



THE PROJECT

Music **Julian Joseph**
Libretto **Mike Phillips**

AND EDUCATION PACK

In a time of segregation, when jazz and baseball flourished, a courageous group of men struggled to achieve their dream despite the odds ...



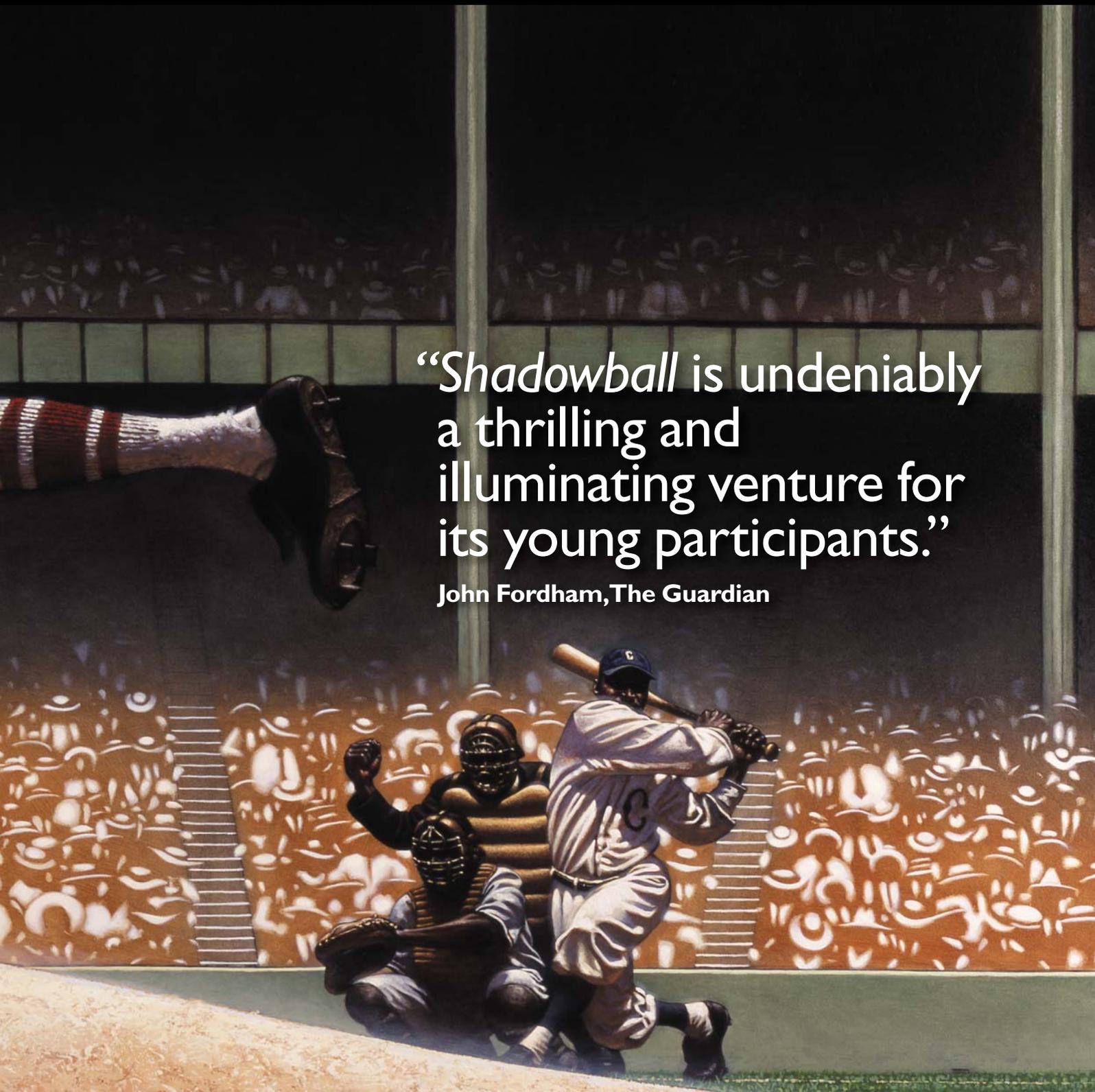
The ball was in our minds —
The shadow of our dreams —
And we pitched,
And we hit,
And we caught that shadow,
Because there was no way
Anybody could stop us playing,
Even if they took the ball away.

Shadowball Scene I, by Mike Phillips



“We hope that *Shadowball*’s focus on the achievements of black athletes and musicians and their skill, pride and dignity in the face of adversity, will inspire in young people the determination to achieve their dreams.”

Adam Eisenberg, Director HMDT



“*Shadowball* is undeniably a thrilling and illuminating venture for its young participants.”

John Fordham, *The Guardian*

Shadowball links the creation of a jazz opera by Julian Joseph and Mike Phillips about black baseball players to a sports programme for primary schools and communities, using sport and the arts to inspire young people to achieve despite the odds. Created by Hackney Music Development Trust and delivered in partnership with BaseballSoftballUK, this innovative project is founded

on the struggles of world class black athletes in the 1930s-1940s excluded from the Major Leagues, and their pioneering jazz compatriots who shared their experiences of discrimination and segregation.

The project was piloted by Kingsmead and Jubilee Primary Schools in Hackney leading to the world premiere of the new opera at The Mermaid Centre.

SHADOWBALL

WORK
PROGRAM

THOMPSON
1616 East



WPA

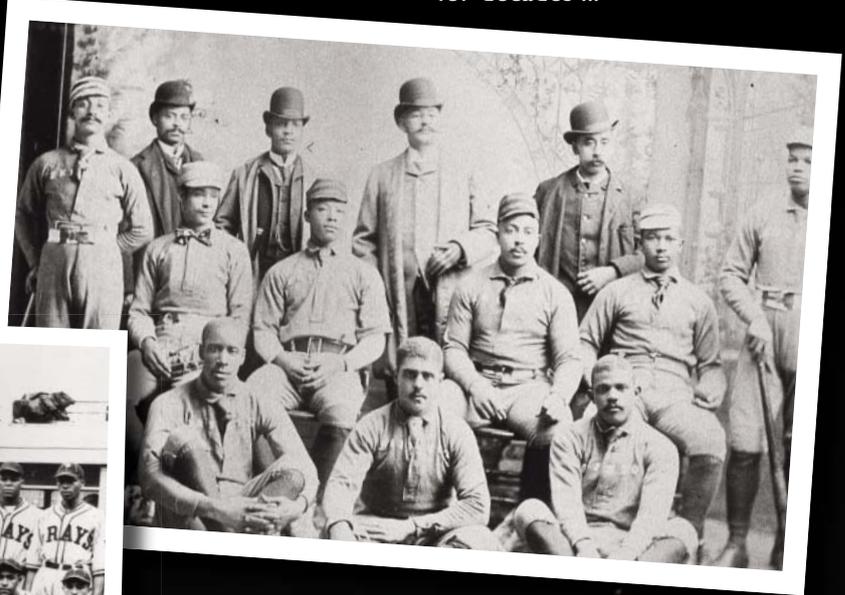
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GRAYS	0	1	1	0								
MONARCHS	0	0	1	2						3	5	



In 1867, only two years after the abolition of Slavery and the end of the American Civil War, the National Association of Base Ball Players refused to allow a Black team – the Pythian Baseball Club - to join the League. The Philadelphia Inquirer reported that the Association, “declared itself against the admission of any clubs composed of colored men, and any white club having colored members.”

Twenty years later 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.

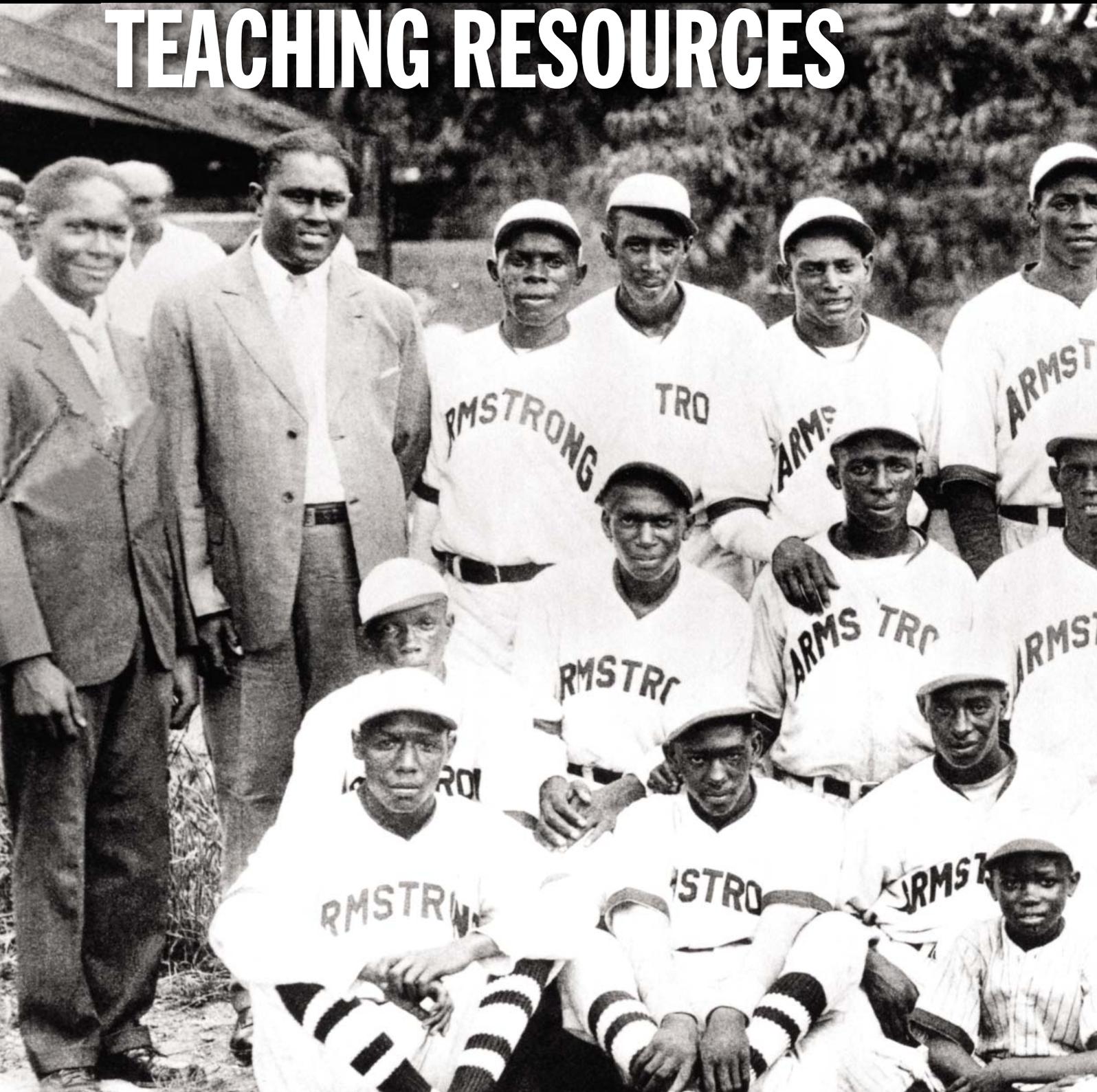
In 1919, Andrew ‘Rube’ Foster set up the Negro National League to give black players the opportunity to control and manage black baseball and ‘make as much money as white players’. It became a huge business success and continued to thrive for decades ...



Teaching resources were created to introduce the historical background, themes and context of the opera. It offered information about the Negro Leagues, baseball, segregation and jazz as well as range of cross-curricular activities for teachers to use during the residency period to ensure children were engaged in the classroom as well as rehearsals.

“I loved doing our scat poems about Satchel Paige – he’s a really cool character and it really made me think how hard things were for black people then.”
Sakinah

TEACHING RESOURCES



“We enjoyed developing new materials for the pack and rising to the challenge of teaching through an unfamiliar topic. The children enjoyed the general background work on ‘Jazz and Segregation’. Learning about the Luminaries really inspired the children both in the classroom and performances. This is the part that really made the opera come to life for the children as they began to understand the context of the plot and it engaged some challenging children with relevant lesson content.”

Josh, Year 5 Teacher

Image: Louis Armstrong's Secret '9' baseball team, 1931



Creative workshops were led in both schools by writer Mike Phillips and renowned jazz composer Julian Joseph, to devise themes and ideas, which were incorporated into the new commission.

Following sessions on the lyrics and story, Julian, supported by two composers on HMDT's PRSF Young Composers' scheme led composition

workshops focusing on creative development and improvisation. He used scat and rhythmic action, before working with the children to set excerpts of the libretto to music.

“When first approached about writing an opera involving baseball and the Negro Leagues it struck me as a story that had jazz at its very heart and foundation. The fact that the

music was so inextricably linked and was such a perfect marriage of art, sports and history presented the ultimate opportunity to use jazz from the period to tell the story ... to trigger and inspire my approach to composition.”

Julian Joseph, Composer

WORKSHOPS

“We enjoyed getting to know the people who were going to be writing the opera and showing what we knew already about scattin’.”

Abigail





“Aunt Muriel told me about being a supporter of the Negro Leagues and travelling up and down the country, with all the dangers that involved. Later on, when I began to write about Satchel Paige and Josh Gibson, all the intensity of that time came back to me. I could see my old auntie in my mind’s eye, waving her arms and screaming from the stands, full of love and passion and joy.”

Mike Phillips, Librettist

A photograph of a group of children in purple school uniforms. The child in the foreground is a young boy with a wide, joyful expression, mouth open as if singing or shouting. Other children are visible in the background, also in similar uniforms.

“We learnt how to improvise in singing, to work together and that you really can do things even if you think you can’t.” Nile

INSET training for staff and student coaching led by BaseballSoftballUK, took place in both schools to launch the introduction of baseball as in-school and after-school activities.

In the Summer term, a Playball League was set up after school for participating and neighbouring schools together with half term sessions. A Family

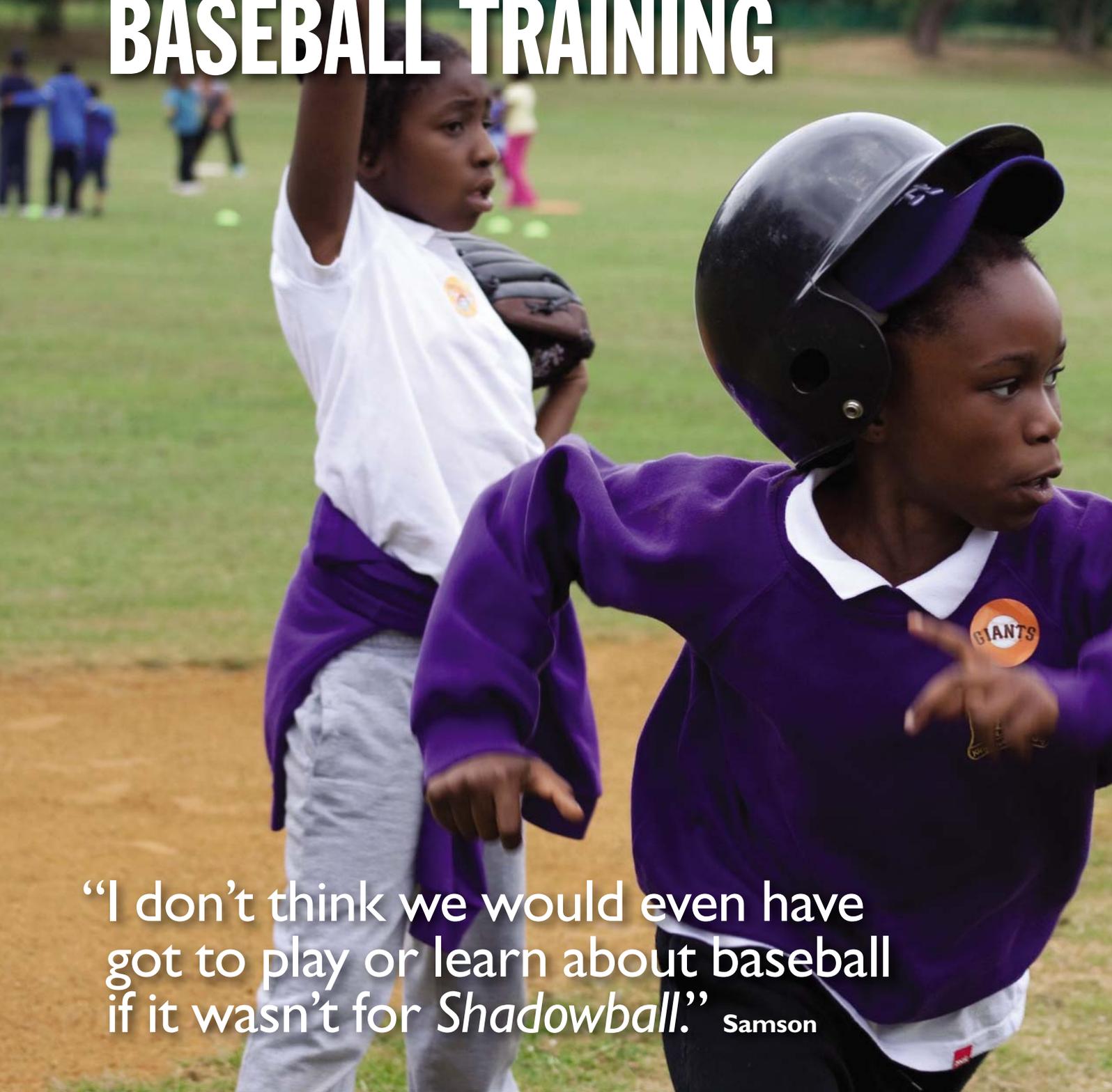
Day was also run at the London Mets Little League's designated baseball field in Finsbury Park as part of National Family Week's Sports Day.

On 14th July 2010, the first *Shadowball* Tournament was held at Finsbury Park and attended by all the children participating in the project, offering them the opportunity to play on a designated baseball field.

The first *Shadowball* trophy was awarded to the winning team from Kingsmead School.



BASEBALL TRAINING



“I don't think we would even have got to play or learn about baseball if it wasn't for *Shadowball*.”

Samson



“The Shadowball tournament epitomised what the game of baseball is about. Through inspiring leadership from their team captain, high aspirations and outstanding teamwork and determination, the most unexpected team went on to win the trophy, much to the delight and surprise of all who participated.” **Hayley Scott, Baseball Coach**



“Some members of the year group really took to baseball and enjoyed the after school club immensely. Children who participate in the club have increased coordination and tactical awareness in a new sport.” **Graham, Year 5 Teacher**



In February 2010, members of the creative team, Designer Neil Irish and Costume Supervisor Karen Large began design work to create the new production. Great attention was paid to authenticity and accuracy with period baseball gloves and catchers' masks sourced from the USA.

Following auditions, the creative team consisting of

Director Jonathan Moore, Choreographer Adesola Akinleye and Assistant Music Director Tim Sutton supported by a Stage Management team of three began rehearsals. Singer Cleveland Watkiss, who played the role of Satchel Paige was a great inspiration for the children, working very closely with them to raise their expectations and levels of achievement and this juxtaposition of a professional

singer amidst the children was hugely beneficial and exciting.



PREPARING THE OPERA

“Rehearsals helped us to know all of the songs really well. They all got stuck in our heads!” Denilson





“The team’s abilities to bring out the best in the children was inspiring, particularly with those who are most challenging who rose to the occasion.”

Josh, Year 5 Teacher



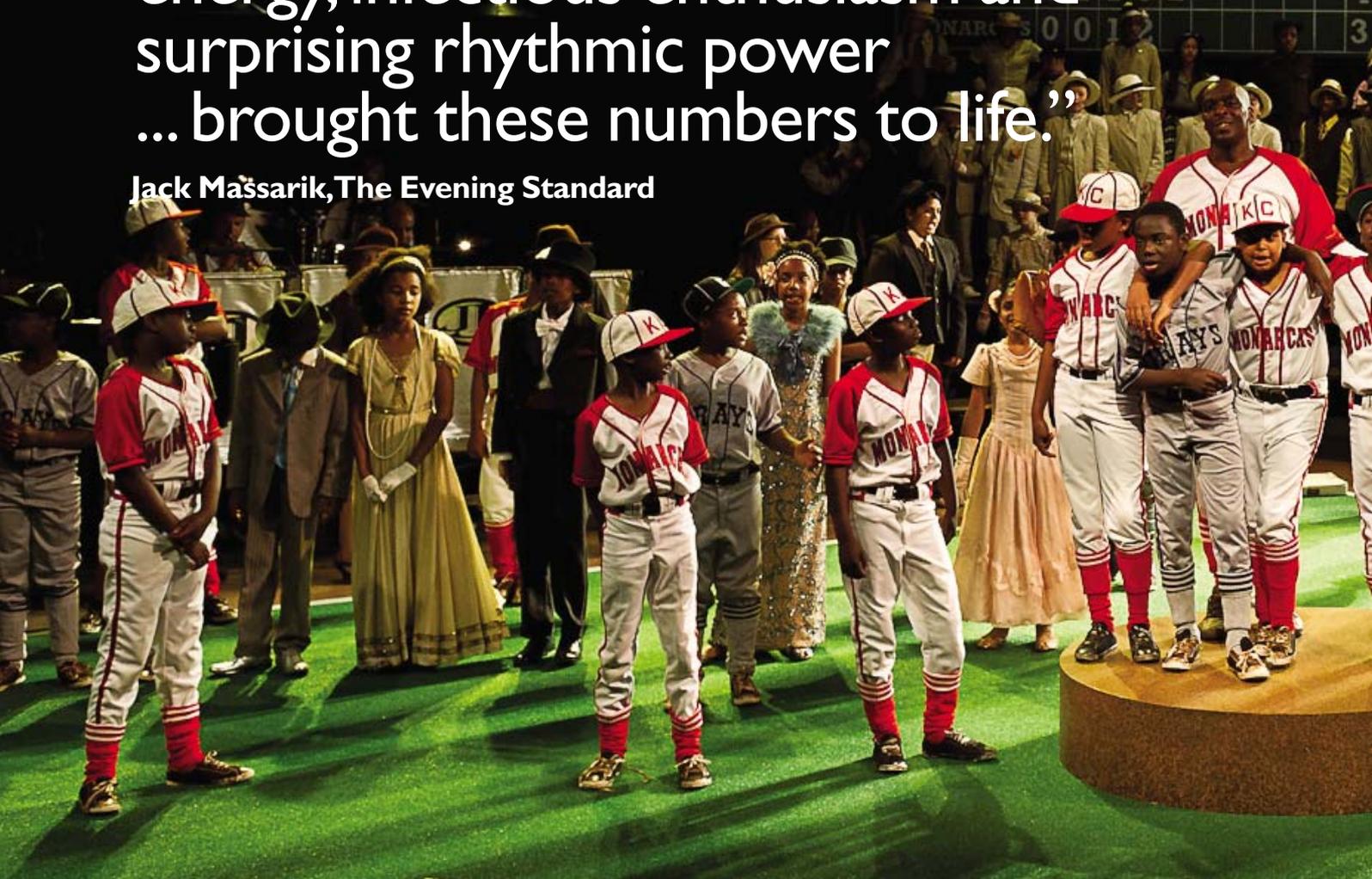
Shadowball was premiered on 29th June 2010 followed by performances on 30th June at The Mermaid Centre. The cast of 120 students and Cleveland Watkiss, together with Julian Joseph and his quintet were received with standing ovations and great critical acclaim.

“The part of the *Shadowball* opera that I will remember and treasure the most will be that moment when I did my bow in front of the humungous crowd ... because it gave me absolutely huge amounts of confidence for the future ahead.” Joshua

PERFORMANCES

“... let it be recorded here that these all-singing, all-strutting, all-acting boys and girls were the stars of the show ... their energy, infectious enthusiasm and surprising rhythmic power ... brought these numbers to life.”

Jack Mašsarik, *The Evening Standard*



“The children’s excitement when they entered the theatre was palpable. The high standards demanded by the team gave them something to work towards which they all rose to. It was a fantastic opportunity to work in such a professional environment and the detail of the set and costumes helped them really feel part of the period.”

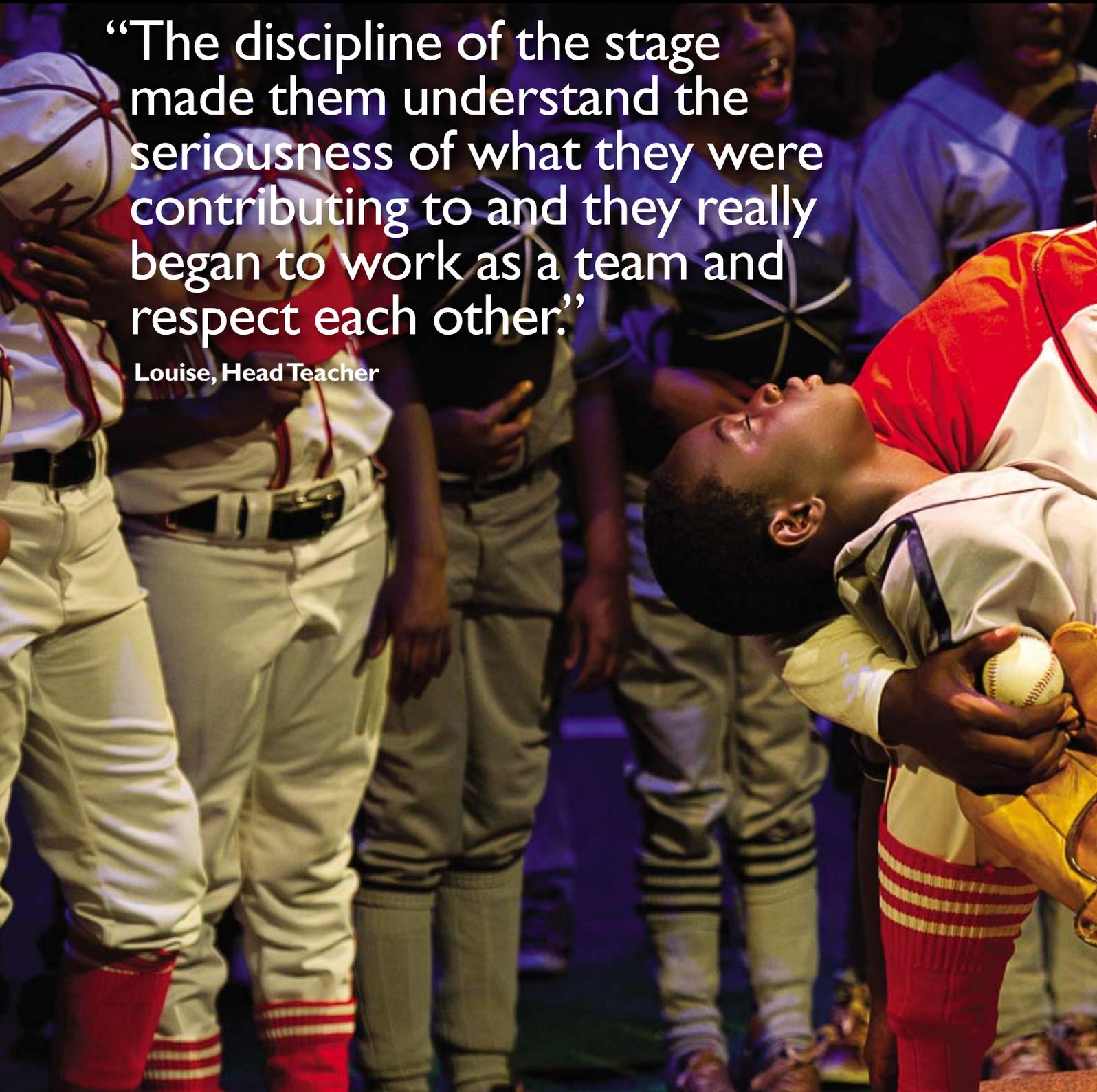
Leah, Year 5 Teacher

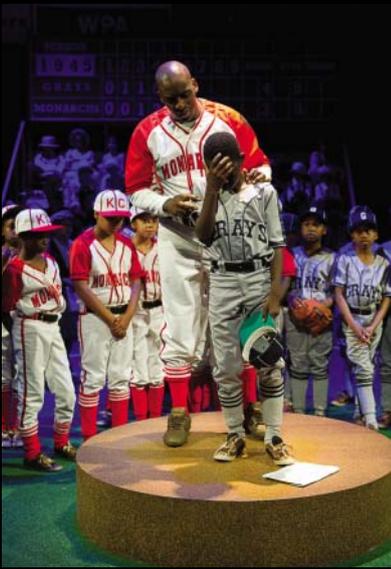




“The discipline of the stage made them understand the seriousness of what they were contributing to and they really began to work as a team and respect each other.”

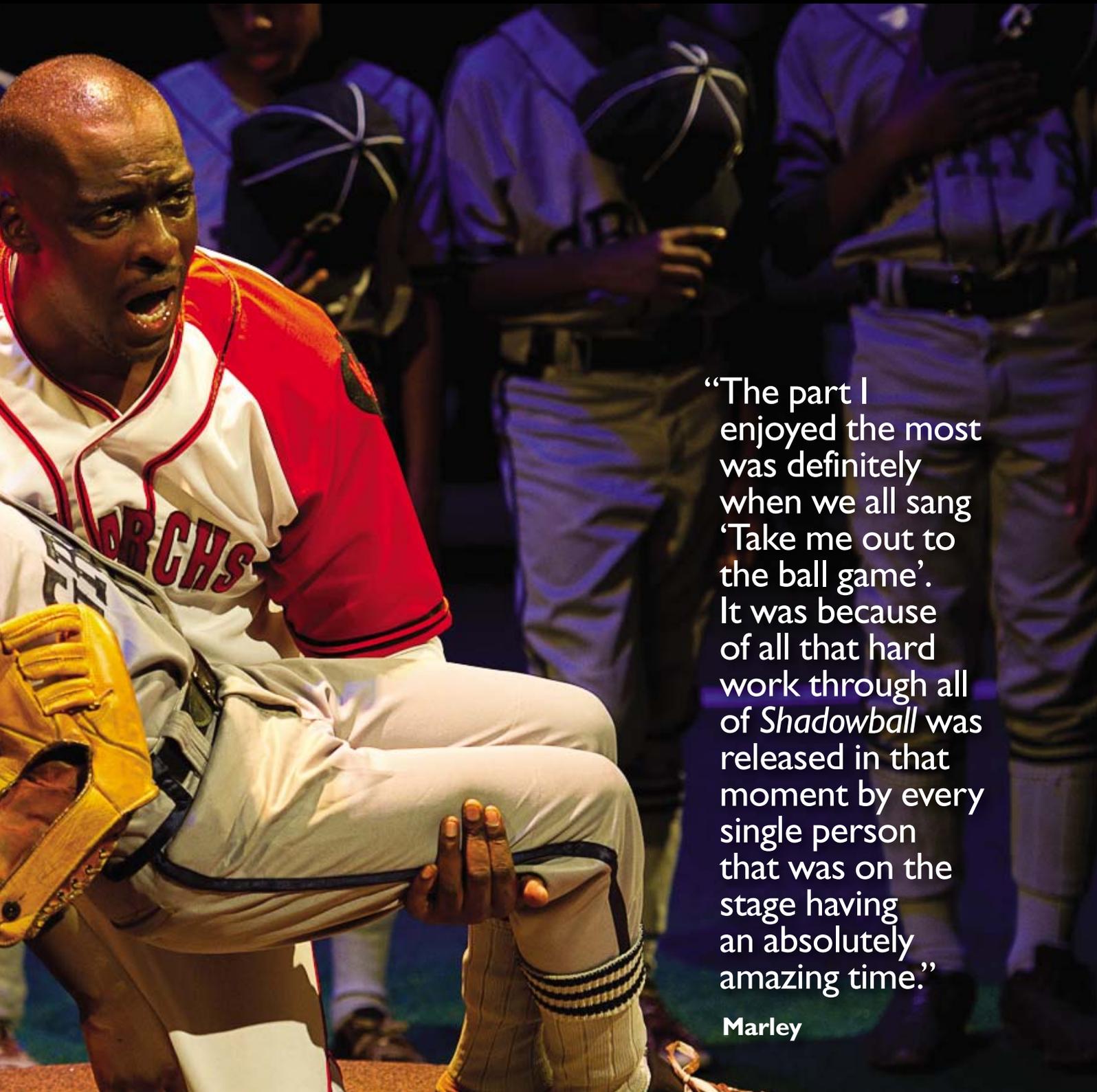
Louise, Head Teacher





“I will definitely remember the last performance best when we all threw our hats up in celebration and the look on the *Shadowball* staffs’ faces. I will also remember the joy of seeing my family watching me and the thrill of their comments.”

Molly



“The part I enjoyed the most was definitely when we all sang ‘Take me out to the ball game’. It was because of all that hard work through all of *Shadowball* was released in that moment by every single person that was on the stage having an absolutely amazing time.”

Marley

Following the premiere, the teaching resources were revised and expanded, offering a detailed Education Pack to support future residencies of the *Shadowball* project. Using the arts to inspire, its activities are designed to engage students with a wealth of exciting learning opportunities to draw them into the production and subject matter.



EDUCATION PACK

The Education Pack serves as a resource for both primary and secondary schools particularly for topics such as Black History as a means to approaching the issues of prejudice, discrimination and racism. It covers the background, context and themes of the opera with chapters on The Negro Leagues, baseball, jazz, America in the 1930s and 1940s, segregation, opera and the *Shadowball* project itself, offering a range of cross-curricular activities to inspire students' learning.

The following activities represent samples from the extensive on-line resources and are designed to introduce you to the pack and familiarise yourself with how to use it.



The activities have been designed for teachers to use as best suits their purpose and teaching styles so they can be adapted for individual use. They also serve as mini-projects which students can work on independently during a project residency ensuring all curriculum areas are still covered whilst children are engaged in the rehearsal process.

Each of the seven sets of activities link into the background resource on the website which offers photographic links, musical examples and contextual introductions to each chapter as an invaluable introduction to the opera, with opportunities for further research as required.

Teachers and students can also use the website links to explore resources available from our partner BaseballSoftballUK, as well as Major League Baseball, The Negro Leagues Baseball Museum and the American Jazz Museum.

You can find the full *Shadowball* Education Pack with lots more background information, activities and guides on our website at

www.hmdt.org.uk

You will also find out how to submit your own lesson plans and research to join our online *Shadowball* team!

THE NEGRO LEAGUES

NEGRO LEAGUES BASEBALL CARD



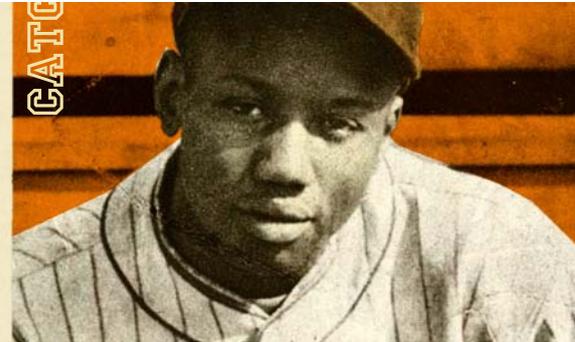
One of the many challenges facing Negro Leagues players was the lack of public recognition for their achievements. Whereas Major League players of the period such as Babe Ruth and Lou Gehrig were acclaimed and their every move recorded, the Negro Leagues were not able to keep such records and many great 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 averages, 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 produces 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 *Shadowball* website. Cards serve as a compact way of finding out a players' statistics, 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. Topps, Kellogg's, Burger King, etc.). There you can see a big range of modern cards.



NEGRO LEAGUES BASEBALL CARD



ACTIVITIES

Baseball 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.

Make a baseball card

- ★ Make a baseball card, for a Negro Leagues player. Decide on the format and size of the card –either the whole class can do theirs the same size using the same materials so that you create a class set, or you can make it a Design and Technology activity enabling children to decide on their own presentation.
- ★ 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 first to decide which player to pick.
- ★ The front should feature a picture as well as the biographical information, the team and position the player plays. 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.
- ★ On the back, include some statistics or information showing their skills, the teams they played for and when relevant, dates.



Curriculum Areas:
History, ICT Research, Art, Numeracy



BASEBALL

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 who 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.

CREATING A BASEBALL TEAM



ACTIVITIES

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: www.mlb.com. 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 it will be on a cap or a baseball shirt. What other items can be included?

Create a Team Song

Listen to the songs about Jackie Robinson and Joe DiMaggio, which were played during their games. 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. 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.

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 Areas:
D&T, Music, Literacy, Art,
Presentation Skills



JAZZ

SCAT



Scat is a vocal jazz form in which a singer improvises either without words, or using nonsense syllables enabling them to use their voice as an instrumental solo line. Often the improvisation uses musical structures such as arpeggios, scales or riffs as a basis for variation and elaborate scatting can even incorporate other tunes. The syllables used are chosen by singers to determine pitch, articulation and resonance and can also reflect sounds of different instruments. Two famous scat singers Ella Fitzgerald and Sarah Vaughan used different sounds to reflect their musical styles with Ella mimicking swing-era bands and Vaughan be-bop. Scat is often humorous too and Cab Calloway was a prime example of incorporating comedy into his scat.

On the website are several examples of scatting to listen to. Louis Armstrong's *The Heebie Jeebies* is said to be the first recorded scat, rumoured to have occurred when his music fell on the floor and he made up gibberish 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 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 was reinvented in the 1960s by the Swingle Singers who scatted with Bach and is still used by Bobby McFerrin and The Mighty Boosh.

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-de-day!*

SCAT



ACTIVITIES

Create a scat song based on one of the characters from the opera

(e.g. Satchel Paige or Cab Calloway):

- ★ Listen to some of the examples of scat on the website to gain an understanding of what it is and how it can work.
- ★ 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.
- ★ 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.
- ★ Use three completely different musical examples from classical to rock as background for dance improvisation ensuring students warm up and feel uninhibited before they begin!
- ★ 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 unique way with language and you can find many quotes on the website.
- ★ 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, and try and combine these with the characters' personality in some way.

- ★ Read it aloud so that you can test out how it sounds and play about with different rhythms and sounds.
- ★ 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, 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.
- ★ 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 Areas:
Music, Literacy, Dance,
Performance, History

AMERICA IN THE 1930s-40s

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 milkshakes and took the orders. A language or slang developed both as a number code for quantities of orders and a fun way of describing the actual food and drink being ordered, some of which you can find here:

Code

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

AMERICA IN 1930s-40s



ACTIVITIES

Create your own language code

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?

- ★ 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.
- ★ Memorise the code so you are really confident you know exactly what the numbers represent.
- ★ 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.

- ★ 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. Swap roles.
- ★ 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 Areas:
Numeracy, Literacy, ICT Research,
Drama



WHITE



COLORED

SEGREGATION AND DISCRIMINATION

DRAMA



The Negro Leagues were formed because black players were not allowed to play with white ones. Segregation ruled more than just sport, it was a way of life particularly in the South in which black and white people were forced to live separately, unable to eat together, sit together, learn together and love each other. These activities will help students gain an insight into what the reality of life during segregation was like.

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 (e.g. 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?

Brainstorm 'Segregation' (5 mins)

What? Write 'segregation' on the board. Students brainstorm associations with the word. Alternatively, bring up an original photo like the one above 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).

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.

SEGREGATION/DISCRIMINATION



ACTIVITIES

- ★ 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.

Mime – Meeting at the fountain (30 minutes including performances.)

What: Using the above photograph (which you will find on the website) and a prop, students work in pairs to create a mime about two 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.

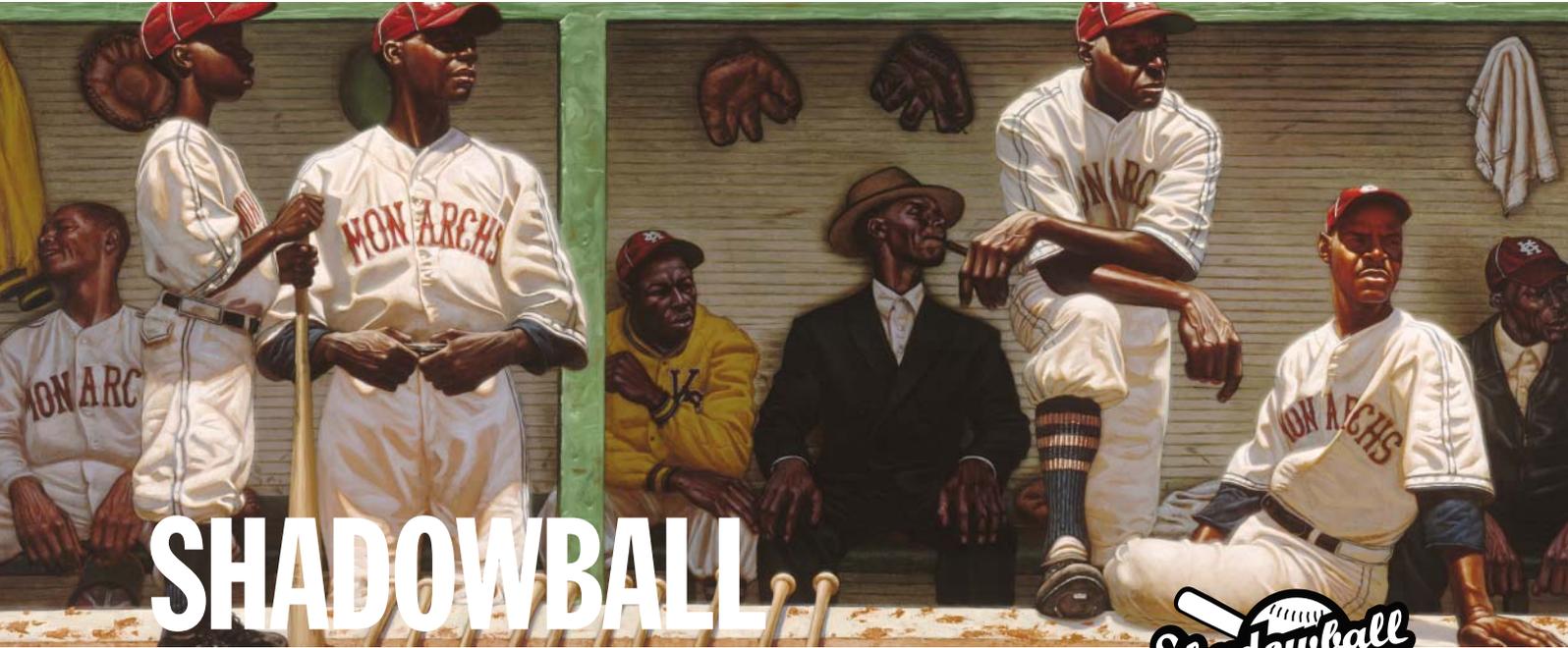
Extended activity/homework:

Monologue – 'I was there'

What: Students use any photograph from the website 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...'

Curriculum Areas:
Drama, Literacy, ICT Research



SHADOWBALL

CHARACTER



The opera begins in 1938 and travels through to 1947 when Jackie Robinson broke through the colour barrier. It is set on a baseball field as if there is a game playing, with all the cast watching the action from the bleachers. All the performers are therefore involved both as spectators as well as characters, which offers many opportunities for students to develop their own interpretation and create individual personalities and group relationships. This background work will enhance each student's experience of the project as well as expand their imagination and ability to work within a historical context.

drawn from both the named roles and the chorus but every individual has a role to play and preparatory work should focus on developing ideas about each individual character.

Many of the characters are grouped together to form small choruses such as the Jazz luminaries who are based on real people, or the Commissioners Judge Landis and Happy Chandler and Manager Branch Rickey who appear with a small group. The players are from two teams: The Kansas City Monarchs and The Homestead Grays and many of them have designated baseball positions. The crowd is



SHADOWBALL



ACTIVITIES

Exploring your character

- ★ Think about your character; what sort of person you are and what sort of lifestyle you live so that you can develop a personality for yourself throughout the performance.

Are you friends with other characters or perhaps 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. For instance, if you are one of the owners or managers, how might you interact with the rest of the crowd?

If you are one of the players who barnstorm and travel across the country to earn money each game, do you know all the other players?

Are you friends with players on the opposite team?

Do you know people in the crowd?

- ★ In pairs, describe your character to each other to draw a picture of your lifestyle, behaviour and opinions.
- ★ Write a short story of an event in your life, which reflects the period of history in which *Shadowball* is set (1938-47) and the type of lifestyle you lead. It might be a response to a particular historical event you are living through, or just a small incident, which reflects the times you live in. Divide into small groups and choose one of the stories to enact, keeping to your role so that you respond to the event as your opera character.
- ★ Write a poem about who you are and how you feel.
- ★ 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.
- ★ In pairs, improvise a 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.

Tools to help you:

The libretto and cast list

Novels from the reading list set in the period (e.g. *Satch and Me* by Dan Gutman)

Photos of the production to see your costume and help imagine how you look

Images of the period in the on-line pack

Background information about named characters from the pack and own research



OPERA

MARKETING AND BOX OFFICE



On the website you will find an introduction to what is involved in running an opera or theatre company and the process of creating and mounting a production. Look at the marketing section and discuss the concept of advertising to promote a product or entice an audience to an event. A marketing team in an opera company is responsible for several areas: creating and designing materials which inform the public about the show including what it is about, as well as details of how to

attend; schemes to entice attendance such as ticket deals, pre-performance events, and might also be responsible for overseeing the box office and ticket sales.

You will need to form a marketing department to promote your school performances of *Shadowball* and the following tasks should set you on your way.



ACTIVITIES

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.

OPERA



ACTIVITIES

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, 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.

Make a seating plan for the tickets – you will find a template on the website. You might choose to have seating on a first come first served basis, but you might need to accommodate certain people and therefore plan where they should sit. Before you sort this, try the following:

- ★ 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 he/she will be arriving 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.

- ★ 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.
- ★ 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?
- ★ 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.

Curriculum Areas:
Art, Numeracy, D&T, Literacy,
Logic and Problem Solving

Following the launch, *Shadowball* will be rolled out to other schools as a term's project consisting of work with the Education Pack, an artistic residency leading to in-school performances and the provision of baseball led by BSUK.

The project will be sustained in each locality both in schools through intramural teams and through the provision

of baseball as a community sport in which a mentoring and volunteer programme will train teachers, parent/carers, teenagers and adults from the schools' communities to assist with coaching and help to create local Leagues.

THE LEGACY



“Children have a wonderful way of engaging with the world, and it is up to us to find a way of hearing that.”

**Adesola Akinleye,
Choreographer**

“I believe this has been a life transforming experience for us and especially the kids “who are the real stars”. My wish is that they are inspired to do great, great things with their gifts.”

**Cleveland Watkiss,
Singer**

“ I hope the kids have just enjoyed being a part of a great musical and historical experience ... and maybe discovered something about themselves ... that they can take into their lives.”

**Julian Joseph,
Composer**

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Education Pack by Tertia Sefton-Green
Edited by Adam Eisenberg

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FRONT COVER: *Low and Away* by Kadir Nelson. Stuart "Slim" Jones, from the Philadelphia Stars, throwing a strike past a Pittsburgh Crawfords batter at Yankee Stadium in 1934.

BACK COVER: *Opening Day*, Kansas City, Missouri, circa 1944, by Kadir Nelson.

PHOTOGRAPHY AND ARTWORK

Workshop, Rehearsal and Performance photos of *Shadowball* by Clive Barda.

Baseball photos by Claire Pullinger, courtesy of BaseballSoftballUK.

HMDT thanks artist Kadir Nelson for his kind permission to use paintings from his best-selling book *We Are The Ship* as part of the *Shadowball* project.

Appearing in this pack are: *Mighty Josh*, *Low and Away*, *Kansas City Dugout*, *Night Game*, *Jackie Robinson Steals Home* and *Opening Day*, Kansas City Missouri.

SHADOWBALL and SHADOWBALL ACTIVITIES
The Kansas City Monarchs and The Homestead Grays, courtesy of The Negro Leagues Baseball Museum, Kansas City Missouri.

The Bristol Base Ball Club courtesy of Transcendental Graphics.

TEACHING RESOURCES
Armstrong's Secret 9 courtesy of Redferns/Getty Images.

TEACHING RESOURCES ACTIVITIES

THE NEGRO LEAGUES BASEBALL CARDS courtesy of The Negro Leagues Baseball Museum, Kansas City, Missouri.

BASEBALL
Base ball, L. Prang & Co. Courtesy of Library of Congress, Prints & Photographs Division, FSA/OWI Collection, [LC-USZC4-2776]

JAZZ
(Louis Armstrong, Ella Fitzgerald) courtesy of William P. Gottlieb www.jazzphotos.com.
(Bill "Bojangles" Robinson, Lena Horne and Cab Calloway in *Stormy Weather*)
© Paramount Pictures.

AMERICA
IN THE 1930s-40s
Soda jerker by Russell Lee. Courtesy of Library of Congress, Prints & Photographs Division, FSA/OWI Collection, [LC-USF34-032264-D]

SEGREGATION AND DISCRIMINATION
Separate is Not Equal, courtesy of Levine Museum of the New South

SHADOWBALL
Kansas City Dugout by Kadir Nelson.

OPERA
Photo: Clive Barda.



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HMDT
TECHNOLOGY LEARNING CENTRE
1 READING LANE
LONDON E8 1GQ
TEL: 020 8820 7410
FAX: 020 8820 7118
EMAIL: INFO@HMDT.ORG.UK
WEBSITE: WWW.HMDT.ORG.UK

IN PARTNERSHIP WITH



Shadowball a dream
A beautiful dream ...
Shadowball afternoon
Never, never, never, ends ...

