.youtube.com/watch?v=PbL9vr4Q2LU&feature=related>

*Scat Blues*

Sarah Vaughan 1969

[http://www.dailymotion.com/video/x10lhs\\_sarah-vaughan-1969-scat-blues\\_music](http://www.dailymotion.com/video/x10lhs_sarah-vaughan-1969-scat-blues_music)

*Spain (I can recall)*

Al Jarreau

From the album The Very Best of: An Excellent Adventure 2009

<http://www.youtube.com/watch?v=ugy0-t9QBL8>

*Moondance*

Bobby McFerrin

From the album Bobby McFerrin on Blue Note in 1982

[http://www.youtube.com/watch?v=Yd9p\\_KqVCQs](http://www.youtube.com/watch?v=Yd9p_KqVCQs)

*Newborn*

Cleveland Watkiss

From the album Green Chimneys on Polydor in 1991

#### **iv. INSTRUMENTS**

The instruments which comprise a jazz band come in many combinations and configurations but are comprised of the following:

Horns: Any lead instrument commonly; Trumpet, Saxophone family, Clarinet, Flute and Trombone

Rhythm section: Guitar, Piano, Double Bass and Drums.

A standard quintet has Trumpet, Tenor Sax, Piano, Bass and Drums.

Horn players often double ie. the Tenor player could double on Soprano like John Coltrane, Wayne Shorter or Branford Marsalis. The Standard Quintet might instead of Tenor sax have an Alto sax as in the bands of Charlie Parker and Cannonball Adderly.

The Standard Big Band is usually comprised of 16 players as designed by Duke Ellington, Fletcher Henderson and Count Basie:

- 4 Trumpets,
- 3 Trombones [2 tenors, 1 bass]
- 5 Saxes [2 altos, 2 tenors, 1 bari]
- 4 Rhythm Section [including guitar].

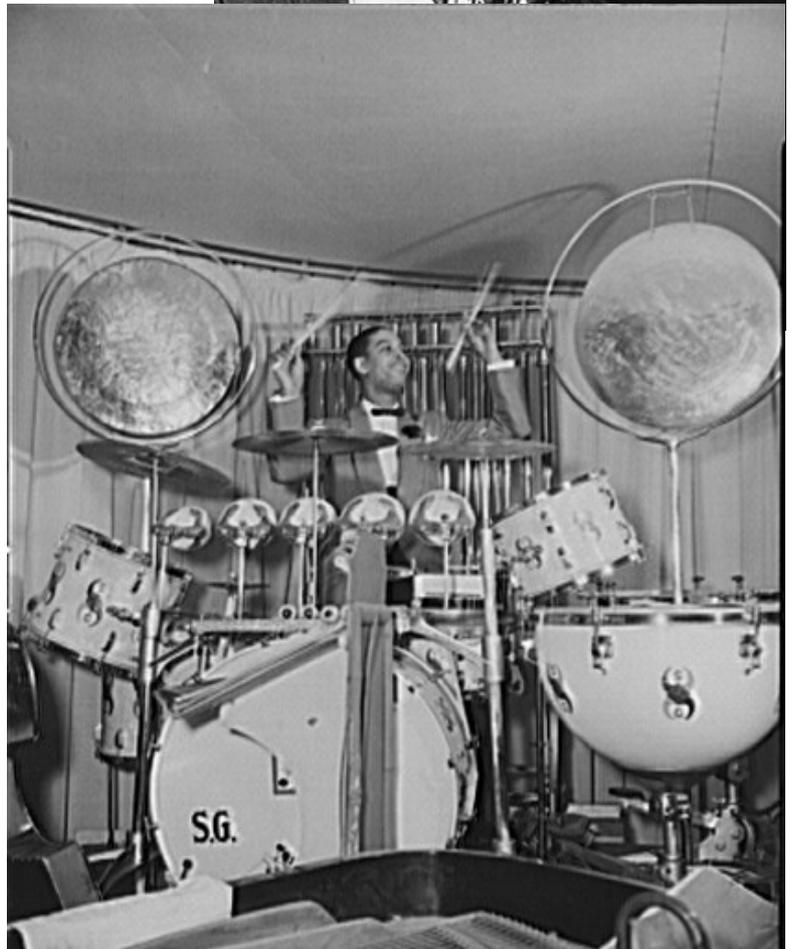
Numbers can vary with 4 trombones and a tuba and also the addition of vibraphone in the rhythm section. The removal of guitar is also a possibility. The saxophones generally have the ability to double on sopranos, flutes and clarinets. In some Big Bands the flute, clarinet, Bass Clarinet, French horn and other instruments are played by additional players. These are standard examples but group line-ups are flexible and upto the artists as in any music!



Charlie Parker on Saxophone



Count Basie at the piano with his orchestra



Benny Goodman on Clarinet



JJ Johnson on Trombone



Ray Brown on Double Bass

## v. JAZZ IDIOMS

*Courtesy of All About Jazz*

From just about its inception, Jazz has had a (spoken) language all its own. Though most words haven't seen the light of day outside of a jazz club, quite a few have found their way into the mainstream American lexicon, and are still bandied about today. Words like, hip, cat and daddy-o have helped contribute to Jazz's "cool" mystique.

**18 Karat** - All the way, full out. The Duke is a classy guy, his heart is "18 karat."

**The Apple** - New York city. This is now common usage. We got a gig up in "The Apple" at Minton's with Diz and Bird.

**Bad** - Good. That dude Wynton Marsalis does some "bad" ass playin'.

**Bag** - A person's particular interest. I'd like to play with your combo, dude, but your sound just ain't my "bag."

**Balloon lungs** - A brass man with plenty of wind. That cat must have "balloon lungs," Stix said he held that note for three and half minutes!"

**Beat** - Exhausted or tired. Man, we been blowin' all night. I'm really "beat."

**Blow** - A jazzman's term for playing any instrument. That European guy, Django Reinhardt, can really "blow."

**Blow your top** - A phrase which expresses enthusiasm or exasperation. Hey man, I know it's tough, but don't "blow your top."

**Bread** - A jazzman's word for money. Alright, Jack, if ya want me to play, ya gotta come up with some "bread."

**Bug** - To annoy or bewilder. Man, don't "bug" me with that jive about cleanin' up my act.

**Burnin** - Used to describe a particularly emotional or technically excellent solo. Hey, man, did you hear that solo by Lee? It was "burnin."

**Cans** - Headphones. That last take was really kickin', put on the "cans" and lets record the final take.

**Cats** - Folks who play jazz music. I used to partake in late-night jam sessions with the "cats" over at Sid's.

**Cool** - A restrained approach to music. A superlative which has gained wide acceptance outside of jazz. That cat Miles Davis plays some "cool" jazz. That cat Miles, is "cool."

**Crazy** - Another jazz superlative. Count Basie's band sure lays down a "crazy" beat.

**Dad, Daddy-o** - A hipster's way of addressing another guy. Hey, "daddy-o", what's cookin'.

**Dig** - To know or understand completely. Hey, dad, I been listenin' to what you been doin' and I "dig" that crazy music.

**The End** - Superlative that is used interchangeably with "too much" or "crazy." The way Benny blows the clarinet is "the end."

**Flip** - A verb meaning to go crazy or a noun meaning an eccentric. That dude is really cooking, I think he's going to "flip."

**Funky** - Earthy or down-to-earth. That George Clinton is one "funky" cat.

**Gate** - Early term for a Jazz musician. Armstrong is the original Swing Jazz player that's why they call used to call him "Gate."

**Gig** - A paying job. I'm playing a gig in the city tonight.

**Goof** - Fail to carry out a responsibility or wander in attention. Hey, Leroy, stop "goofin'" when I'm talkin' to ya.

**Groovy** - Used in the fifties to denote music that swings or is funky. For a short while in the sixties, groovy was synonymous with cool. The word has been used little since the seventies. Hey, Jack, dig that "groovy" beat.

**Hide hitter** - drummer. The hide hitter didn't show, so we had to make it a duo.

**Hip** - A term used to describe someone who knows or understands. Originally "hep" until the 40's or 50's. Yardbird Parker is really "hip".

**Horn** - Any instrument (not necessarily a brass or reed instrument). That dude can sure blow his "horn".

**Hot** - A term once used to describe "real" jazz. Replaced as a superlative by "cool" in the late 40's or early 50's. Satchel Mouth Armstrong played some really "hot" jazz in the 20's.

**Jam** - To improvise. The band is "jammin'" inside right now.

**Jitterbug** - A jumpy, jittery energetic dance or one who danced this dance during the swing period. Artie Shaw is a hot clarinet player. He sure has all of the "jitterbugs" jumpin'.

**Jive** - A versatile word which can be used as a noun, verb or adjective. Noun - an odd form of speech. Verb - to fool someone. Adjective - phoney or fake. Old Satchmo can lay down some crazy "jive." Don't "jive" me man, I wasn't born yesterday. That cat is one "jive" dude.

**Jump** - To swing. Let's check out that bar over there. It sounds like the joint is "jumpin'".

**Licorice Stick** - Clarinet Gee, Jody, doesn't it "chill 'ya" the way Benny plays that "licorice stick"?

**My Chops is beat** - When a brass man's lips give out. Too many high C's tonight, man, "my chops is beat!!"

**Out of this world** - A superlative which is no longer in common use. I'm tellin' ya, man, the way Benny Goodman blows is "out of this world."

**Split** - To leave. Sorry I can't stick around Slick, I gotta "split."

**Swing** - to get a rocking or swaying beat. Ellington's band "swings" like no other. It's elegant.

**Take five** - A way of telling someone to take a five minute break or to take a five minute break. Hey, Cleanhead, this is a cool tune and we're blowin' too hot. We oughta "take five."

**Tubs** - Set of drums. Jo is really hot tonight. Listen to him pound those "tubs".

**Wild** - Astonishing or amazing. It's really "wild" the way Lee plays the trumpet.

**Zoot** - Used in the thirties and forties to describe exaggerated clothes, especially a zoot suit. Look at that cat's "zoot" suit. It's crazy, man.



vi. **JAZZ TIMELINE** See <http://pbskids.org/jazz/time/index.html> for an interactive timeline

<b>JAZZ TIMELINE</b>	
1897	Jelly Roll Morton claims to have invented Jazz
1917	A white group The Original Dixieland Jazz Band makes the first jazz recording Livery Stable Blues.
1924	George Gershwin composes Rhapsody in Blue
1925-28	Trumpeter Louis Armstrong encourages solo improvisation over ensemble playing and 'invents' scat recording with his groups Hot Fives and Hot Sevens.
1929-45	The era of Swing led by Duke Ellington and Count Basie. Most of the big hits are recorded by white musicians such as Glen Miller and Benny Goodman.
1935-55	Jam sessions at New York clubs allow artists such as Charlie Parker, Dizzy Gillespie, Miles Davis, Thelonious Monk to explore the art form.
1936-38	Jazz becomes integrated with black players Lionel Hampton and Teddy Wilson joining Benny Goodman and Billy Holiday singing with Artie Shaw.
1939-45	Charlie Parker begins to develop his harmony that leads to the rise of Bebop in 1945.
1943	Duke Ellington performs his first annual concert in Carnegie Hall moving jazz from the clubs to the concert hall.
1945-55	Charlie Parker, Dizzy Gillespie perform and lead a new movement and sophisticated development in the music's sound and vocabulary called Bebop.
1954	The first Newport Jazz Festival – an outdoor event
1956	Ella Fitzgerald's Songbooks recordings make her an international star.
1959	Several recordings explore improvisation as never before; Miles Davis, John Coltrane and Ornette Coleman.
1961	Thelonius Monk is featured on the cover of Time Magazine.
1965	Wayne Shorter leaves Art Blakey and the Jazz Messengers to replace George Coleman in the Miles Davis Quintet joining Herbie Hancock, Ron Carter and Tony Williams.
1969	Miles Davis records Bitches Brew absorbing technology and the psychedelic era into his musical expression.
1970s	New York's 'Loft Jazz' scene blooms.
1971	Wayne Shorter and Joe Zawinul release their debut album as Weather Report the giant fusion superband. The decade is dominated by fusion most notably by ex-Miles Davis sidemen.
1975	Keith Jarrett releases the best selling solo album in jazz history the Kohn concert recorded at the Kohn Opera House in Germany.
1977	Dexter Gordon enjoys a hero's welcome on return to the USA at the Village Vanguard after 15 years living in Copenhagen.
1980s	Young trumpeter leads a Jazz resurgence reconnecting a new generation to contemporary jazz and its history. Steve Coleman emerges with a new way of thinking about jazz composition, performance and vocabulary called M-Base.
1983	A 22 years old Wynton Marsalis wins 2 Grammys in both Jazz and Classical categories. For Best instrumental Jazz Solo on Think of One and Best instrumental Soloist performance with orchestra for his interpretation of the Haydn, Hummel and Mozart trumpet concertos with the English Chamber Orchestra.
1985	Branford Marsalis and Kenny Kirkland leave the Wynton Marsalis band to join rock star Sting's band with Darryl Jones from Miles Davis's band and Omar Hakim from Weather Report.
1986	British Jazz explosion where figurehead Courtney Pine releases Journey to the Urge Within which leads to artists like Django Bates, Steve Williamson and Andy Sheppard becoming international jazz artists.
1991	Marsalis is appointed Artistic Director of the new jazz at Lincoln Center program.
2000	Women in Jazz Festival launched.
2005	Hurricane Katrina destroys New Orleans, the 'cradle of Jazz'.

## vii. JAZZ ACTIVITIES

### 1. Scat

You will need the information and web links on Scat in chapter iii. in order to do this activity.

#### Activity

Create a scat song based on one of the characters from the opera e.g. Satchel Paige/Cab Calloway

- a. Listen to some of the examples of scat on the website to gain an understanding of what it is and how it can work.
- b. Look at the role of Cab Calloway in the libretto or on the DVD and see how he uses scat as a call and response.
- c. Discuss what improvisation is and how it can be used as a freedom of expression in many uses of speech, music, dance. Play a game whereby a student has to talk for one minute without pausing about a given subject without any time to prepare. The topics can be mundane such as a table, or an orange, and the talk needs to be inventive and coherent, delving into improvisation skills.
- d. Use 3 completely different musical examples from classical to rock as background for dance improvisation ensuring students warm up and feel uninhibited before they begin!
- e. Now choose a character from the opera thinking about their characteristics, their mode of speech and their personality. Satchel Paige is a good example because he was a larger than life character and a great showman who had a great way with language and you can find many quotes on the website.
- f. Write a poem about the character incorporating scating sounds into it (you might find *The Scat Song* useful for structure). Think about the types of sounds different types of words might use such as onomatopoeia, assonance, alliteration as well as rhythm as try and combine these with the characters' personality in some way.
- g. Read it aloud so that you can test out how it sounds and play about with different rhythms and sounds.
- h. Either using the backing track on the website or simple chords played as a riff with a strong rhythm, if working with your music teacher and improvise the scating section to experiment and have fun. Next try and create a simple melody for the story or description part of the poem.
- i. Try out your scat songs to each other aiming to be as humorous and experimental as possible. There is no right and wrong so let your imagination run riot!

Curriculum: music, literacy, dance, performance, history

### 2. Jazz idioms

Look at the idioms and discuss how they might have come about. How many are still in use?

- a. Choose a few of the examples and read them out loud to each other. In pairs, see if you can create a conversation or dialogue incorporating as many as you can and practice reading it. How does it feel to speak like that. Do you feel 'cool'?
- b. Make some sentences of your own which incorporate the phrases or words and then turn these into a dialogue.
- c. Act them out, if possible with an American accent.

- d. Spot how many of the words are used in the libretto.

### 3. Listening

Listen to the following pieces, selected to give you an immersion into jazz and then discuss the following questions for each of them:

- a. What instrument is playing solo?
- b. What instruments are playing and how many do you think there are? Which instruments are playing in the rhythm section?
- c. What time signature is it in? e.g. 3/4, 4/4, 6/8, 2/4
- d. Is it fast or slow? Put up your hand when it's loud/quiet etc
- e. How does the music make you feel?
- f. What are they singing about? i.e. what do the words mean (vocal songs only)
- g. What picture or image does the music conjure up for you? It might be a story, a scene or setting, a person, a colour etc.
- h. Draw a picture of what you see or the emotion it brings inspires.

### 4. The Timeline

Compare the Negro Leagues Timeline with the Jazz Timeline. Create a large chart which incorporates facts from both, together with significant historical events in the USA and the United Kingdom. This should give you an idea of the context of events and enable you to build up a picture of life in the first half of the twentieth century. Include pictures of buildings, fashion and inventions to illustrate the range of developments within those 50 years. Add in any famous quotes you can find.

### 5. PBS Jazz site <http://www.pbs.org/jazz/>

Documentary film maker Ken Burns has produced an amazing 12 set DVD about the history of jazz and there is an excellent web site linked to it which gives a historical overview as well as transcripts of all the artists interviewed in the series.

Places, Spaces and Changing Faces - map of the USA showing where jazz developed and some of the clubs, where much jazz was born. It has audio examples, information and pictures for each section.

Jazz Lounge – an introduction to the musical basics and some examples to listen to.

Jazz in Time – history of jazz linked with American history with audio samples

Musical Notes –Discography and audio samples of selected artists.

Biography – extensive information and musical excerpts from a range of jazz artists.

About the Show - transcripts and an introduction from Ken Burns

There is also a **PBS Kids Jazz** site with interactive lesson ideas, which is linked to the Ken Burns Jazz Series. <http://pbskids.org/jazz/>

This site offers an excellent range of Key Stage 1 and 2 activities

<http://www.pbs.org/jazz/classroom/indexk5.htm>

6. **The NEA Jazz in Schools** site is extremely comprehensive and is linked to Jazz at The Lincoln Centre. <http://www.neajazzintheschools.org/home.php> It comes with a DVD tool kit which explores jazz as a means of understanding American history, however it can be used without the tool kit.

It has a very comprehensive interactive photographic timeline and a wide range of detailed comprehensive lesson plans, extensive historical information including photographs and biographies with audio samples, which can take you through jazz's history. There are both student and teacher editions together with video introductions to each chapter. Although it is aimed at older students, there are a wealth of activities, which can be used including a Look section of photographs, a Listen section of relevant excerpts, adaptable Student Activities, an excellent Glossary, Lesson Assessment and Resources. Many of the materials are available as PDF downloads.

The Suggested Steps for Teaching in the teacher edition, give you topics to explore as do the Discussion Questions although they will need to be simplified or used as starting points for work with Key Stage 2 students.

There are five lessons of which the following are appropriate for our historical time-frame:

1. The Advent of Jazz – the dawn of the 20<sup>th</sup> Century
2. The Jazz Age and the swing era
3. Jazz - an American Story

7. To learn and listen to more look at: <http://www.hypermusic.ca/jazz/mainmenu.html> which is a good introduction to the range of musical jazz styles, grouped chronologically. It includes some fact finders and each period has links to relevant musicians, which includes sound examples.

Or <http://en.wikipedia.org/wiki/Jazz> This site has links for every genre, instrument and artist mentioned as well as some audio clips.

8. To find out more about the links between baseball and jazz listen to this interview with Buck O'Neil about meeting jazz musicians

<http://www.jerryjazzmusician.com/mainHTML.cfm?page=oneil.html>

## 4. SEGREGATION

- i. **Segregation:** The Abolition of Slavery, Separate but Equal, Jim Crow Laws, Klu Klux Klan, The Military
- ii. **Civil Rights Movement:** Rosa Parks, Martin Luther King, Malcolm X
- iii. **America Today:** Barak Obama
- iv. **Images**
- v. **Literature**
- vi. **Activities**

### i. SEGREGATION

#### **The Abolition of slavery in America**

On 1<sup>st</sup> January, 1863 during the American Civil War, Abraham Lincoln and the American Congress passed the American Emancipation Proclamation which gave freedom to over 3 million slaves in the Southern states of America. This led to the [Thirteenth Amendment to the United States Constitution](#) in December 1865, which ended legalised slavery in the United States.

#### **Separate but Equal**

During the reconstruction period after the Civil War, a legal doctrine, named 'Separate but equal', promoted [segregation](#) of white and black people. It supposedly meant separate facilities for blacks and whites as long as they were "equal", such as separate restaurants, theatres, restrooms, schools and even cemeteries. However, this was just a way of pretending that black people were being treated the same as white people. Although they were allowed to receive the same public services, in reality, the quality of those services for black people was much lower. In particular, almost all white schools were better in every respect, from buildings to books.

#### **Jim Crow laws**

These laws of racial segregation became known as the 'Jim Crow' laws, a pejorative expression meaning "African American". Here are 3 examples of real 'Jim Crow' laws that existed in the states of Alabama and Georgia between 1876 and 1965 to keep white and black people separate.

- i. **Restaurants:** 'It shall be unlawful to conduct a restaurant or other place for the serving of food in the city, at which white and colored people are served in the same room, unless such white and colored persons are effectually separated by a solid partition extending from the floor upward to a distance of seven feet or higher, and unless a separate entrance from the street is provided for each compartment.' *Alabama*



**ii. Nurses:** 'No person or corporation shall require any white female nurse to nurse in wards or rooms in hospitals, either public or private, in which negro men are placed.' *Alabama*

**iii. Amateur Baseball:** 'It shall be unlawful for any amateur white baseball team to play baseball on any vacant lot or baseball diamond within two blocks of a playground devoted to the Negro race, and it shall be unlawful for any amateur colored baseball team to play baseball in any vacant lot or baseball diamond within two blocks of any playground devoted to the white race.' *Georgia*

### **The Ku Klux Klan**

The Ku Klux Klan was set up in the South after the Civil War ended in 1865, by white war veterans who believed in white supremacy, and who in particular wanted to stop black people from voting. At night time, Klansmen wearing masks, white cardboard hats and draped in white sheets to hide their identities would commit violent crimes, including breaking into houses, torturing and in many instances killing black Americans and white Americans who sympathised with them. After the First World War the Ku Klux Klan also became extremely hostile to Jews, Roman Catholics, socialists, communists and anybody they identified as foreigners. The Ku Klux Klan was particularly prominent in the 1920s and again in 1950s - 1970s. The Ku Klux Klan still exists, not as a single organisation but as small groups, mostly across the Southern states of America.



### Segregation in the U.S. military

In the 1930s, the U.S. military was racially segregated, reflecting segregation in much of the United States. During World War II more than half a million African American soldiers served in Europe, but despite the high numbers of African Americans who enlisted to fight, they were not treated equally. It was only in 1941 that the government set up all-black combat units to serve on the front line. Before, they were only given support duties, like guarding prisoners of war. Even though black soldiers proved they were as equally fit, capable and brave as white soldiers, African-American officers were not allowed to command white men, and they were kept separate for military parades, transport and at food canteens.

In 1948, President Harry Truman ordered the end of segregation in the military and made it illegal by military law to make a racist remark, but black soldiers were still kept in separate units during the Korean War, which lasted until 1953.

Even though black Americans were fighting in World War II to protect the rights and freedom of others, many experienced discrimination from their own countrymen. In April 1944 Corporate Rupert Timmingham wrote to Yank magazine:

'...Two dozen German prisoners of war with two American guards came to the station. They entered the lunchroom, sat at the tables, had their meals served, talked, smoked, in fact had quite a swell time. I stood on the outside looking on, and I could not help but ask myself why are they treated better than we are? Why are we pushed around like cattle? If we are fighting for the same thing, if we are to die for our country, then why does the Government allow such things to go on?'



## ii. THE CIVIL RIGHTS MOVEMENT

### **Rosa Parks 1913-2005**

*I would like to be known as a person who is concerned about freedom and equality and justice and prosperity for all people.*

Called the 'Mother of the Modern-Day Civil Rights Movement', Rosa Parks was born in Alabama in 1913 and completed her school education after she was married because she had to leave school early to look after her grandmother. Alabama was a segregated State in the South but Rosa got her first taste of how life could be equal, when she worked at the Air Force Base where segregation was forbidden.

In 1955, Emmett Till a 14 year old black boy was murdered by white men who believed he was flirting with a white woman. Four days later, in Montgomery Rosa refused to give up her seat to a white person when requested by the bus driver and was arrested.

Buses were segregated by a sign, which could be moved to allow more seating for white people when they became full up. Black people had to pay at the front and then walk to the back door to enter and often, the bus would move off before they had reached the door even though they had paid.

A few days later the black population of Montgomery organised a boycott of the buses which lasted for over 12 months and resulted in them being desegregated.

Rosa became a leading member of the Civil Rights Movement and continued fighting for the cause until her death. When she died, all the buses in Montgomery and Detroit reserved their front seats with black ribbons in her honour.



### **Martin Luther King 1929-1968**

A Baptist Minister, Martin Luther King was a civil rights activist and prominent leader who became an iconic figure. He became a prominent leader of the Montgomery boycott suffering his house being fire-bombed and much intimidation before it ended. He was then elected president of the Southern Christian Leadership Conference a non-violent organisation, which fitted with his ethos of non-violent activism influenced by Mahatma Gandhi's rebellion against the British in India.



In 1960, four students started a sit-in at Woolworth's lunch counter in Greensboro North Carolina, which led to a five month campaign during which they and the others who joined them were abused and assaulted. Inspired by King's book *Stride Towards Freedom*, they never fought back and eventually won the right to be served.

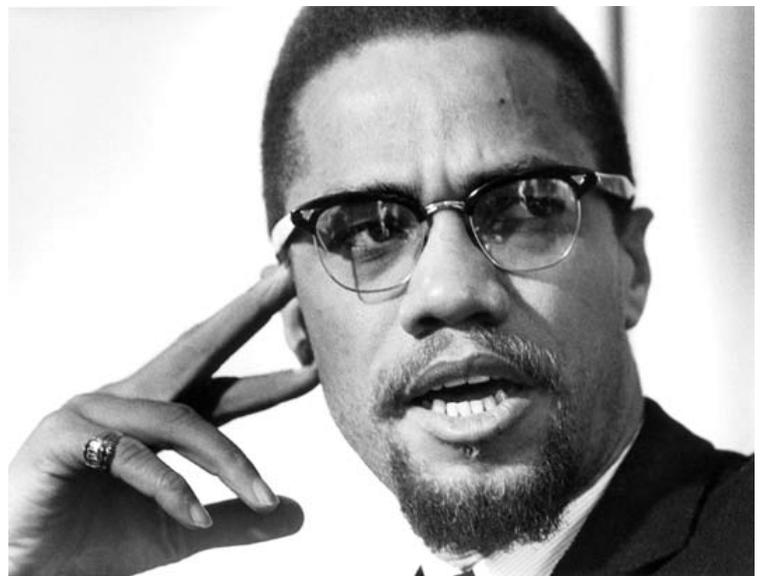
King toured the country urging people to get involved in the Civil Rights movement, in particular, encouraging black people to register to vote despite facing intimidation. The black vote helped President Kennedy get into office and when he proposed his civil rights bill in 1963, nearly half a million people joined the march to Washington in its support. It was here that King made his famous speech 'I have a Dream' which envisaged a world where everyone was equal.

The Civil Rights Act was passed after Kennedy had been assassinated and Martin Luther King then helped secure the Voting Rights Act enabling all black people to vote. He also fought to combat poverty and was perceived by some to have become more radical, voicing opposition to the Vietnam War and becoming involved in trade union disputes. He encountered huge opposition, notable from the Klu Klux Klan but was also discredited by FBI leader Edgar Hoover who set him up with allegations of impropriety.

In 1968, Martin Luther King was assassinated and James Earl Ray was found guilty of his murder. His death sparked off many riots and led to other deaths. He was posthumously awarded the Presidential Medal of Freedom and in 1986, Martin Luther King Day was established as a national holiday in recognition of his contribution to Civil Rights.

### **Malcolm X 1925-1965**

Born Malcolm Little, Malcolm X's early life was dominated by racism. His father, a member of the Universal Negro Association was threatened by the Klu Klux Klan causing them to move from Nebraska to Michigan. There, their house was burnt down by the Black Legion and in 1931, his father was murdered. His mother never recovered and was institutionalised in a mental hospital and Malcolm moved to Harlem to live with his sister turning to cocaine and then crime. In 1946 he was imprisoned for 10 years during which he converted to Islam.



On his release he met Elijah Muhammad leader of the Nation of Islam and changed his name to X. As a leading figure of the movement, he helped establish several new mosques and advocated black power, rejecting the concepts of equality and integration.

In 1964 he was suspended after a series of extremist speeches and established his own organisation of Afro-American Unity. After a visit to Mecca, he turned around his views and began to advocate racial unity. He was assassinated in 1965 by 3 members of the Nation of Islam.

## America Today: Barak Obama

*Rosa sat so Martin could walk, Martin walked so Barak could run. Barak ran so that our children could fly.*

The 1960s saw a huge breakthrough in civil rights and racial equality in America but it still took time to give African Americans a true voice. In 1968 the first interracial kiss was broadcast on TV in Star Trek and the first African American woman appointed to Congress. Key Figures such as the Reverend Jesse Jackson have continued to fight for black rights and the entertainment and sporting industries have opened up to promote equal representation. Michael Jackson has had a formative influence a black artist as has Bill Cosby whose Cosby show opened the door for other African American sitcoms. But in 1992 riots erupted after 4 white police officers videoed beating up Rodney King, an African American were acquitted and in 1998, white supremacists committed the racial murder of James Byrd Jr.

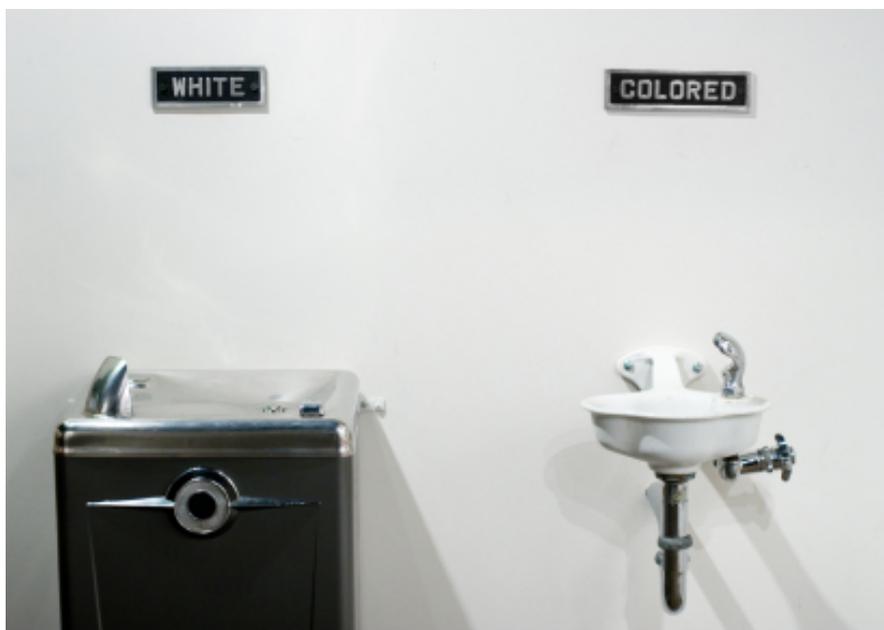


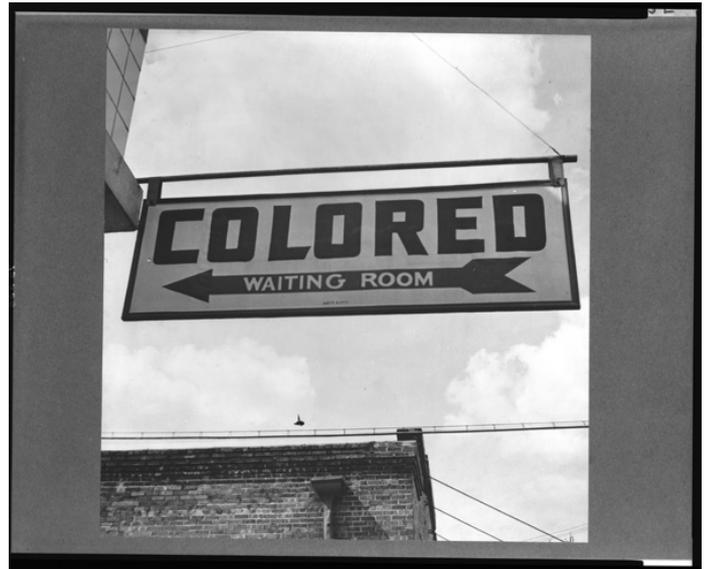
In 2001, Colin Powell became the Secretary of State, the first black man to hold a position in government, followed by Condoleeza Rice.

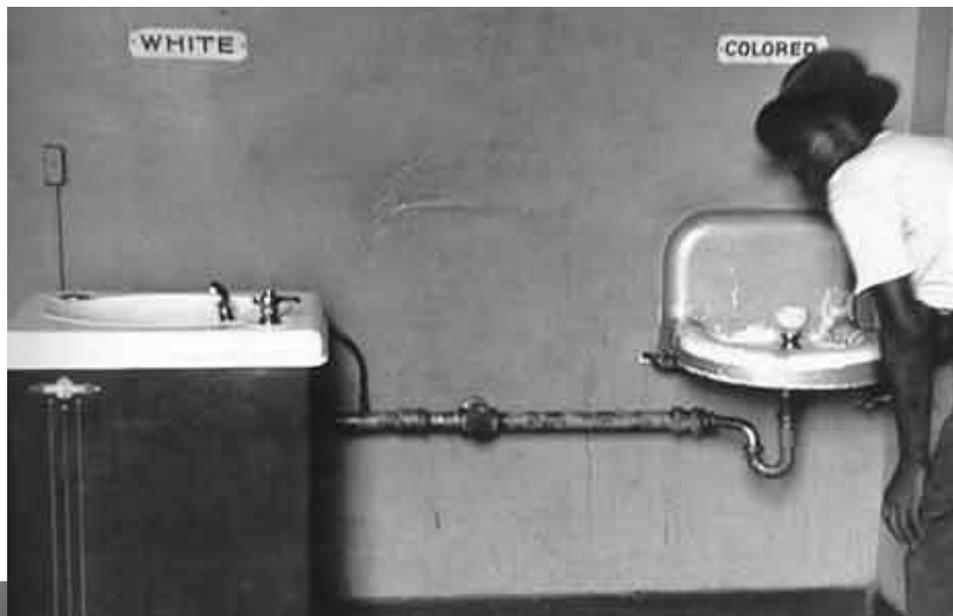
In 2008, history was made when Barak Obama was elected the first black President of the United States.

### iii. IMAGES

The following images depict segregation either as signs that were displayed prohibiting 'colored' people from sharing things such as water from the same water fountain, or seats in the park, or as photos of protests or action during the civil rights movement, illustrating the intensity of feeling.







## iv. LITERATURE

<i>Freedom on the Menu</i>	Carole Boston Weatherford	Puffin
<i>Goin' Someplace Special</i>	Patricia C. Mckissack	Simon and Schuster
<i>Let Them Play</i>	Margot Theis Raven	Sleeping Bear Press
<i>This is the Dream</i>	Diane Z. Shore & Jessica Alexander	Harper Collins

All of these books (which are available from Amazon UK), are excellent introductions to the issues of segregation, some of them fictionalised and through personal viewpoints and experiences. All of them should be suitable to be read by children directly but they are also good teaching resources.

*Freedom on the Menu* tells of the Greensboro Sit – Ins when four students refused to move from the lunch counter until they were served. Told through the eyes of a young child, it introduces the concept of inequality and the fight for change. It also introduces Dr Martin Luther King who comes to preach and helps give an idea of how important the protest was and what impact it had.

*Goin' Someplace Special* is a story about a girl who decides to visit the library in town, a journey which involves travelling on a bus and encountering various incidents of racial discrimination, which nearly deter her from continuing until certain incidents and people encourage her to reach her destination; one of the few places open to both black and white people. Although the narration is gentle, it brings to life the day to day reality of living with segregation.

*Tricia Ann had seen such signs all her life. She recalled the first time she and Mama Frances had taken this bus ride, and her grandmother had told her, "Those signs can tell us where to sit, but they can't tell us what to think".*

*Let Them Play* is the true story of a black little league baseball team in the 1950s which wanted to play in the Little League World Series. Inspired by Jackie Robinson, even in 1955, in South Carolina they were still forbidden to play against white teams. The team is allowed to travel to the tournament and join the warm up games but despite the cheering crowd, the boys are not permitted to play. This is a heart-rending tale and particularly relevant to the *Shadowball* story.

*Then suddenly, the Cannon Street All-Stars' time, on the greenest, smoothest field they'd ever seen, was over. The boys say back in their seats, and for the rest of the day watched the games they'd come to play. The warm-up practice was the only field-time the Little League could offer.*

*This is the Dream* is a powerful, illustrated poem, which charts the historical journey of segregation from 'Separate but Equal' through to the Civil War protests and the road to equality. The illustrations which use borders of historical photos are particularly strong.

*These are the fountains that stand in the square,  
And the black-and-white signs say who will drink where.  
These are the buses- a dime buys a ride,  
But the people are sorted by color inside.*

## v. SEGREGATION ACTIVITIES

### 1. Segregation

#### i. Warm up – Differences (5 mins)

**What?** Students sit in different places in the classroom according to different criteria: the month of their birth, what they had for breakfast, the colour of their eyes.

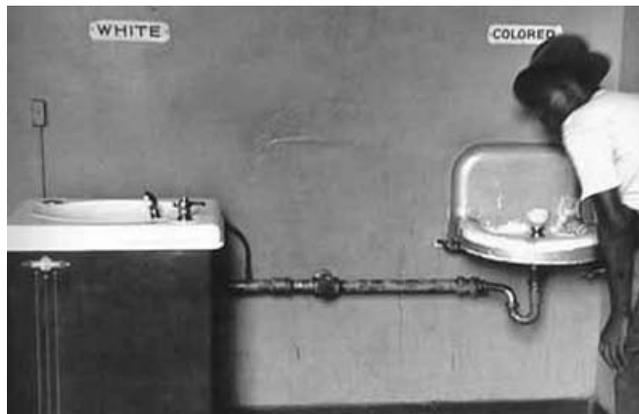
**How?** Divide the space into 2, in whatever way is easy, and ask students to move to one side if:

- They were born between January and June
- They had cereal this morning
- They have long hair

**Tip:** Without mentioning 'segregation' or 'racism' see if students can guess why they are doing this activity. Get them to think of new criteria for dividing people and encourage it to be as silly as possible: 'sit at the back of the class if you have noisy neighbours.' Student observations - 'but she doesn't have long OR short hair' – could provide starting points for discussion: what happened to people in America who were neither black or white?

#### ii. Brainstorm 'Segregation' (5 mins)

**What?** Write 'segregation' on the board. Students brainstorm associations with the word. Alternatively, bring up an original photo like this one of separate drinking fountains and ask the class to determine what is happening and brainstorm any words they think of:



**Tip:** Allow students to start with words/phrases like 'racism', and then help them think of adjectives and emotive words, like 'fear' or 'unfair'. You may also like to use the *Shadowball* libretto as a starting point for discussing ways in which people were segregated in 1930's America (e.g. restrooms, buses, schools).

#### iii. Group sculpture of 'segregation' (15 mins)

**What?** Students make a scene or 'sculpture' with their bodies to represent an object, idea or event.

## How?

- Divide the class into 2 groups, who will take it in turns to present group sculptures.
- Every person in each group must be used. They can talk and move quickly but not run.
- Group 1 forms a **racing car** with their bodies in 45 seconds while Group 2 watch.
- Stop the clock when 45 seconds is up and Group 1 must freeze.
- Group 2 pick things they like about individual contribution, team work and the final product.
- The groups swap over and Group 2 forms a **pirate boat**.
- Repeat the activity but make it more challenging each time:
  - 'a baseball match'
  - 'friendship'
  - 'Segregation'
- BOTH groups work present a group sculpture of 'segregation' and present to each other.

**Tip:** Segregation is a difficult issue. Large group activities like this help students engage with difficult issues without feeling immediately put on the spot. Start with objects before issues or concepts. Once they get the idea, encourage the group to think of more imaginative ways of presenting 'segregation' than simply showing 2 groups divided in half.

## iv. Mime - Meeting at the fountain (30 mins incl. performances)

**What:** Using the above photograph and a prop, students work in pairs to create a mime about 2 people of different skin colour meeting at the water fountains and having an unexpected interaction. This activity is about people finding they have something in common despite being segregated.

### How:

- Divide the students into pairs. Give each pair a prop (ideas: a baseball, a key, a hat, a letter, a pencil, a newspaper, a necklace)
- The rules are:
  - Each mime must start with 1 person at the drinking fountain, as in the photograph.
  - Each pair must use the prop - the prop is the reason the 2 people interact/talk.
  - No speaking, so gestures and facial expressions need to be very clear.
  - There needs to be a positive interaction at some point between the characters.
  - There must be a clear ending, either with both students freezing or exiting.
  - The mime should be about 1 minute long.
- Students should watch each others' performances and guess what has happened and feedback things they liked about the performance.

**Tip:** You could use imaginary props or ask students to bring them in themselves. Ideas to get you started: 2 girls realise they have the same bag, 2 men realise they share a love of baseball, a young person helps an older person who has dropped their hat, a man notices a woman is wearing a necklace exactly like his mother's.

## Extended activity/homework:

### Monologue – 'I was there'

**What:** Students use any photograph showing segregation in action as a starting point for a monologue from the point of view of someone they identify with. If performed to the class, students can guess which person in which photograph has been characterised.

**Tip:** To ease writer's block, start students off with the same phrase, for example: 'I was there...'

## 2. Literature

- a. Read the four books recommended in the literature section above or other poems or stories you have found. Discuss the children's reactions to them. What strikes them or moves them? Do they help gain an understanding of the reality of the times or situations the children found themselves in? Can the students discuss the impact that these stories and illustrations make on them as opposed to just learning about the events? Discuss the concept of empathy.
- b. Choose one which particularly resonated and ask the children to write their own story or poem using the same subject or storyline. What do they want to add to make it their own? Does it help to make it biographical and write in the first person or is it easier to be objective and be the narrator? What is the difference in writing a story to writing a poem? Let the students choose which angle they want to take and discuss their choices. They might want to take a very small incident and cover it in detail or, the opposite and create a larger landscape.
- c. Ask the children to illustrate their own story/poem or, if they prefer, provide an illustration for one of the books. Encourage them to incorporate photos or images, use collage or make it a D&T activity.

## 3. Images

- a. Look at the series of images depicting segregation and in pairs, extend the drama activity 1.iv) and ask students to create some short dialogues to match them, which might link up to how people are thinking and reacting. They should try and improvise these very quickly so they don't have time to plan or think too much in advance, but a genuinely expressing an instinctive response to what they see.
- b. Discuss the range of images. What responses do the students have

## 4. Isolation

Ask the students to write a poem about how it feels to be isolated and discriminated against. They can either do this from the point of view of someone living in America in the 1930s or 40s or a character from *Shadowball*, or from something you have read together. They could also use other references, perhaps from the Holocaust if they have studied World War II, or use their own viewpoint today, either perhaps as a response to Activity 1, or do any students have their own personal experiences they are able to relate? What does it mean to feel different? What effect might it have to be constantly reminded of it and forced to live separately, or not be allowed to join in everything?

## 5. AMERICA in the 1930s -1940s

- i. Language
- ii. The Depression
- iii. Food
- iv. Activities

### i. LANGUAGE

#### a) The Drugstore

In America in the 1930s and 1940s, every town had a drugstore, which was the centre of town life where everyone met to chat, exchange gossip and eat or have a milkshake. It was so called, because it was also the chemist or pharmacy distributing medicines as well as selling items ranging from haberdashery to stationary and sweets. In the South these were segregated meaning that either black people were not allowed in at all, or they had to sit separately.

One of the key personalities of every good drug store was the Soda Jerk – the guy who poured the milk shakes and took the orders. A language or slang developed both as a number code for quantities being ordered and a fun way of describing the actual food and drink being ordered, some of which you can find here:



#### A Jerk by the Numbers

Thirteen: a boss is roaming around

Fourteen: a special order

Eighty-six: we're out of what was just ordered

Eighty-seven and a half: a pretty girl just walked in

Ninety-five: a customer is walking out without paying

Ninety-eight: the manager is here

### Quantities

A pair	2
A crowd	3
A bridge	4
A handful	5
A load of	a plate of
Long	large

### Orders

All the Way	Chocolate cake with chocolate ice-cream
Baby	Glass of milk
Barrel of black mud	Chocolate milkshake
Barrel of red mud	Strawberry milkshake
Black or white stick	Choc or vanilla ice-cream cone
Chewed fine with a breath	Hamburger with onion
Coney Island chicken	Hot dog
Dog soup	Water
Eve with the lid on	Apple pie
First Lady	Spare ribs (reference to Eve!)
House boat	Banana split
Haemorrhage	Ketchup
On the city	Free glass of water
Adam and Eve on a raft	Two fried or poached eggs on toast
Wreck on a raft	Scrambled eggs on toast



Note: In the original Star Wars film they go the cantina where they meet Hans Solo. The Bar tender tells the Druids 'we don't serve your kind here'....

This is a reference to segregation where black people were not allowed to sit with white people at the Drug Store or in a restaurant.

## b) General Slang by Date

It's interesting to look at when slang came into useage:

- Bad-mouth 1941
- Beat-up 1940
- Cliff-hanger 1937
- Clip-joint 1933
- Crackers 1928

### c) Dance Party

You can see how keen people were on dancing by the amount of words used for a dance party:

Bat  
Bender  
Brawl  
Buzz  
Crawl  
Drag  
Egg harber (free dance)  
Go  
Hop  
Jolly-up  
March  
Pig fight  
Pounce  
Rag  
Romp rub  
Shindig  
Shuffle  
Struggle  
Tear  
Toddle  
Toot  
Trot  
Winding  
Winger  
Wobble  
Work-out  
Wrestle



### d) Jazz

Jazz created a whole new vocabulary

Cats or alligators  
Tin ear  
Gob stick  
Doghouse or tram  
Guinea's harp, gitbox, gitter  
Groanbox  
Wood pile  
Skins  
Saxophone

Swing fans  
Someone who didn't like music  
clarinet  
trombone  
guitar  
accordion  
xylophone  
drums  
gobble-pipe

## ii. THE DEPRESSION AND THE WAR

*Shadowball* is set during the 1930s and 1940s. As background to the story, the following website gives a brief photographic introduction to life during the depression in the 1930s and the changes that followed during the war, which were not as radical as in Great Britain where rationing was enforced, but which nevertheless had an impact on lifestyle.

<http://www.eyewitnesstohistory.com/20frm.htm>



### iii. FOOD

Here are two popular recipes of the times

**Rice Krispies treats** were invented by Mildred Day who used the snack as a fundraiser for a Camp Fire Girls' group.

This snippet confirms the recipe was also published on Rice Krispies cereal packages: "Rice Krispies Marshmallow Squares. Golden treasures--crunch--full-flavored! Everybody enores these sensational Rice Krispies Marshmallow Suqares. They're crisp-- completely different! A grand party treat. Perfect as a light dessert, between-meal snack. lunchbox surprise for the youngsters. A few minutes--a few pennies turn the trick. Recipe on each Rice Krispies package."---Display ad, *Los Angeles Times*, March 15, 1942 (p. F14)

1/3 cup butter

1/2 teaspoon vanilla

1/2 lb Fluffi-i-est Marshmallows (this is a brand name)

1 package Kellogg Rice Krispies ( 5 1/2 oz.)

Melt butter and marshmallows in double boiler. Add vanilla; beat well. Put Rice Krispies in large buttered bowl and pour on marshmallow mixture. Press into shallow buttered pan. Cut into squares. Yield: 16 2 1/4-inch squares (10 X 10-inch pan). Note: Nut meats and cocoanut may be added."

---"Try this Candy Recipe," *Los Angeles Times*, February 28, 1941 (p. 4)

#### **Sliced Potato Pie**

Line a deep baking dish with a rich sheet of pastry. Parboil the number of potatoes desired. When two thirds done remove the skins, slice lengthwise, very thin, cover the dish to a depth of 2 inches, sprinkle with ground allspice and a dash of ginger, cloves and nutmeg. To a pie sufficient for six people, scatter around the top in small pieces a lump of butter the size of a hen's egg; add one teacupful of sugar and 1/2 teacupful of molasses. Add 1/2 pint of cream, dust a little flour over the top sparingly; cover with hot water, put on upper crust, crimp edges and bake in a moderate oven until done. Serve hot, with or without sauce.



#### **Facts**

- Did you know that Coca Cola was invented in 1886 and by 1938 was already being sold in a can?
- Did you know that Krispy Kreme donuts were invented in 1937?
- Did you know that in 1941, M&Ms were given to American GIs serving in World War II?

## iv ACTIVITIES

### 1. The Soda Jerk

You will need the section on The Drug Store in Chapter i. Language, which includes lists of slang words for orders and codes for quantities in order to use this activity.

#### Activity

Discuss the codes, quantities and orders and think about how they might have come about and why particular words are used. Do they say something about the atmosphere you would hope to find in a drugstore?

- a. In pairs create your own quantity code and write it out as a list, illustrating it if useful. Try to include at least 5 different quantities.
- b. Memorise the code so you are really confident you know exactly what the numbers represent.
- c. Role play that one of you is taking the orders and the other is the chef. Using everyday language for the food, create some orders, to see how quickly your mental arithmetic skills can calculate how many items are being ordered. The chef will need to show he/she has understood the order by repeating back the full order having added things up. You can also make some cards with pictures of the order so that the chef has to actually produce the correct amount of items. You'll need to make multiple copies of each for this to work.
- d. Build on this by memorising some of the slang for the actual orders that was used and incorporate this with your ordering code. Test each other to see how well the chef is dealing with the orders – the soda jerk might need to write down the instructions to check the chef is correct or else use it as a good memory test. Swop roles.
- e. Now create your own vocabulary for orders but don't limit this to a drugstore menu. You could do it for any type of shopping purchases and choose a genre which interests you e.g. toys, groceries, sweets etc. Ensure your 'slang' or vocabulary, is related in some way to the actual items so that the rest of the class can guess what each item is. Try it with the ordering codes and see how well you remember!

#### Further activities

- Look at cockney slang – find some examples and ask the class to guess what they mean. Can you think of some new ones?
- Look at how language changes over time. You will find some examples of words which developed in America in the 1930s and 40s, on the website. Some of them are still used but some are out of fashion. Some were developed because of new innovations, which were happening at the time such as jazz.
- Think of some new uses of language today prompted by resources and behaviour such as language related to technology e.g. texting, or current musical styles.

Curriculum: numeracy, literacy, ICT research, drama

### 2. A Dance Party

Use the vocabulary listed in Chapter i. Language.

Look at the list of words to describe a dance party. Write a poem or story incorporating as many as possible thinking about why so many different words were used to describe the same thing. Do you think different types of people e.g. age, gender, background had reasons to use so many different ones?

### **3. Household Finances**

<http://www.thepeoplehistory.com/30sclothes.html>

[http://www.thepeoplehistory.com/1940s.html#cost\\_of\\_living](http://www.thepeoplehistory.com/1940s.html#cost_of_living)

Use the figures on this website to create a chart of living costs of clothes and food. Allocate a weekly budget and ask students to create a shopping list, perhaps for a month to see how difficult it was to live off the minimal wages an African America family would have to survive on. Students need to decide how many children there are in the family, perhaps one or more of whom are able to earn a small amount to contribute. They need to think how much food is needed, how often new clothes might be required and what other items are not included; luxuries such as toys, books and sweets. Can they come up with creative ways of saving money such as sharing things, passing clothes down through the family and more.

### **4. Life in the 1930s-40s**

Discuss what items would probably exist in a house in that time and what differences there are with what we're used to today. Draw up a list of the differences and then discuss the impact of technology on how we live today. Ask students to research into whether the average rural household had running water and electricity and discuss the alternatives and how people managed. Try and build a picture of daily life for a black labourer and family. List the luxuries that did exist e.g. a cold box, a radio, servants, a car etc so as to get an idea of the extremes of pre-war living.

### **5. Life in the 1930s: Recipes**

Make some of the recipes listed above

## 6. SHADOWBALL

- i. **The Shadowball project:** the pack, baseball, residency, performances, evaluation
- ii. **The Libretto**
- iii. **Vocabulary**
- iv. **Shadowball Activities**

### i. THE SHADOWBALL PROJECT

#### Introduction

The *Shadowball* project involves 2 classes from either Year 5 or 6 from 2 neighbouring schools working together for a school term and comprises three elements: the education pack which introduces students to the themes and historical context of the project, baseball training for staff and students leading to the creation of school teams and the residency and performances of the jazz opera led by a professional team of Stage Director, Music Director and Stage Manager working with a singer and where possible, a small jazz band.



HMDT is always on hand to oversee the smooth running of the project and will meet with Head Teachers and all the relevant staff in advance of the project to discuss what is involved and explain the process. At every stage it is crucial that schools communicate closely with the HMDT team, usually Creative Director Tertia Sefton-Green and with the artistic team running the residency. Please ensure you let us know if elements don't work for you or need adapting or if you are unhappy with the way the project is running. The project has a very clear

structure but there will always be elements, which need adapting for each individual school or group of schools and there are many areas which can be flexible. We cannot improve things if we do not know there is a problem, so please ensure you let us know immediately you have a concern.

### **The Pack**

The resource pack is designed to introduce teachers and students to the background of the project and make them familiar with the themes of The Negro Leagues, Baseball, Jazz, America in the 1930s-40s, Segregation, *Shadowball* the project and putting on an Opera.

Each chapter and subheading gives a brief introduction to the relevant topic and will also offer links to lead you to more detailed information and pictures. At the end of each chapter, there are a range of activities to do with the students. These have been designed to be used either as introductions to the project before the residency begins or as ongoing activities children can work on when they are going in and out of rehearsals. The activities are to be used as suits your own teaching styles and methodology and you might choose to use them as starting points for further work.

HMDT also owns a small library of books and DVDs to support this work which will need to be shared between both schools. These include stories children can read or be read to as well as a variety of reference books, many of which can be read and used by the students. The DVDs that HMDT lends together with a region 1 DVD player, include Ken Burns 9 part baseball series which has much historical footage and is an invaluable introduction to the subject.

The pack is an ongoing resource and as such, HMDT asks teachers to contribute a minimum of one activity to it at the end of the project so that teachers can share and disseminate their own teaching ideas.

### **Baseball**

Playing baseball is a crucial element of the project and is not just limited to the children. The project begins with a staff INSET, ideally for the whole school staff to introduce them to the sport, teach them how to play and engage the staff in the type of team building that the whole project inspires. Led by BaseballSoftballUK, the half day session includes practical and



theoretical work. The aim is that at least one teacher chooses to continue training and leading sessions and BSUK also offers additional training leading to accreditations should a staff member wish to become a coach and lead the school club or league.

Following this, 6 weeks of coaching are offered to all four classes involved, usually an hour with each class at each school on one day with the same for the other school, another day. A third hour is also offered as an after school activity and schools can choose whether to open this up to other classes or not. Schools should then continue the training as an in school activity during PE and form an after school club which is sustainable and which in time will develop into a school league to play against other schools.

In addition, BSUK will set up further sessions to stimulate interest and ensure the children are offered a range of opportunities. These might include half term sessions open to both schools and perhaps neighbouring ones, as well as Saturday sessions in which parents are also welcome to join in and train. The aim is for parents to either train as coaches or to volunteer to help run the new clubs and keep them going, perhaps developing into a borough league. Where the schools are near to an existing league or baseball field, activities will also be offered there.

There will be opportunities for staff teams to play each other and keen individuals will be encouraged to join a new or existing staff league for friendly or highly competitive games!

Each year, all the schools who have participated in *Shadowball* will compete in the annual *Shadowball* tournament which is a great opportunity for all the students to enjoy a reunion with the school with which they have performed and meet other children who have shared the same *Shadowball* experiences, as well as show off their baseball skills.

### **The Residency**

The rehearsals for *Shadowball* take place during a four week residency which culminates in the performances.

**Auditions** will take place in advance of this period so as to give the Costume Supervisor (who is likely to need to do lots of alterations) and the children, time to think about their roles and the pack has some suggestions for this.

The opera is cast with some solo roles, some small groups, some small choruses and some large choruses. Space permitting, everyone is involved the whole way through as the action takes place on a baseball diamond with the children as the spectators who come into the action as appropriate. The roles have been split to accommodate both schools so that the scenes can be rehearsed separately and then put together towards the end. Occasionally this might necessitate a child rehearsing with the other school if a role can't be cast from within it, and if it looks as if this will be needed, it will be discussed with the Head teacher and staff to ensure everyone is happy.

The auditions will be a day in each school and will include half an hour with 6 groups of ten children in the morning and then a short list of children being recalled for specific roles in the afternoon. There is no need to prepare anything and children will be asked to sing something straightforward, most likely to be something they know such as Happy Birthday, so that the team can assess their pitch, rhythm and vocal quality. They might also do some rhythm work

and some movement or drama. For the afternoon session, children recalled will be taught a section of the music and do some dialogue. You will then be sent the completed cast lists a few days later. The team base their decisions on what they hear and see on the day but if they miss some talent, there is always time to redress this and insert solo lines during the rehearsals.

## Rehearsals

The schools will be given a rehearsal schedule for the whole rehearsal period at the beginning of the residency but it is crucial that it is understood this is subject to change. Each week, the team will draw up a revised schedule based upon how fast and well the children have worked and which sections need particular attention. They will also draw up a daily schedule as things might change if a child is ill for example and wasn't able to attend the day before.

Whenever possible, schools will be given advance warning of which days the rehearsals will be in each school as the rehearsals require full use of the hall space. It is likely the rehearsals will be in each school on alternate days but again, flexibility is crucial and schools will need to make the project the priority if things have to change. At key points during the four weeks,



the schools will rehearse together, exchanging venues where possible with the final rehearsals being held at the school hosting the performances; likely to be the school with the largest hall, unless they are taking place externally. The costumes will be housed in whichever school can offer a space and children will be required for fittings. This will entail a visit to whichever school is housing them, and the Stage Manager will ensure adequate notice is given of all visits as we are aware this requires a lot of internal organisation.

The rehearsals will begin in small sections likely to last three quarters of an hour and children will be called in their roles, singly or in small groups. When there are fewer than 10 children rehearsing, the team will not require staff supervision, but when there are more than 10, a staff member will be needed. This can be complicated as children are likely to come from different



classes, so if a TA is not available, the remaining children in both classes will need to work together. The pack should be an invaluable resource during the residency with activities which both support the rehearsals e.g. vocabulary from the libretto, character activities, word learning and can also be used as ongoing projects which children feed into when they are in class but which allow them not to miss out when they go to rehearsals.

## Staff

It's important for staff to take on board that there will be disruptions to their teaching during the residency with children coming in and out of rehearsals. The pack should help ensure quality learning can continue and the more it is used, whether you adapt it or not, the more both staff and children will gain from the whole project. It can feel hard for teachers to feel engaged with what is going on in the rehearsal room if they don't contribute to the project through use of the pack ideas and if they don't have regular meetings with the artistic team. Close communication helps everyone hugely and teachers are invaluable in assisting the children with learning words and moves, understanding their characters and developing them as well as boosting confidence if needed and, importantly, overseeing discipline. The artistic team should introduce staff to new ways of dealing with group behaviour, different tricks of engaging children to work together as a team and a range of drama and musical activities, which can be used across the curriculum.

While the residency is underway, it is crucial that it is a whole school priority which means ensuring the hall and other relevant spaces are kept clear and that children do not go off to other activities such as swimming or music classes unless things have been cleared by the artistic team.

## Performances

Every residency is likely to culminate in 4 performances: 2 matinees for the rest of the school with some parents or guests where space is available and 2 evening shows for parents and families. Often hall space will mean these need to be limited as there will be parents from both schools attending, and you will need to set up a system for this. The Stage Manager will work with you to use the Opera Activities about marketing: designing posters and tickets, and box office and these are particularly fun activities for children who might have smaller roles in the opera.



## **Evening Shows**

Although this might differ from school to school, experience has taught us that it is infinitely preferable for children to stay in school between shows. First, there are parents who will not return the children on time or, at all, and second, when the children do go home, they come back very unfocused having had to deal with a completely different environment and the performance invariably suffers. However, this does of course put pressure on staff and the school and this needs to be planned in advance to make it work for you. Also, it's great if you are able to provide some sort of warm meal for the children – sometimes schools keep their kitchens open anyway, sometimes they can order in pizzas. This can all be discussed with the Stage Manager.

## **Audiences**

Before the rest of the children in the school come to a show, try and ask the rest of the teaching staff to introduce them to the story. Some of the performers could do this either by writing their own synopsis, which is passed round, or by visiting each class to talk to them about it.

Often, HMDT and schools agree not to allow small children to the evening shows as it can be really disruptive and noisy for the performers. However this can preclude parents from attending which is not ideal and the decision has to be made jointly so as to make it work for your school.

## **Evaluation**

Evaluation is crucial for HMDT and funders to assess the success of the project. It is also crucial for the schools as a means of ensuring its value to the students and as a whole school activity. Before the project starts, the Creative Director will discuss what the school wants to achieve from this project with the Head Teacher and staff. Ideally you will set your own goals and targets so that you can use *Shadowball* to measure your development, raise standards, increase creativity in learning, expand parental involvement etc. We will then agree on the use of various evaluative tools to monitor and assess progress.

Evaluation takes several formats for HMDT:

- A form requiring ongoing discussion between staff and students identifying key elements of the project which should be submitted on completion
- A staff evaluation also assessing each project area to be submitted on completion
- A letter from each child to HMDT outlining what they enjoyed or didn't which includes all the project elements: the pack, baseball, residency and performances. This letter is invaluable for HMDT and the team who have worked closely with the children. Please encourage drawings if appropriate.

All three evaluation elements should be sent to HMDT within a week after the project has ended. If you leave it longer, it either doesn't happen or the children have lost some of the impetus. Please do not underestimate the value of these in enabling more projects to take place for other schools as reporting and good evaluation is crucial to funding bodies.

## **ii. THE LIBRETTO**

The illustrated libretto can be found in the accompany pack with DVD. A downloadable version is available here for you to make copies if required.

### iii. VOCABULARY FROM THE OPERA

Pitcher	the player who throws the ball from the mound towards the batter
Catcher	the player who crouches behind home plate in front of the umpire and receives the ball from the pitcher (similar to a wicket keeper).
Diamond	the baseball field or ball park which is shaped like a diamond.
Home plate	a five sided piece of rubber where the batter stands facing the mound.
Segregation	Black people were not allowed to mix with white people in many public places and were given separate seating arrangements on public transport.
Legislation	laws or rules
Bases	the inner diamond of the infield is marked by four bases (rubber plates). A run is scored when the player has run round all four bases.
Home run	scored when the ball is hit in such a way that the batter can circle the bases in one play.
Crackerjack	a snack consisting of caramel coating popcorn and peanuts, which is a favourite at baseball games.
Curveball	a pitching move which makes the ball spin and dive downwards designed to deceive the batter.
Sinker	a pitching move with a horizontal and sideways movement
Splitter	a split finger fastball.
Raincheck	when a game is cancelled due to bad weather, a replacement ticket is given out.
To jam	a jazz session in which players improvise
Wind-up	when the pitcher faces home plate and steps back or to the side or brings his hands together prior to throwing.
Hesitation wind-up	a move whereby the pitcher pauses during his wind-up), which can throw off the batter. It is now illegal.
Submariner	a pitch delivered with an underhand motion which is difficult for the batter to see.
Sidearmer	a ball thrown along a low, approximately horizontal axis rather than a high, mostly vertical axis. Often used from the infield
Short-stop	the fielding position between second and third base.

Strike	a strike is a pitch which either passes through the strike zone (between the top of the batter's shoulders and his knee cap, is struck at and missed or touches the batter. If the pitcher achieves 3 strikes the player is out.
Loaded bases	when there is a runner on each base increasing the chances of a run.
Rest-room	bathroom or toilet
Nickel	5 cents (American coinage)
Dime	10 cents (American coinage)
Baseball commissioner	The chief executive of Major League Baseball chosen by the team owners. The role was set up after the Chicago Black Sox scandal in 1919, when the players tried to fix the game and Judge Landis, was the first commissioner to hold the post.
East West Game	The East-West All-Star game was an annual game played by Negro League players.
Sunday Afternoon	Many Negro League games were played on Sunday afternoons because it was a day off for most workers who would come to the games in their Sunday best clothes, after church.

#### **iv. SHADOWBALL ACTIVITIES**

##### **1. Opera Diary**

Keep a diary of the process of taking part in the *Shadowball* project. Remember to include your first impressions of baseball, what you learn in preparation for the rehearsals, the audition and rehearsal period through to your expectations and the experience of the performances. Draw pictures so you can capture all the different activities.

##### **2. Character**

Think about your character and what sort of person they are and what sort of lifestyle they live so that you can develop a personality for them throughout the performance. Are they friends with other characters or are they part of a family visiting the game? If you are friends do you support the same team? Is it your first game or do you visit whenever there is one on in town? Decide how old you are and give yourself a name if you are part of the crowd. What is your job? If you are a named character do some research into your background and personality.

- a. Write a short story of an event in your life which reflects the period of history in which *Shadowball* is set (1937-47) and the type of lifestyle you lead.
- b. Write a poem about who you are and how you feel.
- c. Write a diary describing some day to day details of your life and what you get up to. Think about what you might eat, wear, do for fun etc.

- d. Write a short play or dialogue between two characters who have some sort of conflict. It might be two family members arguing like Cindy and Charlie or two players from opposite teams.

### 3. Synopsis

Discuss what a synopsis is and look for some examples such as in a theatre programme or a TV magazine such as the Radio Times. Look at the different purposes a synopsis can serve; sometimes they are simply a pared down version of a story or play, but they can serve a marketing purpose of getting people excited whilst ensuring that elements of suspense are kept and the whole story is not told.

- a. Think about the story of *Shadowball*. First tell it either in pairs or a whole class activity, thinking about which elements are important to the narrative.
- b. Write it down as a series of points just keeping to the key elements.
- c. Expand it into a story so that the prose flows and the whole story is told.
- d. Now try writing it as if for a programme thinking about which bits you want to introduce to the audience and which you want to save in order to maintain some suspense and not give the whole story away. Try and make this version brief really thinking about what is exciting.
- e. Compare your version with the one in the programme, which is in the printed education pack.
- f. Try the same exercise on a film, book or TV programme all the children know. Discuss what is gained by the synopsis and what is lost.

## 7. OPERA

- i. **Creating a production**
- ii. **Technical terms**
- iii. **Opera Activities**

### i. **CREATING A PRODUCTION**

When HMDT or any company decides to mount a production there are many elements involved.

#### **Commissioning or choosing the work**

First comes programming and many factors come into play over what work to produce including subject matter, performers and attraction for an audience. HMDT creates new works which link into other areas of learning and often the subjects are based around historical events or people or local ones.

#### **Creating the work if new**

For *Shadowball*, the composer and librettist needed to be able to write in a jazz genre, write in a style suitable for children and be interested in the subject matter, which involved lots of research into the Negro Leagues and the background of the period and its music.

Composer	writes the music
Librettist	writes the words and creates the story

When HMDT commissions a work, it involves the composer and librettist in devising workshops with the participants so that they can be involved in the creative process and gain an ownership of the new piece.

#### **Hiring the artistic and production team**

Choosing the right team to work on the production is crucial and the actual work itself plays a part in this. HMDT chooses artists based on first hand experiences of working with them or recommendations. Fees need to be negotiated and the schedule needs to be fixed to ensure artists' availability. If the work is being performed in a theatre then an affordable venue has to be found and in this case, it has to accommodate 120 performers backstage as well as on-stage. For a larger-scale production, the artistic team is larger and will include a Choreographer as well as possibly an Assistant Director and Music Director to help support the main team. The soloist and band need to be chosen and secured as well as the Production team which includes Stage Management and in the theatre, a Production Manager and a technical team to move the set and do the lighting and sound.

## Design

The Designer and Director discuss how they want the production to look and what interpretation they want to make of the piece. The Designer then undertakes lots of research to source images and historical information to give inspiration and if relevant, historical accuracy. This can involve very detailed work into for instance, what exact uniforms the baseball teams were wearing in the exact period in which the show is set. The Designer produces pictures and a model of the set and drawings for every character and will often create a storyboard showing the different scenes and action of the production if it is complex.

The Costume Supervisor then sources materials and costumes, often using a combination of ready made or second hand clothes which can be adapted, commissioning them to be made (the baseball uniforms were made in India) and making. All the details need to be included such as how to wear hair and shoes. The costumes then need to be fitted on each character and often, many alterations are required.

The set is made in a workshop and might involve building, painting, digital design and projection.



## Casting

All the performers are auditioned to select their suitability for all the individual roles. Usually the team will listen to everyone sing and perhaps get them to dance and/or speak some of the words to test their acting skills.

## Rehearsals

The rehearsal period for *Shadowball* is 4 weeks in which the team work in both schools separately before putting the show together. The performers work with the Music Director to learn the notes and memorise the words as well as learn how to sing to the best of their ability. Next the Director blocks their moves, helping them learn where to stand, how to behave and interpret their roles, how to dance as needed and how to work together as a team. The Stage Manager organises the rehearsal structure and assists in ensuring everyone knows what they are doing! Towards the end of the rehearsal period, both participating schools join together to put the show together and rehearse with the band.

## **Marketing and ticket sales. PR**

The show needs an audience and so, for a large-scale production HMDT produces posters and leaflets to distribute to individuals and a range of venues in order to let people know the event is happening and entice them to attend. They also hire a PR company to get publicity through the media and for *Shadowball*'s premiere there were several radio interviews and articles in magazines and newspapers. The Box Office at the theatre or on-line opens for ticket sales and tickets can also be bought on the night. For school performances, posters and leaflets need to be made and a system for selling tickets set up which can be run and managed by the children.

## **Performances: reviews**

Usually the show is performed 4 times – 2 matinees to the rest of the children in the school and 2 evening shows for parents and family. For the performers it is an exciting experience to perform the show. For the audience, there is a chance to feedback their opinions on what they have seen by writing a review like these ones the premiere received:

### **The Evening Standard**

#### ***Hackney's Big Hitters in Shadowball***

*It says something about London's artistic confidence that the first jazz opera about US baseball and its long years of racial segregation should have been conceived not in New York or Los Angeles but here in London.*

*Even more remarkably, its world premiere was carried off brilliantly last night with 120 Hackney schoolchildren shouldering the bulk of the load.*

*Julian Joseph's tuneful score accurately evoked the Jazz Age of 1935-45, a time when swing was king, jazz ruled the airwaves and stars such as Louis Armstrong, Count Basie and Cab Calloway ran Negro League teams on the side.*

*Mike Phillips's libretto was admirably direct, as in *Bridgetower*, his previous collaboration with Joseph, and his song-lyrics were admirably succinct. "This game is hot/but it can be cruel," sang Cleveland Watkiss, the only adult in the cast. "One day you're a hero/ The next you're a fool." A good line, that, for the likes of John Terry and Wayne Rooney, who were unmistakably playing shadowball the other night.*

*Hackney 12-year-olds rarely get a good press, either, so let it be recorded here that these all-singing, all-strutting, all-acting boys and girls were the stars of the show. Director Jonathan Moore might have worked wonders with them but it was their energy, infectious enthusiasm and surprising rhythmic power that brought these numbers to life.*

*If this multi-faceted production has a message, it was that youngsters given something exciting to do might discover enough talent and inspiration to face this tough world with a smile.*

Jack Massarik

### **The Guardian**

*The last time librettist Mike Phillips and composer-pianist Julian Joseph teamed up for a jazz opera, it was about 19th-century black violinist George Bridgetower. *Shadowball* uses a similar structure to dramatise the parallels between jazz and baseball, two forms of*

entertainment riven by racial tensions throughout the US in the 1920s and 30s, and in baseball's case rigidly segregated until Jackie Robinson's barrier-busting 1947 game with the Brooklyn Dodgers.

Once again, powerful vocalist Cleveland Watkiss plays the pivotal role, with Joseph's crisply swinging group (including the great drummer Mark Mondesir and incisively inventive saxist Patrick Clahar) supplying a running jazz commentary. Black stars like Louis Armstrong, Cab Calloway and Bill "Bojangles" Robinson all owned baseball teams in the pre-integration era of the negro leagues, and all those characters – enthusiastically played by Hackney schoolchildren – make vivacious appearances in the show.

This is a community and educational project more than a stand-alone musical drama, although Joseph's elegant mutations of 1930s Count Basie and Cab Calloway themes, as well as astute deployments of gospel music and blues, give the score fizz. Watkiss's sonorous tones and dynamic subtlety hit the right balance of magisterial and sympathetic, too, in his role as player/coach Satchel Paige.

A vast cast of schoolchildren handle Joseph's tricky jazz themes with enthusiasm and adroitness. A few episodes of sparky spoken dialogue rather than almost total reliance on occasionally leaden explanatory songs might have varied the texture and clarified the poignancy of unsung baseball hero Josh Gibson's early death. But *Shadowball* is undeniably a thrilling and illuminating venture for its young participants.

John Fordham

## Opera Magazine

### **Shadowball Hackney Music Development Trust at the Mermaid Theatre, London, June 29**

Was it an opera? Does it matter? A stage-full of giddy primary school kids sang their way through the story of the Negro baseball leagues in the 1930s-'40s—and of American race relations in general—with total gusto, which seems more than enough evidence to pronounce the project a success. They acted and danced too, clearly loving the chance to dress up in swing-era gladrags and shout out ballgame chants to the backing of Julian Joseph's bebop quintet. Joseph, himself a heavyweight on the British jazz scene, had composed this 'jazz opera' especially for the occasion, piecing together something of a pastiche of the period: tunes borrowed from Count Basie, chord changes from Gershwin, big-band part writing from Duke Ellington. The vocal lines could have been more tuneful and the narrative more concise, but the band kept things moving and the meandering parlando didn't seem to stump the enthusiastic cast members whatsoever. Clearly they'd been well-prepped. Joseph was careful to balance inclusivity—big parts for the big chorus—and a handful of solo numbers to showcase the endearing likes of Jordan Lema as Charlie, Abigail Dean as his mother and Terrence Aidoo as Josh Gibson. Mike Philips's skeletal libretto might've seemed crude in another context, but here made it possible for the children to deliver easy lines with confidence. Cleveland Watkiss, a London-based jazz singer, played the pitcher Satchel Paige, his lovely rapport with the kids making up for shaky tone and stilted acting.

The Hackney Music Development Trust works with some of the most challenging schools in London and is deservedly touted as one of the country's exemplary arts education outfits. This show was proof of what school music projects can achieve when enough imagination, ambition—and yes, funds—are invested. Kate Molleson

## ii. TECHNICAL TERMS

Backstage	the area reserved for cast and crew often behind the stage where cast get changed, props are kept etc
Band	the musicians playing instruments to accompany the singers. In <i>Shadowball</i> , the players include all or a combination of trumpet, clarinet and saxophone (played by the same player), double bass and drum kit.
Box Office	where the tickets are organised, made and sold or given out to the audience as requested
Cast	the parts or roles that exist in the piece. These might be named parts e.g. Charlie, Cab Calloway, Judge Landis or chorus e.g. crowd. Some of these will be singing parts and some acting roles without specific vocal lines or speaking parts e.g. Commentators
Chorus	sung by the crowd or a group of people
Choreographer	responsible for the movement especially dance in the production who creates the dance steps and sequences and rehearses them with the performers.
Composer	author or writer of the music
Crew	personnel working backstage on scene shifting, props, costume etc.
Director	responsible for how the show looks on stage by telling the performers how, where and when to move and how to express their roles emotionally and interpret them. In charge of running the rehearsals.
Front of House	people who usher in the audience, collect tickets and give out programmes
Libretto	lit. little book. The complete text or words of the opera
Librettist	author or writer of the words
Music Director	responsible for teaching the music, helping the cast sing well by giving vocal tips and ensuring the words are clear. In <i>Shadowball</i> , the MD also plays the score and conducts from the piano.
Opera	a through sung story set to music
Programme	a leaflet/booklet for the audience, which gives the names of the cast and crew, synopsis, outline of the project etc
Props	all the properties used on stage during performances, some of which are provided, some of which need making as part of the preparation/rehearsal period. These might include bats, cameras, gloves, crackerjack, hotdogs etc
Set	the scenery or setting for the piece which might include:  flats - self standing screens which might be painted to represent e.g. doors  Cyclorama(cyc)- see through screen usually at the back of the stage which can be used to project images

backcloths - hanging material painted to depict images or scenes for the story – in *Shadowball* this includes a scoreboard which changes with the action.

Schedule	a rehearsal schedule is divided into parts of the day, who is taking which sessions and which rooms they are taking place in. Often initials of personnel and rooms are used e.g. MR - music room. Cast members will be called by their role names not their own names.
Score	the music of the opera/piece. A vocal score is written for voices and piano, a full score for voices and orchestra
Solo/Duet/Trio	a song sung by one person, two people or three. A duet or trio can involve the performers singing separate lines with different tunes or the same vocal line in harmony.
Stage Manager	in charge of setting up the stage and props and ensuring everyone knows where to go, when to come on and what they are doing. Responsible for health and safety. In a big production there will be a team of SM: in overall charge, a DSM who gives instructions about when the lighting or sound cues should happen and ASMs who help ensure people are in the right place at the right time.
Synopsis	an outline of the story or stories
Technical Rehearsal	a rehearsal which concentrates on any technical aspects such as lighting, costume changes, scene changes etc
Wardrobe	term to describe the organisation and care of the costumes

### iii. OPERA ACTIVITIES

#### 1. Set Design

Create a set design for *Shadowball* or any other story or play you choose. There are various stages to think about:

- a. If the story is historical or set in a different country or place, do some internet and library research into how people lived, what they wore.
- b. Create a storybook for different scenes of the piece using the given template or creating your own. You could either do a detailed one using one scene or give an overall picture of what the show will look like.
- c. Draw a design of the stage and the set using your research and thinking about what you want it to look like, what you want to say about the story and how it can work practically. Will everyone fit on the stage? How do they come on and off? Are there any potential dangers e.g. high platforms etc? You might choose to recreate a realistic interpretation of the story but could also do something very creative like set it in outer space as long as you can justify a reason for doing so.
- d. Build a model of your set thinking about proportions and perspective and estimating sizing as accurately as possible. You can either use a box as the basis or build it from

scratch using cardboard, polystyrene or modelling clay. You will need fine pencils, colours or paints to work in miniature and see how much detail you can include.

- e. Design a costume for your production again thinking about historical accuracy if appropriate, colours and, if possible, note down what materials you might use to recreate it.
- f. Make a puppet or 3D model of the character in your costume trying to match it to the sketch as accurately as possible.

## **2. Direct a scene**

Choose a scene from the libretto or extract of a story. Divide into small groups and cast the roles leaving one person as the Director. Stage the scene first by reading and thinking about the text and then by acting out. Swap around the roles and show the performances to each other. How many different interpretations can you make of the same piece of text and how much can a different emphasis change the meaning or interpretation of the scene? Discuss the process – did the Directors dictate what should happen and boss the cast around or did they have a more democratic style and let the performers discuss what they wanted to do and help them recreate this?

## **3. Rehearsals**

- a) Use your opera diary to keep notes on what you are learning in rehearsals and what you need to improve and work on. You might like to describe some of the moves you do if you are dancing.
- b) Stage Managers keep The Book of a show in which they write down all the moves so they know exactly who comes on from where and where they go. Choose a short scene and draw a diagram of all the action, which takes place during it.
- c) Imagine you are the Music Director and write some notes about how to improve the group's singing or tips of what they might need to remember. You could start this activity before the rehearsals begin and then compare your ideas with what the MD really says!

## **4. Marketing and PR**

- a) Write a publicity release to entice and interest an audience. This should include brief information on the piece, performers and production.
- b) Design a poster to market the show. It needs to grab attention, be very clear about what the show is that the poster is trying to entice people to attend and be very clear about the details of where and when it is, how to obtain tickets and the cost if relevant. Choose an appropriate image and discuss why it has been chosen. Look at the HMDT poster on the website as well as advertisements for other performances. If you can get to a theatre, collect some leaflets for up and coming shows to look at as examples. Create a competition to select the best poster(s), which will be on display to promote the performances, and recreate them as a Design and Technology task using digital opportunities to enhance them.
- c) Design tickets for the performance again thinking about what will entice an audience to attend. Set up a competition with the winning ticket being the one distributed, again using digital resources as appropriate. Set up a box office to sell or distribute the tickets thinking about the allocation and whether there is enough space to allow anyone who wants to, to

attend, or whether the numbers need to be limited. If so, how will you organise this and monitor it? You will need to send out a letter inviting people to attend letting them know a date by which they need to reply and then keep a list of audience requests for tickets. If the response is slow, a box office team might need to call people to get their responses.

- d) Make a seating plan for the tickets – you will find a template on: <http://www.queens-theatre.co.uk/auditoriumseatingplan/auditorium-seating-plan800X600.gif> You might choose to have seating as first come first served, but you might need to accommodate certain people and therefore plan where they should sit. Before you sort this, try the following:
- i. As a group activity, create a list of audience members who all have to be accommodated but who all have specific requirements and make a small card for each one with what their needs are written on it. These might include a disabled person who needs a wheelchair, a person with hearing difficulty who requests to be near the front, several VIPs (very important personages) who need to be given good seats because of their status but might have issues such as one who knows they will arrive late. Certain ones might need to be seated next to each other; perhaps the HMDT producer needs to look after a sponsor, but perhaps a couple of others are rivals and need to be kept apart whilst still be looked after by staff. There might be a group of small children whose view can't be blocked by tall heads and some awkward people who aren't going to like having VIPs in the best seats.
  - ii. Either as a class or in small groups, try and place the cards on an A3 version of the seating plan and try and accommodate everyone's needs.
  - iii. Discuss the experience. What were the difficulties in trying to ensure everyone was happy? What did it make you think about fairness and equality? What did you learn about how you empathised with the different needs? Were there some people you really wanted to help and others who just seemed demanding and difficult? How do you ensure they are treated the same? Why did you make the decisions you made and what compromises did that involve?
  - iv. If you do have audiences that need accommodating in that way, now try and plan seating arrangements thinking about what you have learnt from the activity.

## 5. Reviews

- a) Write a review of something you have seen whether at the theatre or on TV. Think about how much the audience need to know if the review is also designed to inspire them to attend. Was it well performed? Did you enjoy what it looked like and was the design suited to the subject matter? Was the piece itself good and did it fulfil your expectations?
- b) Ask the other classes to write a review of *Shadowball* after they've seen the production.

# APPENDIX

## i. READING LIST

2	Barack Obama: Son of Promise, Child of Hope	Nikki Grimes	Simon and Schuster 2008
3	Baseball - An Illustrated History	Geoffrey C. Ward	Knopf 2007
4	Baseball Has Done It	Jackie Robinson	IG Publication 1964
5	Baseball Q&A	Gary Drevitch	Collins 2007
6	Baseball Turnaround	Matt Christopher	Little, Brown and Company 1997
7	Baseball: Field Guide	Dan Formosa/Paul Hamburger	Thunder's Mouth Press 2006
8	Baseball's Best. Five True Stories	Andrew Gutelle	Random House 2009
9	Carrying Jackie's Torch	Steve Jacobson	Laurence Hill Books 2007
10	Dad, Jackie and Me	Myron Uhlberg	Peachtree Books
11	Freedom on the Menu	Carole Boston Weatherford	Puffin
12	Goin' Someplace Special	Patricia C. Mckissack	Simon and Schuster
13	In the Year of the Boar and Jackie Robinson	Bette Bao Lord	Harper Trophy
14	Jackie and Me	Dan Gutman	Avon Books 1999
15	Jackie's Bat	Marybeth Larbiecki	Simon and Schuster 2006
16	Just Like Josh Gibson	Angela Johnson	Aladdin Paperbacks 2004
17	Let Them Play	Margot Theis Raven	
18	Let's Talk Baseball	Janice Behrens	Scholastic 2009
19	Martin's Big Words: The Life of Dr. Martin Luther King, Jr	Doreen Rappaport	Jump at the Sun/Hyperion Books 2001
20	Mudball	Matt Tavares	Candlewick Press 2005
21	Negro League Baseball	Ernest C Withers	Harry N. Abrams 2004
22	Negro Leagues	Laura Driscoll	Smart About History 2002
23	Opening Day	Jonathan Eig	Schuster Paperbacks 2007
24	Out of the Ballpark	Alex Rodriguez	Harper Collins 2007
25	Out of the Shadows	Bill Kimrin	Bison Books 2005
26	Promises to Keep: How Jackie Robinson Changed America	Sharon Robinson	Scholastic 2004
27	Roberto Clemente: Pride of the Pittsburgh Pirates	Jonah Winter	Aladdin Paperbacks 2005
28	Satch and Me	Dan Gutman	Harper Trophy
29	Shadow Ball: History of the Negro Leagues (Baseball the American Epic)	Jim O'Connor; Ken Burns; Geoffrey C. Ward	Knopf Books for Young Readers
30	Thank You Jackie Robinson	Barbara Cohen	Beech Tree Paperback 1997
31	This is the Dream	Diane Z. Shore & Jessica Alexander	Harper Collins
32	Through My Eyes	Ruby Bridges	Scholastic 1999
33	We are the ship	Kadir Nelson	Hyperion 2008

## ii. DVD LIST

### Documentaries

1. Ken Burns BASEBALL
2. Maybe I'll Pitch Forever  
Le Roy "Satchel" Paige and David Lipman, 1993, University of Nebraska Press.
3. Baseball's Greatest Experiment: Jackie Robinson and His Legacy  
Jules Tygiel, 1997, Oxford University Press.
4. There Was Always Sun Shining Someplace: Life in the Negro Baseball Leagues  
1984, Refocus Films. (58 min.)
5. Kings On the Hill: Baseball's Forgotten Men San Pedro Productions. (60 min.)

### Drama

1. Pride of the Yankees- 1942 The Lou Gehrig story with Gary Cooper
2. The Jackie Robinson Story – 1950 with Jackie playing himself
3. The Bad News Bears 1976- about a Little League with Walter Matthau
4. Don't Look Back 1981 TV movie about Satchel Paige
5. The Natural 1984 Robert Redford
6. Soul of the Game 1996 about Paige, Gibson & Robinson

## iii. WEBSITES

BaseballSoftballUK <http://www.baseballsoftballuk.com/>

Negro Leagues Baseball Museum <http://www.nlbm.com/>

Negro Leagues Museum Education Resources  
<http://www.coe.ksu.edu/nlbemuseum/images/nlbemuseumhome.jpg>

Major League Baseball <http://mlb.mlb.com/index.jsp>

Baseball teaching resources  
<http://www.loc.gov/teachers/classroommaterials/themes/baseball/set.html>

American Jazz Museum  
<http://www.americanjazzmuseum.com/SiteResources/Data/Templates/t2.asp?docid=671&DocName=Welcome>