MEMPHIS
CURRICULUM GUIDE

TA / TEACHING ARTIST'S TIPS

A Guide to Using This Guide

The following is a brief list of to-do's and suggestions to help you get the most out of the Memphis the Musical *guide and foster a fun and successful workshop.*

- The study guide is deliberately over-packed with material. Ideally, you should try to cover as much material as you can. But use your judgment with regard to time. You don't have to cover everything listed in a particular lesson. If need be, shorten some steps, skip others.

- In general, make the "discussion" section of your lesson as succinct as possible. Seven (7) minutes tops should be plenty of time to generate enough conversation to move smoothly into the next part of your lesson. The discussion portion of the lesson is there to spark ideas and possible insights, not dominate the workshop day.

- Please use the "Inspire Change" Teacher Information form on pg. 1 to pre-plan with the classroom teacher for your visit.

- In addition to filling out your Teacher Information form, be sure to discuss with your classroom teacher ***in advance*** what sort of lesson they'd like to do. ELA? Social Studies? Theater? A 15-minute phone conversation should suffice. What would they like to be the focus of your lesson? What kinds of activities work best with their particular class? Do their students work well in groups? Pairs? Or individually? Getting this information beforehand will help immensely with your planning.

- Also, please discuss in advance with your classroom teacher a possible culminating project. *(See "Culminating Project" list at the back of the guide.)* Find out your teacher's project preference. At the close of your workshop, briefly introduce to the students that they will be doing a culminating project with their teacher, and that you'll be passing the baton, so to speak, over to them. It's now there job to carry on the work of inspiring change.

Inspire Change TEACHER INFORMATION

ARTIST: _____
CODE: _____
NUMBER OF CLASSES: _____

Discuss the following topics with each of your teachers and then have him or her initial **each** category and sign below.

STUDENT PROFILE _____ _____ _____ _____(teachers' initials)
T1 T2 T3 T4

- Number of students
- Description of class
- Reading, writing and math levels and arts experiences
- Use of hands-on projects to teach academic subjects
- Attention span and discipline problems
- Whether the students work well in groups
- Other considerations such as languages other than English, special needs, etc.

Inspire Change PROJECT _____ _____ _____ _____ (teachers' initials)
T1 T2 T3 T4

- Academic or other (conflict resolution) focus of program
- Specific subject area (i.e. rain forest)
- Comfort level of teacher with the arts
- New arts projects and skills teacher wants to learn
- **Inspire Change teaching artist's areas of expertise and suggested projects (*Bring examples or pictures of projects*)**
- Project teacher wants to select
- Background materials teacher has related to this project
- Background materials Inspire Change teaching artist will bring in *(You must bring in written and visual materials*)
- How teacher feels about: mess; having students out of their seats; noise; two or more activities going on simultaneously; etc.
- Requirements and needs of project such as water, materials, display cases, storage, media equipment
- Teacher expectations for the program and final product(s)

CLASSROOM MANAGEMENT _____ _____ _____ _____ (teachers' initials)
T1 T2 T3 T4

- Existing rules and jobs
- Methods of distributing materials, clean-up, movement, etc.
- How teacher deals with discipline
- Appropriate pacing of lessons

TEACHER ROLE VS. ARTIST ROLE _____ _____ _____ _____ (teachers' initials)
T1 T2 T3 T4

- Inspire Change uses the team teaching model
- All teachers must participate in the Inspire Change program

SPECIAL Inspire Change POLICIES

The Inspire Change teaching artist is not allowed to be in the room without the teacher under any circumstances. If the teacher needs to leave the room, the Inspire Change teaching artist will have to wait outside. The teacher and the teaching artist should get out school and class calendars, CHECK ALL DATES, and **mark the dates in their calendars together**. Be sure to exchange contact information, such as emails and phone numbers.

TEACHER-Inspire Change AGREEMENT

1) I have written all the dates of the Inspire Change program in my class calendar.
_____ _____ _____ _____
T1 T2 T3 T4

2) I will notify the Inspire Change teaching artist at least 24 hours in advance of any field trips, assemblies, test days, half days or other conflicts with the program. I understand that if I fail to do so, the session does not have to be made up.
_____ _____ _____ _____
T1 T2 T3 T4

3) I will actively participate in the Inspire Change program.
_____ _____ _____ _____
T1 T2 T3 T4

4) **I will not leave the Inspire Change teaching artist alone with the class.**
_____ _____ _____ _____
T1 T2 T3 T4

_____ _____ _____ _____
Teacher Signature 1 Teacher Signature 2 Teacher Signature 3 Teacher Signature 4

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CURRICULUM GUIDE

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SOCIAL STUDIES

OPTION #1 – SOCIAL STUDIES, PRE-SHOW:
American Culture and The Impact of Media & Technology

"RADIO, RADIO!"

Aim:
How did radio and television affect the popular culture and race relations of the 1950's?

Preparation:
- *Copies of Handouts #1 and #2.*

Outcome:
1. Students will enter into an understanding of how the convergence of transistor radio (and television), the deejay as star, and the emerging youth culture impacted the music and culture of 1950's America
2. Students will explore how these themes relate to the musical *Memphis*.

Critical Questions:
- What was the role and importance of the disc jockey (DJ) in pop music and culture of 1950's?
- How did "Youth Culture" impact black/white relations?
- What part did radio and television play in ending segregation?

Procedure:
Step 1. *Discussion. (5-7 mins.)*
- Ask students to describe their favorite personal media device *(ex. iPod, Nano, picture phones, etc.)*. What does it do? Why do you like it?

- Next ask: Is there any music, media, etc. that you listen to or watch that your parents don't? What are the differences between your culture and your parents? What are the similarities?

- ***Note:*** **As an alternative to a general class discussion, you may also do the following, though this will most likely take a few minutes longer to complete: *(10 mins.)***
    a.) Break the class into small groups.
    b.) Give each group a sheet of poster-sized paper and a colored marker.
    c.) Have them write their responses in their groups.
    d.) Then, choose a spokesperson and report back to the class.

- Explain to the class that as they may or may not know our show, *Memphis,* is set in the 1950's. Now that they've explored a bit of how technology and media influences our contemporary culture, we're going to take a look at how the technology of the 50's impacted the attitudes and culture of *that* period. This will give us some important insights into understanding the show.

Step 2. *Exploring 50's Culture (7-10 mins.)*
NOTE: OPTIONAL – You may choose to:

1. Have students take turns reading aloud the first section of "*Handout #1 – Transistor Radio, The 1st Personal Media Device*." *OR*
2. As the teaching artist, synopsize for the class the information presented in the handout. Use the blow-up on the 1954 Lincoln Transistor Radio (pg. 9) as a visual aid.

Then: Use the following prompts for discussion:

- *How would you compare it to what we have today?*
- *Before the 1950's a radio was furniture, a sometimes bulky object that sat in the living room or parlor. How do you think the advent of having a portable, personal music device affected the culture? Affected young people?*
- *In the 1950's, since Rock n' Roll music came mainly out of African-American culture, what affect do you think having young white Americans listening to it had on race relations?*

NOTE: OPTIONAL -- You may choose to:

1. Have students take turns reading aloud the second section of "*Handout #1 – The Popularity of the Deejay*." You may also want to explain the term "sock hop" or "platter party". *OR*
2. As the teaching artist, synopsize for the class the information presented in the handout.

Then: Use the following prompts for discussion:

- *Are deejays and radio personalities as influential today as they were then? If not, why?*
- *Why did the deejay have so much influence back then?*
- *Is there anyone in today's media that has that kind of cultural authority?*
- *Who do young people listen to now to tell them what's hot or popular?*
- *Explain to students the following:* The story of *Memphis the Musical* is set in the 1950's. It's about a DJ (Huey Calhoun), his love of black music, and the love story that develops between him and a talented black female singer. They live in the South at a time when the Civil Rights movement is just getting underway, anti-miscegenation and Jim Crow laws are still on the books, and race relations are very tense.
- *Tell students that when they see the show, think about today's discussion and watch for how Huey Calhoun's work as a DJ impacts his society. You'll come back to this discussion next week, and you'll be looking for their insights*.

Step 3. *Writing Time – You're the DJ. (6-10 mins.)*
Explain to the students the following. ***(*Note: We recommend you write these on the board or have a poster-sized sheet with the following instructions pre-written that you can post in front of the class):***

- Think of your favorite piece of music or favorite musical artist that has a message or conveys a spirit that you believe in.
- You've just been hired as the DJ for a new radio station.
- Write a one-minute radio blurb introducing yourself, your fantastic new show, and this great piece of music you're about to play.

- Think about the following: What's your DJ name going to be? What's the name of your show? What's your show going to be about? Call-in? Music only? Interview? How are you going intro the song or artist you've chosen.
- Remember: you have to sell your show or people won't tune in to listen. So, make your introduction and delivery as colorful, energetic, fun, and interesting as possible.

Step 4. *Share Time – Your Radio Hour. (5-7 mins.)*
Have students come up and perform their DJ intro for the class. If they actually have music to play (*so long as it's school appropriate and the teacher doesn't mind),* let them play their music along with their intro.

The Transistor Radio – The 1st Personal Media Device

A **transistor radio** is a small portable radio receiver using transistor-based circuitry. Following their development in 1954 they became the most popular electronic communication device in history, with billions manufactured during the 1960s and 1970s. Their pocket size sparked a change in popular music listening habits, for the first time allowing people to listen to music anywhere they went. In the 1970s their popularity declined as other portable media players such as boom-boxes and portable cassette players took over.

Transistor radios were extremely successful because of four social forces: a large number of young people, a post-World War II baby boom, a public with a disposable income amidst a period of prosperity, and the growing popularity of rock 'n' roll music.

1950's – The Popularity & Influence of the Deejay (DJ)

The postwar period coincided with the rise of the radio disc jockey as a celebrity separate from the radio station, also known as a "radio personality". In the days before station-controlled playlists, the DJ often followed their personal tastes in music selection. DJs also played a role in exposing rock and roll artists to large, national audiences.

In the 1950s, American radio DJs would appear live at "sock hops" and "platter parties" and assume the role of a human jukebox. They would usually play 45-rpm records, featuring hit singles on one turntable while talking between songs. In some cases, a live drummer was hired to play beats between songs to maintain the dance floor. In 1955, Bob Casey, a well-known "sock hop" DJ, brought the two-turntable system to the U.S. Throughout the 1950s, payola payments by record companies to DJs in return for airplay were an ongoing problem. Part of the fallout from the payola scandal was tighter control of the music by station management. The Top 40 format emerged, where popular songs are played repeatedly.

In the late 1950s, sound systems, a new form of public entertainment, were developed in the ghettos of Kingston, Jamaica. Promoters, who called themselves DJs, would throw large parties in the streets that centered on the disc jockey, called the "selector," who played dance music from large, loud PA systems and bantered over the music with a boastful, rhythmic chanting style called "toasting". These parties quickly became profitable for the promoters, who would sell admission, food, and alcohol, leading to fierce competition between DJs for the biggest sound systems and newest records.

Photo Sample: 1954 Lincoln Transistor Radio

DJ DEWEY PHILLIPS - RED, HOT AND BLUE!

Daddy-O" Dewey Phillips (May 13, 1926 – September 28, 1968) was one of rock 'n' roll's pioneering disk jockeys, along the lines of Cleveland's Alan Freed, before Alan Freed.

Starting his radio career in 1949 on WHBQ/560 in Memphis, he was the city's leading radio personality for nine years and was the first to simulcast his "Red, Hot & Blue" show on radio and television.

Phillips' on-air persona was a speed-crazed hillbilly, with a frantic delivery and entertaining sense of humor. However, he also had a keen ear for music the listening public would enjoy, and he embraced both black and white music, which was abundant in post-World War II Memphis, a booming river city which attracted large numbers of rural blacks and whites (along with their musical traditions). He played a great deal of rhythm and blues, country music, boogie-woogie, and jazz as well as Sun Records artists. In July 1954, he was the first DJ to broadcast the young Elvis Presley's debut record, "That's All Right/Blue Moon Of Kentucky" (Sun 209), and got Presley to reveal his race in an interview by asking which high school the 19-year-old singer attended (knowing that, because of segregation, his audience would readily know what race attended which schools).

Phillips briefly hosted an afternoon program on WHBQ-TV/13 in the mid-1950s. It mostly consisted of Phillips playing records while he and others clowned around in front of the camera.

Though Phillips was not involved in the payola scandals of the time (as was Freed), he was fired in late 1958 when the station adopted a Top 40 format, phasing out his freeform style. He spent the last decade of his life working at smaller radio stations, seldom lasting long. A heavy drinker and longtime drug user (mainly painkillers and amphetamines, which contributed to his manic on-air behavior), Phillips died of heart failure at age 42.

The Tony award-winning "Memphis, The Musical" is loosely based on Dewey Phillips' life and career.

The Disc Jockey

A **disc jockey**, also known as **DJ** (or ***deejay***), is a person who selects and plays recorded music for an audience. Originally, disk referred to phonograph records, while disc referred to the Compact Disc, and has become the more common spelling. Today, the term includes all forms of music playback, no matter the source.

DJ Dewey Phillips on his radio show, "Red, Hot & Blue"

There are several types of disc jockeys. Radio DJs introduce and play music that is broadcast on AM, FM, shortwave, digital, or internet radio stations. Club DJs select and play music in bars, nightclubs, discothèques, at raves, or even in a stadium. Hip hop disc jockeys select and play music using multiple turntables, often to back up one or more MCs, and they may also do turntable scratching to create percussive sounds. In reggae, the disc jockey (deejay) is a vocalist who raps, "toasts", or chats over pre-recorded rhythm tracks while the individual choosing and playing them is referred to as a selector.[1] Mobile DJs travel with portable sound systems and play recorded music at a variety of events.

1930s–1950s

In 1935, American commentator Walter Winchell coined the term "disc jockey" (the combination of *disc*, referring to the disc records, and *jockey*, which is an operator of a machine) as a description of radio announcer Martin Block, the first announcer to become a star. While his audience was awaiting developments in the Lindbergh kidnapping, Block played records and created the illusion that he was broadcasting from a ballroom, with the nation's top dance bands performing live. The show, which he called *Make Believe Ballroom*, was an instant hit. The term "disc jockey" appeared in print in *Variety* in 1941.[5]

In 1943, Jimmy Savile launched the world's first DJ dance party by playing jazz records in the upstairs function room of the Loyal Order of Ancient Shepherds in Otley, England. In 1947, he claims to have become the first DJ to use twin turntables for continuous play. Also in 1947, the Whiskey à Go-Go nightclub opened in Paris, France, considered to be the world's first commercial discothèque, or disco (deriving its name from the French word meaning a nightclub where the featured entertainment is recorded music rather than an on-stage band). Regine began playing on twin turntables there in 1953. Discos began appearing across Europe and the United States. From the late 1940s to early 1950s, the introduction of television eroded the popularity of radio's early format, causing it to take on the general form it has today, with a strong focus on music, news, and sports.

The postwar period coincided with the rise of the radio disc jockey as a celebrity separate from the radio station, also known as a "radio personality". In the days before station-controlled playlists, the DJ often followed their personal tastes in music selection. DJs also played a role in exposing rock and roll artists to large, national audiences. While at WERE in Cleveland, Ohio, DJ Bill Randle was one of the first to introduce Elvis Presley to radio audiences in the northeastern US. [6]

In the 1950s, American radio DJs would appear live at "sock hops" and "platter parties" and assume the role of a human jukebox. They would usually play 45-rpm records, featuring hit singles on one turntable while talking between songs. In some cases, a live drummer was hired to play beats between songs to maintain the dance floor. In 1955, Bob Casey, a well-known "sock hop" DJ, brought the two-turntable system to the U.S. Throughout the 1950s, payola payments by record companies to DJs in return for airplay were an ongoing problem. Part of the fallout from the payola scandal was tighter control of the music by station management. The Top 40 format emerged, where popular songs are played repeatedly.

In the late 1950s, sound systems, a new form of public entertainment, were developed in the ghettos of Kingston, Jamaica. Promoters, who called themselves DJs, would throw large parties in the streets that centered on the disc jockey, called the "selector," who played dance music from large, loud PA systems and bantered over the music with a boastful, rhythmic chanting style called "toasting". These parties quickly became profitable for the promoters, who would sell admission, food, and alcohol, leading to fierce competition between DJs for the biggest sound systems and newest records.

Rock and Roll Music

Rock and roll (often written as **rock & roll** or **rock 'n' roll**) is a genre of popular music that originated and evolved in the United States during the late 1940s and early 1950s,[1][2] primarily from a combination of the blues, country music, jazz[3] and gospel music.[4] Though elements of rock and roll can be heard in country records of the 1930s,[3] and in blues records from the 1920s,[5] rock and roll did not acquire its name until the 1950s.[6][7] An early form of rock and roll was rockabilly,[8] which combined country and jazz with influences from traditional Appalachian folk music and gospel.[9]

The term "rock and roll" now has at least two different meanings, both in common usage. The *American Heritage Dictionary*[10] and the *Merriam-Webster Dictionary*[11] both define rock and roll as synonymous with rock music. Allwords.com, however, refers specifically to the music of the 1950s.[12] For the purpose of differentiation, this article uses the latter definition, while the broader musical genre is discussed in the rock music article.

In the earliest rock and roll styles of the late 1940s and early 1950s, either the piano or saxophone was often the lead instrument, but these were generally replaced or supplemented by guitar in the middle to late 1950s.[13] The beat is essentially a boogie-woogie blues rhythm with an accentuated backbeat, the latter almost always provided by a snare drum.[14] Classic rock and roll is usually played with one or two electric guitars (one lead, one rhythm), a string bass or (after the mid-1950s) an electric bass guitar, and a drum kit.[13]

Cultural Impact

Far beyond simply a musical style, rock and roll influenced lifestyles, fashion, attitudes, and language.[90] In addition, rock and roll may have helped the cause of the civil rights movement because both African American teens and white American teens enjoyed the music.[91] It also gave rise to many other styles, including psychedelic rock, progressive rock, glam rock, alternative rock, punk and heavy metal.

Many early rock and roll songs all dealt with issues of cars, school, dating, and clothing. The rock and roll songs described events and conflicts that most listeners could relate to from some point in their lives. Topics that had never been covered in music, such as sex, began to be introduced in rock and roll music. This new music tried to break boundaries and express the real emotions that people were feeling, but didn't talk about. An awakening in the young American culture began to take place.[15]

Race

Rock and roll appeared at a time when racial tensions in the United States were entering a new phase, with the beginnings of the civil rights movement for desegregation, leading to the Supreme Court ruling that abolished the policy of "separate but equal" in 1954, but leaving a policy which would be extremely difficult to enforce in parts of the United States.[92] The combination of elements of white and black music in rock and roll, inevitably provoked strong reactions within the US, with many condemning its breaking down of barriers based on color.[91]

On the other side of the argument, rock and roll has been seen as both white performers appropriating African American music, and as black performers reaching a white audience.[93] Many observers saw rock and roll as heralding the way for desegregation, in creating a new form of music that encouraged racial cooperation and shared experience.[94]

Teen culture

Rock and roll is often identified with the emergence of teen culture among the first baby boomer generation, who had both greater relative affluence, leisure and who adopted rock and roll as part of a distinct sub-culture.[95] This involved not just music, absorbed via radio, record buying, jukeboxes and T.V. programs like *American Bandstand*, but it also extended to film, clothes, hair, cars and motorbikes, and distinctive language. The contrast between parental and youth culture exemplified by rock and roll was a recurring source of concern for older generations, who worried about juvenile delinquency and social rebellion, particularly as to a large extent rock and roll culture was shared by different racial and social groups.[95] In America, that concern was conveyed even in youth cultural artifacts like comic books. In "There's No Love in Rock and Roll" from *True Life Romance* (1956), a defiant teen dates a rock and roll-loving boy but drops him for one who likes traditional adult music—to her parents' relief.[96] In Britain, where post-war prosperity was more limited, rock and roll culture became attached pre-existing to the Teddy Boy movement, largely working class in origins, and eventually to the longer lasting rockers.[79] Rock and roll has been seen as re-orientating popular music towards a teen market, often celebrating teen fashions, as in Carl Perkins' "Blue Suede Shoes" (1956), or Dion and the Belmonts "Teenager in Love" (1960).[97]

Dance styles

From its early-1950s inception through the early 1960s, rock and roll music spawned new dance crazes.[98] Teenagers found the irregular rhythm of the backbeat especially suited to reviving the jitterbug dancing of the big-band era. "Sock hops," gym dances, and home basement dance parties became the rage, and American teens watched Dick Clark's *American Bandstand* to keep up on the latest dance and fashion styles.[99] From the mid-1960s on, as "rock and roll" yielded gradually to "rock," later dance genres followed, starting with the twist, and leading up to funk, disco, house and techno.

OPTION #1 – SOCIAL STUDIES, POST-SHOW:
American Culture and The Impact of Media & Technology

"CHANGE YOUR STATION"

Aim:
Can the media affect social change?

Outcome:
Students will discuss the role of media in affecting social change and create a brief radio program to address an issue that concerns them.

Critical Questions:
If you had the platform to speak out against an important issue, what would you say and how would you use it?

Step 1. *Discussion. (5-7 min.)*
Use any or all of the following questions as prompts:

- *What were your impressions of* Memphis, The Musical*?*
- *In light of our discussion from the last class, what do you think was the impact of Huey Calhoun's work as a deejay on his society?*
- *What were the challenges he faced? What were the consequences? What were the rewards?*
- *Do you think his work as a radio and TV personality changed anything?*
- *If you had the platform to speak out against an important issue, what would you say and how would you use it?*

Step 2. *Brainstorming. (4-7 min.)*

- From this last question, make a list on the board of issues that students say they'd like to speak out about.
- Ask them to think about things going on their city, neighborhood, or school. What issues would they like to see be addressed? *(Ex. gang violence, more money for schools, the Ground Zero Mosque)*

Step 3. *Creating a Radio Show. (15-20 min.)*

- Now, break the class into groups of 4-5.
- Have each group choose an issue from the board they'd like to focus on.
- Explain to them they are now the producers of a 5-minute radio program. It's their job to create a radio show that brings awareness to the particular issue they've chosen.
- The program may take whatever form they like: talk show, interview program, music with commentary, or a storytelling segment. It's up to them.
- ***Note:*** Everyone in the group must play a part. They should decide who is the announcer, DJ, commentator, host, sidekick, etc. But everyone must perform.
- Give them at least 15 minutes to write and rehearse their program.

Step 4. *Share Time. (10 min.)*

- Have each group come up and share their program with the class.

Step 5. *Conclusion. (5 min.)*

- *What did we accomplish today?*
- *What were the challenges of creating your radio show?*
- *Did the show adequately express what you wanted to say? If not, why? What would like to change or do better?*
- *How did it feel to speak out about a problem that concerns you?*
- *Is this something you think you could actually do? How would you go about creating a real radio program?*
- *How can you go about speaking out in real life about an issue that concerns you?*

OPTION #2 - SOCIAL STUDIES LESSON #1, PRE-SHOW:
Music, Race & Segregation in 1950's America

"CHARTING BIAS"

Aim:
What is segregation? What was its impact on American culture of the 1950's?

Preparation: *Copies of Handout #2 & #3*
Poster-sized sheets of paper & markers

Outcome:
1. Students will enter into an understanding of race relations, segregation, miscegenation and its impact on 1950's American culture.
2. Students will explore how these issues relate to *Memphis, the Musical*.

Critical Questions:
What is bigotry and how does it impact a country's culture?

Procedure:
Step 1. *Discussion: (5-7 mins.)*

- The issues of segregation and anti-miscegenation are an important element and source of dramatic conflict in the show *Memphis.* Ask students: *But what is segregation? What is anti-miscegenation?*

- Take some answers from the class, if any. Then have students take turns reading aloud OR SYNOPSIZE Handouts #2 & #3. *(*Point out specifically the Supreme Court case of Loving v. the State of Virginia.* Also note that the film, "Guess Who's Coming to Dinner", came out in 1968, one year after the Loving Supreme Court case.)

- But what does all this have to do with *Memphis*? Explain to students the following: *The story of Memphis is set in the 1950's. It's about a DJ (Huey Calhoun), his love of black music, and the love story that develops between him and a talented black female singer. They live in the South at a time when the Civil Rights movement is just getting underway, anti-miscegenation and Jim Crow laws are still on the books, and race relations are very tense.*

- Use the following prompts to make connections to *Memphis:*
    1. Given the time period, how do you think their society responded to them?
    2. How do you think segregation impacted the music and culture at that time? How does that compare to today?
    3. Tell students that when they see the show, think about today's discussion and watch for how Huey Calhoun deals with this problem. You'll come back to this discussion next week, and you'll be looking for their insights.

Step 2. *Making Contemporary Connections (10-15 mins.)*

- Divide the class into groups of 3-4 people.

- Hand each group a sheet of poster-sized paper and a marker.

- Using their sheet, ask them to brainstorm the following: *Other than black/white, can you think of any contemporary examples of bias or bigotry against certain groups that you see in your school, neighborhood, or city?* (*Poss. examples:* nerds, foreign students, gay & lesbian kids, Muslims). *Come up with as many examples as you can.*

- Tell them to think about and write down their responses according to the following: *Who's the group? How are these groups treated? Why do people carry a particular prejudice against that group?*

- GIVE STUDENTS NO MORE THAN 5-6 MINS. FOR BRAINSTORMING. KEEP YOUR LESSON MOVING!

- *While students are brainstorming, on the board quickly create the following chart:*

Charting Bias		
Group	*How Are They Treated*	*Reason Why?*

- Next, have the class reconvene. Have one spokesperson from each group present their brainstorms to the class and plug their responses into the chart. You may also suggest some they may not have thought of.

- SAVE THE CLASS'S ANSWERS FOR THE POST-SHOW WORKSHOP!

- Ask the following:
    1. *How many of you know someone who is a part of one of these groups?*
    2. *How many of you (the class) consider themselves a member of one of those groups?* *****They don't have to specifically identify which group if they're not comfortable doing so.***
    3. *Imagine if you were part of a group that is discriminated against (or if you are a part of a discriminated group)—what do you think you'd like people to know about you that they don't' understand?* (Ex. If you were Muslim, or a nerd, what would you want people to know or understand about you?) *****Again, don't force anyone to label themselves if they're not comfortable doing so.***

Step 3. *Monologue or Description – Responding to Photos & Images (15 mins.)*

- Explain to students that you're going to lay out some images from the same era as *Memphis.* (Use "Photo Samples 1-8").

- They should come up one by one and choose an image that intrigues them. Write their name at the top of their picture.
- Choose ONE person from the photo to focus on.
- Write a monologue on what that person is thinking or feeling about their situation or the event in the photo.
- Write it as if they were speaking directly to you and you're merely taking dictation of what they're saying.
- Make sure they look at all the evidence (background, foreground, details, et al) in the photo to draw conclusions about the time period and the person.

ALTERNATE EXERCISE:

- Have students choose a photo and write a ***description*** of the scene in their own words.
    1. What do they think is happening?
    2. What are the characters in the image thinking or feeling?
    3. What do they think are the dreams or aspirations of the people (or person) in the photo?
    4. What are their fears?
    5. What conclusions can you make about the people and the time they live in by what you actually see in the photograph?

Step 4. *Share Time. (5-7 mins.)*

- Have as many students as possible share with the class what they've written.
- If you don't have time to share, collect the photos and have students share in the post-show workshop.

Handout #2

Racial Segregation in the United States

Racial segregation in the United States, as a general term, included the racial segregation or hyper-segregation of facilities, services, and opportunities such as housing, medical care, education, employment, and transportation along racial lines. The expression refers primarily to the legally or socially enforced separation of African Americans from other races, but can more loosely refer to voluntary separation, and also to separation of other racial or ethnic minorities from the majority mainstream society and communities.

African American drinking at "Colored" water cooler in streetcar terminal, Oklahoma City, 1939.

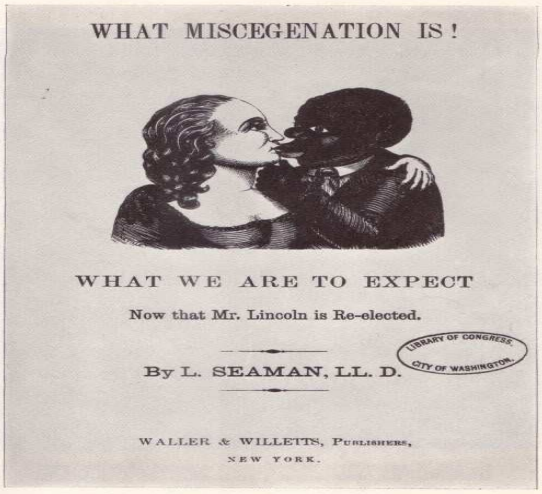
Racial segregation in the United States has meant the physical separation and provision of separate facilities (especially during the Jim Crow era), but it can also refer to other manifestations of racial discrimination such as separation of roles within an institution, such as the United States Armed Forces up to the 1950s when black units were typically separated from white units but were led by white officers.

Racial segregation in the United States can be divided into *de jure* and *de facto* segregation. *De jure* segregation, sanctioned or enforced by force of law, was stopped by federal enforcement of a series of Supreme Court decisions after with Brown v. Board of Education in 1954. The process of throwing off legal segregation in the United States lasted through much of the 1950s, 1960s and 1970s when civil rights demonstrations resulted in public opinion turning against enforced segregation. *De facto* segregation — segregation "in fact" — persists to varying degrees without sanction of law to the present day. The contemporary racial segregation seen in America in residential neighborhoods has been shaped by public policies, mortgage discrimination and redlining among other things.

Handout #3

Miscegenation in the United States

Miscegenation statutes [were] intended to prevent racial interbreeding [and] led the list of Jim Crow laws enacted. At least 127 laws prohibiting interracial marriage and cohabitation were passed between 1865 and the 1950s nationwide, with 37 percent of the statutes passed outside the South. Western states enacted 33 such laws (27 percent). Both whites and blacks who ignored the law could receive sentences for up to ten years hard labor in the penitentiary in a number of states. Punishment for miscegenation in state statutes was still in force in the 1960s in Delaware, Florida, Indiana, Maryland, Mississippi, and North Carolina.


WHAT MISCEGENATION IS!

WHAT WE ARE TO EXPECT

Now that Mr. Lincoln is Re-elected.

By L. SEAMAN, LL. D.

WALLER & WILLETTS, Publishers, NEW YORK.

1 The title page of a mid-nineteenth-century racist pamphlet

Mildred and Richard Loving, in 1967, were arrested in Virginia. The Supreme Court ruling, in 1967, struck down the last group of segregation laws to remain on the books — those requiring separation of the races in marriage. The ruling was unanimous, its opinion written by Chief Justice Earl Warren, who in 1954 wrote the court's opinion in Brown v. Board of Education, declaring segregated public schools unconstitutional. (Photo: Bettmann/Corbis)

Photo Sample #1

Photo Sample #2

Photo Sample #3

Photo Sample #4

Photo Sample #5

Photo Sample #6

Photo Sample #7

Photo Sample #8

Note: ***The issue of miscegenation is an important element and source of dramatic conflict in the show "Memphis". The following material is included to give the teacher and teaching artist a comprehensive view of the issue's history and variations here in the United States and throughout the world. Depending on what historical period and what region of the world your students are studying, the teacher and/or teaching artist can and should make their own decisions as to which pieces of the article they find relevant.***

Anti-Miscegenation Laws in the U.S.

Anti-miscegenation laws, also known as ***miscegenation laws***, were laws that banned interracial marriage and sometimes sex between members of two different races. In the United States, interracial marriage, cohabitation and sex have since 1863 been termed "miscegenation." Contemporary usage of the term "miscegenation" is less frequent. In North America, laws against interracial marriage and interracial sex existed and were enforced in the Thirteen Colonies from the late seventeenth century onwards, and subsequently in several US states and US territories until 1967.

United States

The term miscegenation, a word invented by American journalists to discredit the Abolitionist movement by stirring up debate over the prospect of white-black intermarriage after the abolition of slavery, was first coined in 1863, during the American Civil War.[1] Yet in the Thirteen Colonies laws banning the intermarriage of whites and blacks were enacted as far back as the late seventeenth century.[*citation needed*]

In the United States, anti-miscegenation laws (also known as miscegenation laws) were state laws passed by individual states to prohibit miscegenation, nowadays more commonly referred to as interracial marriage and interracial sex. Typically defining miscegenation as a felony, these laws prohibited the solemnization of weddings between persons of different races and prohibited the officiating of such ceremonies. Sometimes, the individuals attempting to marry would not be held guilty of miscegenation itself, but felony charges of adultery or fornication would be brought against them instead. All anti-miscegenation laws banned the marriage of whites and non-white groups, primarily blacks, but often also Native Americans and Asians.[2] In many states, anti-miscegenation laws also criminalized cohabitation and sex between whites and non-whites. In addition, the state of Oklahoma in 1908 banned marriage "between a person of African descent" and "any person not of African descent", and Kentucky and Louisiana in 1932 banned marriage between Native Americans and African Americans.[3] While anti-miscegenation laws are often regarded as a Southern phenomenon, many northern states also had anti-miscegenation laws.

Although anti-miscegenation amendments were proposed in United States Congress in 1871, 1912–1913 and 1928,[4][5] a nation-wide law against racially mixed marriages was never enacted. From the 19th century into the 1950s, most US states enforced anti-miscegenation laws. From 1913 to 1948, 30 out of the then 48 states did so.[*citation needed*] In 1967, the United States Supreme Court unanimously ruled in *Loving v. Virginia* that anti-miscegenation laws are unconstitutional. With this ruling, these laws were no longer in effect in the remaining 16 states that at the time still enforced them.

Anti-miscegenation laws and the US Constitution

The constitutionality of anti-miscegenation laws was upheld by the U.S. Supreme Court in the 1883 case *Pace v. Alabama* (106 U.S. 583). The Supreme Court ruled that the Alabama anti-miscegenation statute did not violate the Fourteenth Amendment to the United States Constitution. According to the court, both races were treated equally, because whites and blacks were punished in equal measure for breaking the law against interracial marriage and interracial sex. This judgment was overturned in 1967 in the *Loving v. Virginia* case, where the Supreme Court declared anti-miscegenation laws a violation of the Fourteenth Amendment and therefore unconstitutional.

Proposed anti-miscegenation amendments

At least three proposed constitutional amendments intended to bar interracial marriage in the United States have been introduced in Congress.[19]

In 1871, Representative Andrew King (Democrat of Missouri) was the first politician in Congress to propose a constitutional amendment to make interracial marriage illegal nationwide. King proposed this amendment because he feared (correctly, as the case of *Loving v. Virginia* later demonstrated) that the Fourteenth Amendment, ratified in 1868 to give equal civil rights to the emancipated ex-slaves (the Freedmen) as part of the process of Reconstruction, would render laws against interracial marriage unconstitutional.

In December 1912 and January 1913, Representative Seaborn Roddenbery (Democrat of Georgia) again introduced a proposal in the United States House of Representatives to insert a prohibition of miscegenation into the US Constitution and thus create a nationwide ban on interracial marriage. According to the wording of the proposed amendment, "Intermarriage between negroes or persons of color and Caucasians... within the United States... is forever prohibited." Roddenbery's proposal was more severe because it defined the racial boundary between whites and "persons of color" by applying the one-drop rule. In his proposed amendment, anyone with "any trace of African or Negro blood" was banned from marrying a white spouse.

Roddenbery's proposed amendment was also a direct reaction to African American heavyweight champion Jack Johnson's marriages to white women, first to Etta Duryea and then to Lucille Cameron. In 1908, Johnson had become the first black boxing world champion, having beaten Tommy Burns. After his victory, the search was on for a white boxer, a "Great White Hope", to beat Johnson. Those hopes were dashed in 1912, when Johnson beat former world champion Jim Jeffries. This victory ignited race riots all over America as frustrated whites attacked celebrating African Americans.[20] Johnson's marriages to and affairs with white women further infuriated white Americans. In his speech introducing his bill before the United States Congress, Roddenbery compared the marriage of Johnson and Cameron to the enslavement of white women, and warned of future civil war that would ensue if interracial marriage was not made illegal nationwide:

> “No brutality, no infamy, no degradation in all the years of southern slavery, possessed such villainous character and such atrocious qualities as the provision of the laws of Illinois, Massachusetts, and other states which allow the marriage of the negro, Jack Johnson, to a woman of Caucasian strain. [applause]. Gentleman, I offer this resolution ... that the States of the Union may have an opportunity to ratify it. ...
>
> Intermarriage between whites and blacks is repulsive and averse to every sentiment of pure American spirit. It is abhorrent and repugnant to the very principles of Saxon government. It is subversive of social peace. It is destructive of moral supremacy, and ultimately this slavery of white women to black beasts will bring this nation a conflict as fatal as ever reddened the soil of Virginia or crimsoned the mountain paths of Pennsylvania. ... Let us uproot and exterminate now this debasing, ultra-demoralizing, un-American and inhuman leprosy”

—Congressional Record*, 62d. Congr., 3d. Sess., December 11, 1912, pp. 502–503*

Spurred on by Roddenbery's introduction of the anti-miscegenation amendment, politicians in many of the 19 states lacking anti-miscegenation laws proposed their enactment. However, Wyoming in 1913 was the only state lacking such a law that enacted one.[*citation needed*] Also in 1913, the Commonwealth of Massachusetts, which had abolished its anti-miscegenation law in 1843, enacted a measure (not repealed until 2008[21]) that prevented couples who could not marry in their home state from marrying in Massachusetts.[22]

In 1928, Senator Coleman Blease (Democrat of South Carolina) proposed an amendment that went beyond the previous ones, requiring that Congress set a punishment for interracial couples attempting to get married and for people officiating an interracial marriage. This amendment was also never enacted.[23]

[edit] The repeal of anti-miscegenation laws, 1948–1967

The constitutionality of anti-miscegenation laws only began to be widely called into question after World War II. In 1948, the California Supreme Court in *Perez v. Sharp* ruled that the Californian anti-miscegenation statute violated the Fourteenth Amendment to the United States Constitution and was therefore unconstitutional. This was the first time since Reconstruction that a state court had declared an anti-miscegenation law unconstitutional. California was the first state since Ohio in 1887 to repeal its anti-miscegenation law.

As a result, during the 1950s, anti-miscegenation laws were repealed or overturned in state after state, except in the South. Nonetheless, in the 1950s, the repeal of anti-miscegenation laws was still a controversial issue in the U.S., even among supporters of racial integration.

In 1958, the political theorist Hannah Arendt, an émigré from Nazi Germany, wrote in an essay in response to the Little Rock Crisis, the Civil Rights struggle for the racial integration of public schools which took place in Little Rock, Arkansas in 1957, that anti-miscegenation laws were an even deeper injustice than the racial segregation of public schools. The free choice of a spouse, she argued in *Reflections on Little Rock*, was "an elementary human right": "Even political rights, like the right to vote, and nearly all other rights enumerated in the Constitution, are secondary to the inalienable human rights to 'life, liberty and the pursuit of happiness' proclaimed in the Declaration of Independence; and to this category the right to home and marriage unquestionably belongs." Arendt was severely criticized by fellow liberals, who feared that her essay would arouse the racist fears common among whites and thus hinder the struggle of African Americans for civil rights and racial integration. Commenting on the Supreme Court's ruling in Brown v. Board of Education of Topeka against *de jure* racial segregation in education, Arendt argued that anti-miscegenation laws were more basic to racial segregation than racial segregation in education.

Arendt's analysis of the centrality of laws against interracial marriage to white supremacy echoed the conclusions of Gunnar Myrdal. In his essay *Social Trends in America and Strategic Approaches to the Negro Problem* (1948), Myrdal ranked the social areas where restrictions were imposed by Southern whites on the freedom of African-Americans through racial segregation from the least to the most important: jobs, courts and police, politics, basic public facilities, "social equality" including dancing and handshaking, and most importantly, marriage. This ranking was indeed reflective of the way in which the barriers against desegregation fell under the pressure of the protests of the emerging Civil Rights movement. First, legal segregation in the army, in education and in basic public services fell, and then restrictions on the voting rights of African-Americans were lifted. These victories were ensured by the Civil Rights Act of 1964. But the bans on interracial marriage were the last to go, in 1967.

Most white Americans in the 1950s were opposed to interracial marriage and did not see laws banning interracial marriage as an affront to the principles of American democracy. A 1958 Gallup poll showed

that 96 percent of white Americans disapproved of interracial marriage. However, attitudes towards bans on interracial marriage quickly changed in the 1960s.

By the 1960s, civil rights organizations were helping interracial couples who were being penalized for their relationships to take their cases to the Supreme Court. Since Pace v. Alabama, the court had declined to make a judgment in such cases. But in 1964, the Warren Court decided to issue a ruling in the case of an interracial couple from Florida who had been convicted because they had cohabited. In *McLaughlin v. Florida*, the Supreme Court ruled that the Florida state law which prohibited cohabitation between whites and non-whites was unconstitutional and based solely on a policy of racial discrimination. However, the court did not rule on Florida's ban on marriage between whites and non-whites, despite the appeal of the plaintiffs to do so and the argument made by the state of Florida that its ban on cohabitation between whites and blacks was ancillary to its ban on marriage between whites and blacks. However, in 1967, the court did decide to rule on the remaining anti-miscegenation laws when it was presented with the case of *Loving v. Virginia*.

Loving v. Virginia

All bans on interracial marriage were lifted only after an interracial couple from Virginia, Richard and Mildred Loving, began a legal battle in 1963 for the repeal of the anti-miscegenation law which prevented them from living as a couple in their home state of Virginia. The Lovings were supported by the NAACP Legal Defense Fund, the Japanese American Citizens League and a coalition of Catholic bishops.

In 1958, Richard and Mildred Loving had married in Washington, D.C. to evade Virginia's anti-miscegenation law (the Racial Integrity Act). Having returned to Virginia, they were arrested in their bedroom for living together as an interracial couple. The judge suspended their sentence on the condition that the Lovings would leave Virginia and not return for 25 years. In 1963, the Lovings, who had moved to Washington, D.C, decided to appeal this judgment. In 1965, Virginia trial court Judge Leon Bazile, who heard their original case, refused to reconsider his decision. Instead, he defended racial segregation, writing:

> "Almighty God created the races white, black, yellow, and red, and he placed them on separate continents. And but for the interference with his arrangement there would be no cause for such marriages. The fact that he separated the races shows that he did not intend for the races to mix."[24]

The Lovings then took their case to the Supreme Court of Virginia, which invalidated the original sentence but upheld the state's Racial Integrity Act. Finally, the Lovings turned to the U.S Supreme Court. The court, which had previously avoided taking miscegenation cases, agreed to hear an appeal. In 1967, 84 years after *Pace v. Alabama* in 1883, the Supreme Court ruled unanimously in *Loving v. Virginia* that:

> "Marriage is one of the 'basic civil rights of man,' fundamental to our very existence and survival.... To deny this fundamental freedom on so unsupportable a basis as the racial classifications embodied in these statutes, classifications so directly subversive of the principle of equality at the heart of the Fourteenth Amendment, is surely to deprive all the State's citizens of liberty without due process of law. The Fourteenth Amendment requires that the freedom of choice to marry not be restricted by invidious racial discriminations. Under our Constitution, the freedom to marry, or not to marry, a person of another race resides with the individual and cannot be infringed by the State."

The Supreme Court condemned Virginia's anti-miscegenation law as "designed to maintain White supremacy".

In 1967, 17 Southern states (all the former slave states plus Oklahoma) still enforced laws prohibiting marriage between whites and people of color. Maryland repealed its law in response to the start of the

proceedings at the Supreme Court. After the ruling of the Supreme Court, the remaining laws were no longer in effect. Nonetheless, it took South Carolina until 1998 and Alabama until 2000 to officially amend their states' constitutions to remove language prohibiting miscegenation. In the respective referendums, 62% of voters in South Carolina and 59% of voters in Alabama voted to remove these laws.[25]

In 2009, Keith Bardwell, a justice of the peace in Robert, Louisiana, refused to officiate a civil wedding for an interracial couple. A nearby justice of the peace, on Bardwell's referral, officiated the wedding; the interracial couple sued Keith Bardwell and his wife Beth Bardwell in federal court.[26] See 2009 Louisiana interracial marriage incident.

OPTION #2 – SOCIAL STUDIES, POST-SHOW:
Music, Race & Segregation in 1950's America

"PROTESTING INJUSTICE"

Aim:
Just as the characters in *Memphis*, how can we find creative, impactful ways to combat injustice?

Preparation: *Colored markers and poster-sized paper.*
Copies of Handout #4
Magazines w/Images to cut out
Scissors and glue

Outcome:
Students will do the following:
1. *Discuss and explore the contrasts in attitudes between now and 1950's America.*
2. *Brainstorm possible solutions to perceived injustices.*
3. *Create their own protest art.*

Critical Questions:
- *How do people fight against an injustice?*

Step 1. *Discussion. (5-8 min.)*
For your discussion, use any or all of the following questions as prompts:
- *What were your impressions of* Memphis, The Musical*?*
- *What did you see as the impact of racism, segregation, and attitudes about interracial marriage on the show's characters?*
- *What were the various ways the characters dealt with it? For those who chose to fight how did they?*
- *Can you compare their struggle to what's happening today? Are there similar biases that still exist? Or how are we different today?*

Step 2. *Brainstorm. (5-7 min.)*
- As a class, we'll revisit our "Charting Bias" Chart. Put the chart back on the board with *last week's responses written in.*

Charting Bias			
Group	*How Are They Treated?*	*Reasons Why?*	*Solutions*

- But, add one more column to our chart: **"Solutions".** Explain to the class that today we're going to explore ways to fight against bias and prejudice.

- Have the class brainstorm as many solutions as possible for each group.

- Next, refer to "Handout #4" on Political and Protest Art. Have the class briefly analyze and discuss the various images. What is the message? How do they convey it? How do they use imagery? Color, etc.?

Step 3. *Activity: Creating Political Art. (15-18 min.)*

Note: ***For this activity you'll need colored markers and poster-sized paper, glue, scissors, and magazines.***

Tell the class: *In the play* Memphis*, you could argue that—perhaps not consciously, but unconsciously—Huey Calhoun's radio show as well as his personal choices were a form of protest, his way of speaking out against what he saw as an injustice. So, we're going to try our hand at creating our own protest art.*

- Break the class into small groups (4 students).

- Tell each group to choose one group from the chart to defend or speak out about.

- Make sure each group receives some colored markers and at least 2 sheets of paper or some magazines, scissors, and glue.

- Next, tell the groups that it's their job to brainstorm and come up with an ad or piece of political art publicizing the treatment of that group and giving suggestions as to how we as a society can help change the problem. *(Ex.* Their work can take the form of a subway or magazine ad, street art, or a pop-art image like the Obama "Hope" poster*)*.

- ***Note:*** Divvy up the labor within the group. Not all members of the group have to draw if that's not their skill set. They can construct their artwork by cutting and pasting images and letters from various magazines. Some can be responsible for coming up with slogans or catchphrases. Others can be in charge of constructing the work. Still others can be appointed the main spokesperson when they present their work to the class.

- Give them 15-18 mins. to create their images.

ALTERNATE EXERCISE:

- Have students write a three-minute video commercial publicizing the treatment of that group and giving suggestions as to how we as a society can help change the problem.
- *If you have a Flip Video, you can record them. Or cameras can be provided upon request.*
- ****Give them time not only to write but to rehearse their commercial as well.**

Step 4. *Share Time*. *(10 min.)*
Have each group present their artwork to the class.

Step 5. *Conclusion. (5 min.)*

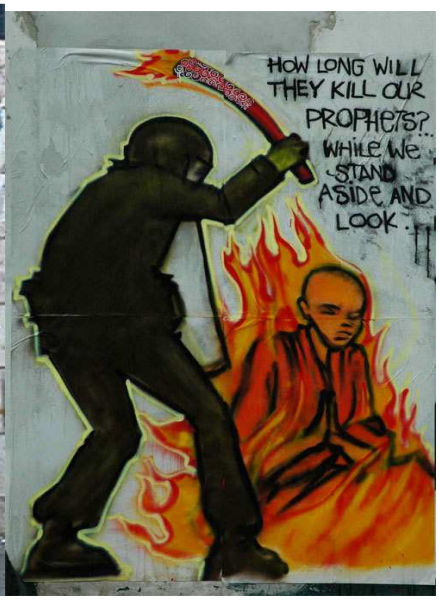
- *What did we accomplish today?*
- *What were the challenges of creating your protest art?*
- *Are there areas of your life, in your school, social issues, etc. where you might create an effective campaign to foster awareness and support? What would those be?*
- *What kind of campaign would you create?*

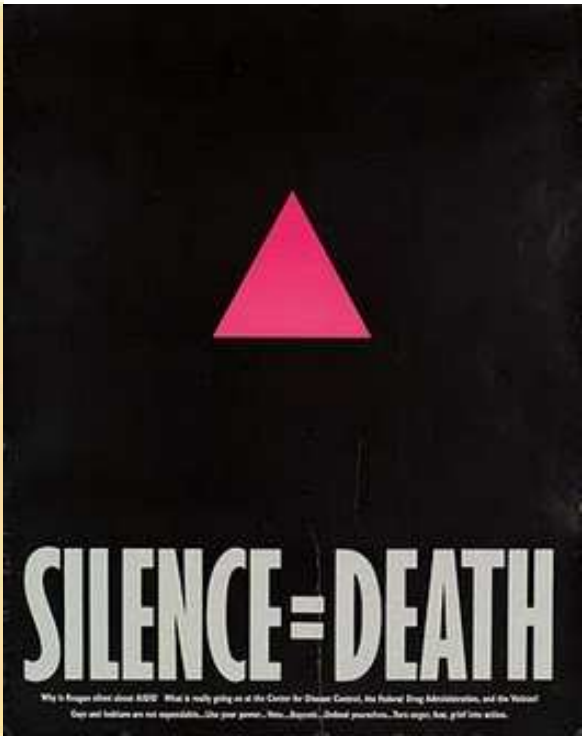
Handout #4

Political & Protest Art

Protest art *refers to the signs, banners, and any other form of creative expression used by activists to convey a particular cause or message. It is a visual action taken by social activists to make a point clear. Protest art is also used with the intention to promote counter-thinking about the fabric of society itself.*

By contrast, ***Political art*** *may or may not convey a particular cause or promote counter-thinking, but advocate for a particular candidate or government program.*





MEMPHIS
CURRICULUM GUIDE

ELA/
ENGLISH LANGUAGE ARTS

ENGLISH LANGUAGE ARTS / ELA LESSON #1: PRE-SHOW
Making Personal Choices in a Difficult World

"TAKE A STAND!"

Aim:
What does it mean to stand up for what you believe in?

Outcome:
- Students will explore the theme of standing up for one's beliefs as evidenced in song lyrics from *Memphis*.
- Students will write a paragraph describing a time they had to stand up for what they believed in.
- Or students will create a monologue in response to a photograph of the period.

Preparation:
- *A recording of "Steal Your Rock & Roll" from Memphis the Musical.*
- *Copies of Handout #5*
- *Three large sheets of paper to be posted in the classroom.*
- ***Optional:*** *Copies of Photo Samples 1-8 (pgs. 21-28)*

Critical Questions:
What are the challenges of standing up for what you believe in?

Procedure:
Step 1. *Opening Talk (5 mins.)*
Write the following prompt on the board: *Is there a cause that you would fight for, something so wrong you'd have to fight against it?*

- Ask students to think of a cause that they would fight for. Explain that it doesn't necessarily have to be political cause. It could be for a person, a friend, family member, or an idea—anything that would be important enough for them to take a stand.
- Have a few students describe who or what they would fight for.
- Next, explain to the class that this is the major theme we'll be exploring today: *What does it take to stand up for what you believe in? What are the dangers of that action? And how far are you willing to go (in a non-violent way) to defend your beliefs?*

Step 2. *Listening & Discussion. (10 min.)*
**Note: This requires a recording of "Steal Your Rock & Roll" from* Memphis.

- Explain to the class the following: *The story of Memphis is set in the 1950's. It's about a DJ (Huey Calhoun), his love of black music, and the love story that develops between him and a talented black female singer. They live in the South at a time when the Civil Rights movement is just getting underway, anti-miscegenation and Jim Crow laws are still on the books, and race relations are very tense. But regardless of those pressures, they act on their true feelings.*

- Clearly, one of the themes of *Memphis* is the importance of standing up for what you believe in. With that in mind, the class will be listening to and reading the lyrics to "Steal Your Rock & Roll".
- Pass out *Handout #5"* of the lyrics for "Steal Your Rock & Roll". Play the recording for the class.
- Use any or all of the following prompts:
    1. *In your own words, what do feel this song is about?*
    2. *Do you agree with the song's point of view? If so, why? If not, why not?*
    3. *What do you think is meant by the lines:* "listen to the beat and hear what's in your soul/you'll never let anyone steal your rock & roll"?
    4. *Are there people that you admire (famous or not) that you feel stand up for what they believe in?*
    5. *What do you think are the challenges of standing up for what you believe in?*

Step 3. *Activity – Human Barometer. (7-10 min.)*
Explain to students "We're going to play a quick game to explore the many different beliefs and perspectives that a group of people can have. "

- In advance, write the words *believe in*, *don't believe in*, and *not sure* in large letters on paper, creating three signs. Post the signs on opposite sides of the room. Put the sign *not sure* in the middle.
- When the activity starts, ask students if they know what a barometer is *(an instrument that measures atmospheric pressure)*. Tell the students that they are going to participate in a human barometer, which measures the opinions of *people* in a room.
- Explain to students that you will read a statement. They are to decide if they believe it, don't believe it, or aren't sure about the statement. Without talking, each participant is to express his or her opinion by moving toward the appropriate sign.
- Read the statements listed below one at a time.
- After students have established their positions, call on a few students to explain why they agree or disagree with the statement. **FACILITATOR NOTE:** *If students begin to debate each other, remind them that a human barometer is not a debate but an opportunity for everyone to express an opinion. Be sure to call on participants who haven't spoken so that a range of perspectives on the issue are considered.*
- Invite students to move if they wish to change their position on the statement. Ask a few participants to share why they moved.
- You're now ready to play.

Human Barometer Statements:

- School dress codes are unnecessary.
- Education is a right, not a privilege.
- Women are better parents than men.
- Rich countries should pay to educate children in poor countries.
- In order to have power in America, you need to have money.
- Sometimes war is needed in order to secure freedom.
- Police officers should stop people who look suspicious.
- Graffiti on public property is a form of artistic expression.
- It is okay to download music.
- If you work really hard in America, you can be successful.
- Anyone who looks like a terrorist should be stopped in airports to keep us safe.

- Racism is still a major problem in America today.

Step 4. *Follow Up Discussion. (5 min.)*
Note: This is a very important step. Do not skip it!

- *How did it feel to express your beliefs?*
- *What were the toughest questions you had to respond to? Why?*
- *When did you feel supported in your belief?*
- *Was there a time you felt unsupported or alone? What was that like?*
- *Tell students that when they're watching the show, think about how this experience might relate to the characters in* Memphis? *We'll come back to it in our next discussion.*

Step 5. *Writing Time – Autobiographical Moment. (8 min.)*

- Have students do the following: Write a 1-2 paragraph descriptive passage recounting a time where you had to stand up for something they believed in. (Not the "Human Barometer" exercise).
    1. *What was the issue?*
    2. *When and where did it happen?*
    3. *How did it feel?*
    4. *What conflicts or challenges did you experience?*
    5. *How did the situation resolve? Or did it resolve?*

- Write down your experience and be prepared to share with the class.

ALTERNATE EXERCISE:
Monologue or Description – Responding to Photos & Images (10 mins.)

- Explains to students that you're going to lay out some images from the same era as *Memphis.* (Use "Photo Samples 1-8").
- They should come up one by one and choose an image that intrigues them. Write their name at the top of their picture.
- Choose ONE person from the photo to focus on.
- Write a monologue on what that person is thinking or feeling about their situation or the event in the photo.
- Write it as if they were speaking directly to you and you're merely taking dictation of what they're saying.
- Make sure they look at all the evidence (background, foreground, details, et al) in the photo to draw conclusions about the time period and the person.

Step 6. *Share Time. (5 min.)*
Have as many students as possible share their work with the class.

Step 7. *Summarize. (5 min.)*

- *What did we accomplish today?*
- *What was the most challenging thing you experienced today?*
- *How does what we did today relate to the show?*

Handout #5

Lyrics to “Steal Your Rock & Roll”

I listened to advice from folks smarter than me,
Hmmm, and I ignored it.
I listened to hatred from folks richer than me,
Hmmm, and I deplored it.
I listened to music from folks darker than me,
Hmmm, and you know I adored it!

First comes a point in everybody’s life
When they gotta stand up a face a fight.
Then comes a point in everybody’s life
When they gotta wonder if they done right.

I swallowed my fear,
Followed my heart right here,
And through it all one almighty thought stood clear:

Listen to the beat, listen to the beat.
Play it, obey it, love it with your feet.
Listen to your soul, listen to your soul.
Heed it! Ya need it!
Let it make you whole!

And if ya’ listen to the beat and hear what’s in your soul,
You’ll never let anyone steal your rock ‘n roll!

You’ll never let anyone/never let anyone/
Never let anyone steal your rock ‘n roll!

ENGLISH LANGUAGE ARTS / ELA LESSON #2: POST-SHOW
Making Personal Choices in a Difficult World

"GUESS WHO CAME TO DINNER?"

Aim: What is the best way to deal with bias and prejudice?

Preparation:
- An excerpt (via YouTube) of *Guess Who's Coming to Dinner (1967)* or a DVD version of the film.
- *Or* copies of the excerpt from the script of *Guess Who's Coming to Dinner*.

Outcome:
- Students will view and respond to a film that examines the theme of racial prejudice and anti-miscegenation, then make comparisons between the excerpt and similar events, characters, and themes in *Memphis.*
- Students will improvise a scene based on themes present in both *Memphis* and *Guess Who's Coming to Dinner.*
- Students will write an imaginary letter or a scene of dialogue tackling similar themes.

Critical Questions:
If you were faced with prejudice or even violence over personal choices you had made, how would you handle it?

Procedure:
Step 1. *Show Review -- Discussion. (5-7 min.)*
Start out with a brief discussion of the students' experience. Use any or all of the following questions as prompts:
- *What were your impressions of* Memphis the Musical?
- *What dangers and challenges did the main characters face? How did they deal with them?*
- *If you were in that situation, how would you have handled things?*

Step 2. *Compare & Contrast: Responding to Film & Discussion. (12-15 min.)*
Explain to students the following:
- They're about to see (or read) and talk about an excerpt from a very important film, *Guess Who's Coming to Dinner*, that takes place in the same period as *Memphis.*
- This film also tackles the issue of race prejudice and interracial marriage.
- After seeing the film, they're going to make comparisons and contrasts between the two artworks.

Note: Clips from the film,* Guess Who's Coming to Dinner (1967) *are currently available on YouTube or you may want to acquire a DVD copy. The YouTube clips are at the following addresses:

http://www.youtube.com/watch?v=mbv41abhC3c -- Father and son (Poitier) confrontation scene.

ALTERNATE PLAN:
******If no film clip is available, have two students read the scene from the film (Handout #6). It might be wise to give the scene out at the beginning of class and have the two actors practice in the hall during the "Show Review" section before presenting it in class.***

- Pass out and read *"Handout #6 – Synopsis of "Guess Who's Coming to Dinner"* to familiarize students with the film's plot and, if necessary, "Handout #7 – Excerpt for "Guess Who's Coming to Dinner."

- Briefly explain to students the clip (or scene) they are about to see. Use the following questions to foster your discussion:
    1. *In the 1st confrontation scene, what are both John (Poitier) and his father (Glenn) arguing about? What are the differences being expressed? Whom do you agree with? With whom do you disagree? Why? Are there generational differences in your family? Are there certain issues you see one way and your parents see another? Who's right? Who's wrong?*
    2. *****Important. Do not skip!!** How does this scene compare with the story of Memphis? Are there similar characters? Themes? Situations? Discussions? Emotions?*
    3. *In Memphis, who had the biggest disagreements? How did Huey's views differ from his mother's? How did Felicia's views differ from her brother's?*
    4. *What was the resolution in Memphis? In the movie? How did it compare? What did you think of the difference?*

Step 3. *Improvised Scene (4-6 mins.)*

- Have two new student actors volunteer.

- Explain to them we're going to the same situation as in *Memphis* and *Guess Who's Coming to Dinner*, but we're going to do a more contemporary version of it.

- Give them the following scenario: A son or daughter has come to a parent with a surprise: they're in love and intend to marry someone the parent knows many people may not approve of. *(Ex. One is Muslim and the other Christian. One comes from money and the other doesn't.)* How is the parent going to handle it? What objections might they have? What kind of advice might they give?

- Have the class give suggestions for the following and **write them on the board**:
    1. What are the characters names?
    2. Where will the scene take place—setting?
    3. What is the situation? Whom does the child wish to marry?
    4. Who has the first line of dialogue? What do they say?

- Now, let the students improvise the scene. If they get stuck, you may freeze the scene and ask the class for additional help or lines. Then unfreeze and let the students continue to improvise.

Step 4. *Writing Time – A Letter to My Son or Daughter. (7-10 min.)*

- Pretend you're a parent. Take the same or a similar situation and write a letter to your child giving them your best advice as to how to handle their future. Remember that's your kid. You love them and you want them to be happy.

ALTERNATE EXERCISE – *Scene Writing*.

- Have students now take the same improvised scene, same characters and situation, and write their own version of it.

Step 5. *Share. (5-7 min.)*

- Have students share their letters or scenes with the class.

Handout #6

Guess Who's Coming to Dinner (1967)

Synopsis

Featuring: Spencer Tracy, Sidney Poitier, Katharine Hepburn, Katharine Houghton, Cecil Kellaway, Beah Richards, Roy Glenn, Isabel Sanford. Written by William Rose. Produced and directed by Stanley Kramer. Color. 108 minutes.

Synopsis

Matt Drayton (Spencer Tracy) is a wealthy, liberal newspaper publisher in San Francisco. His twenty-three-year-old daughter, Joy (Katharine Houghton), returns home from a holiday in Hawaii with surprising news: She is engaged. Her fiancé, Dr. John Prentice (Sidney Poitier), a specialist in tropical medicine, however, is a black man. Privately, Dr. Prentice tells Mr. Drayton that there will be no marriage if he does not approve. The publisher only has a few hours to make his decision, because Dr. Prentice has to be on a flight to Switzerland that evening. After her initial amazement, Matt's wife, Christina (Katharine Hepburn), accepts the concept rather quickly. Her husband is stunned that she does not see any problems, particularly the hostility any grandchildren would face. Matt's best friend, Monsignor Ryan (Cecil Kellaway), also approves. Matters become more complicated when Joy invites the parents of Dr. Prentice to fly up from Los Angeles and join the Draytons for dinner. His parents are unaware that Joy is white. When they finally meet, John's father (Roy Glenn) is stunned and displeased. Joy makes up her mind to leave on the plane with John that evening. As the two families meet at the Drayton house for dinner, everyone divides into groups of two for private discussion, with the two fathers opposing and the two mothers approving. Finally, Dr. Prentice's mother (Beah Richards) tells Matt that he is a dried up old man who has no memory of what it felt like to be in love. This troubles Matt, who spends a long time on the patio thinking the matter over. He then makes his decision and gathers everyone together before the meal. He discusses the events of the day in a long monologue, finally concluding that if his daughter and John love each other as much as he loved Christina when they married, nothing will spoil their marriage. He gives them his blessing, and everyone sits down to the long-delayed dinner.

that you know, too.....

100. INT. MATT'S STUDY 100

John Prentice stands angrily facing his son, who is sitting down in a relaxed attitude, watching his father expressionlessly.

JOHN PRENTICE
-- and he's as much against this thing as I am -- maybe more against it! Son, you've got to listen to me. I'm not trying to tell you how to live your life -- but you never made a mistake like this before. You know that you've been nothing but a source of pride for me and your mother your whole life -- but you don't know what you're doing! Now, this affair here all happened too fast -- you said so yourself -- but you've got to stop and think. Have you thought what people would say about you? Why in sixteen seventeen states you'd be breaking the law -- you'd be criminals!
(CONTINUED)

continued

JOHN PRENTICE
What I mean --

JOHN
(overriding him)
No. You've said what you had to say -- now you listen to me. You don't want to tell me how to live my life -- so what do you think you're doing? You tell me what rights I've got or haven't got, and what I owe to you for what you did for me -- and I will tell you now I owe you nothing! If you carried that bag a million miles -- you did what you were supposed to do! Because you brought me into this world and from that day you owed me everything you could ever do for me, just as I will owe my kids -- if I ever have any more -- but you don't own me. You can't tell me when or where I'm out of line or try to make me live according to your rules -- because you don't even know what I am. You don't know who I am -- or what I believe or what I feel -- and if I tried for the rest of your life I couldn't explain it to you. You are thirty years older than I am and you're whole lousy generation believes that the way things were for you is the way they've got to be! And not until your whole generation has really lain down and died will the dead weight of you be off our backs! Don't you understand, you've got to get off my back!

There's a pause. All this has hit the father hard. He seems not to believe it. He stares at his son. John turns away, makes a gesture, turns back again. In a softer, almost despairing tone:

JOHN
Dad, I haven't said this since I was a boy. But you're my father, and I'm your son, and I love you. I always have and I always will. But you -- you think of yourself as a colored man; and I think of myself -- as a man.....

His father, hit really hard now, simply stares at him. John, emotionally nearly exhausted, sits down again. In a firmer no-nonsense tone:

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CURRICULUM GUIDE

THEATER ARTS

THEATER STUDIES SESSION #1: PRE-SHOW
The Challenge of Integrity

"GET UP, STAND UP!"

Aim:
What does it mean to stand up for what you believe in?

Outcome:
Students will explore the theme of standing up for one's beliefs as evidenced in song lyrics from *Memphis* and theatricalize a personal experience based on the same theme.

Critical Questions:
What are the challenges of standing up for what you believe in?

Procedure:
Step 1. *Listening & Discussion.*
**Note: This lesson requires a recording of "Steal Your Rock & Roll" from* Memphis*.*

2. Explain to the class that one of the themes of *Memphis, The Musical* is the importance of standing up for what you believe in. With that in mind, the class will be listening to a reading the lyrics to "Steal Your Rock & Roll".

3. Pass out "Handout #5". Play for the class the recording of "Steal Your Rock & Roll".

4. Use any or all of the following prompts:
   1. *In your own words, what do feel this song is about? Do you agree with the song's point of view? If so, why? If not, why not?*
   2. *What do you think is meant by the lines:* "listen to the beat and hear what's in your soul/you'll never let anyone steal your rock & roll"?
   3. *Are there people that you admire (famous or not) that you feel stand up for what they believe in?*
   4. *What are the challenges of standing up for what you believe in?*
   5. *Was there ever a time in your life where you had to stand up for something or someone?* *Have just a few students share with the class their experience. But have everyone try to think of something.

Step 2. *Activity:* Students will now have a chance to theatricalize their own experiences.

Tableaux Time!
- Break the class into groups of about 5 people each (give or take).

- If they haven't done so already, Give everyone an extra 1-2 mins. to think of a time when they had to stand up for something they believed in. It doesn't necessarily have to be political cause. It could be for a person, a friend, an idea—any experience where they had to make a stand.

- Tell the class that each member of their group will have 1 min. to share their experience with the rest of their group. Tell them this will be strictly timed to make sure that the sharing portion doesn't run over. So, no more than 5 min. for the share.

- Once everyone has shared, instruct each group to choose one member's story that they wish to turn into a tableau.

- Give them 5-7 mins. to rehearse their tableau. They may use props or even signs, etc. Tell them to try to make the issue being expressed as clear as possible. Coach them to use expressive body language and facial expression.

- Have each group present their tableau to the class. The class may try to guess based on the picture what the issue is or whom is being defended.

ALTERNATE ACTIVITY: *"Take a Stand" Dance*

After your discussion about the challenges of standing up for what you believe in, you may also do the following:

- Have the class come up with 4-6 gestures and/or body movements they feel represents "taking a stand" *(ex. a raised fist, standing straight up with arms folded, making a "stop" motion with the hands, & curving the forearm across the chest).*

- Now, break the class into groups of 5 (give or take).

- Using 8-16 bars of the same music from *Memphis*, "Steal Your Rock & Roll", they have 5-10 mins. to choreograph a "Take a Stand" dance. They must use all the gestures on our list, but can do so any order they wish. Repeating some phrases, shortening others, using a movement only once, etc.

- Have each group present their dance to the class.

Step 3. *Summarize.*

- *What did we accomplish today?*
- *What were the challenges of creating your tableau (or dance)?*
- *Did the tableau (dance) adequately express what you wanted to say?*
- *What are the challenges of standing up for what you believe in?*
- *Are there areas of your life, issues, etc. where either you've made a stand or would like to? What did you do or what would you like to do?*
- *Is there more that you could do or would like to?*

THEATER STUDIES SESSION #2: POST-SHOW
The Challenge of Integrity

"TIME TO ACT"

Aim:
How can we use theater and performance to address an injustice?

Outcome:
Students will explore ways of using theater arts to address a social issue.

Critical Questions:
Can art create social change?

Procedure:
Step 1. *Discussion.*

- *What were your impressions of "Memphis, The Musical"?*
- *What were those moments in the show where you saw characters standing up for what they believed in?*
- *What did they do? What challenges did those characters face?*
- *Can art foster social change?*

Step 2. *Brainstorm.*

- Using the black (white) board, have class brainstorm a list of issues or injustices in their neighborhood or school that they strongly feel need to be addressed.

- Emphasize that the issue should be something real, not frivolous. Something they feel is a serious problem.

Step 3. *Activity: Create Your Commercial.*

- Again, break the class into small groups.

- Tell each group to choose from our list one issue or injustice as their topic.

- Next, tell the groups that it's their job to come up with a campaign publicizing their chosen issue and advocating how we as a society can help change or improve the problem. They may use what's written on the board for inspiration.

- Their campaign can take the form of *a commercial, a music video, a radio spot, rap song, or performance poem (or whatever additional form you think might be appropriate)*—just so long as it's performed and it has a clear message. They can sing, dance, rap, recite, or do a scene. It's up to the group.

- Give them 8-15 mins. to rehearse.

- Have them present their campaign to the class.

Step 4. *Conclusion.*

- *What did we accomplish today?*

- *What were the challenges of creating your campaign?*
- *Did it adequately express what you wanted to say?*
-

Step 4. *Conclusion (Cont').*

- *If your performance piece was really made available (on TV, YouTube, etc.), do you think it would help foster change? Why? Or Why not?*
- *How might you use our work in class today, to address an actual problem in your school or neighborhood?*

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Inspire Change

SPECIAL SESSION
“FLASH MOB DANCE”

SPECIAL THEATER STUDIES & ENGLISH LANGUAGE ARTS
LESSON #1: PRE-SHOW
With "FLASH MOB" DANCE

Aim:
What does it mean to stand up for what you believe in?

Outcome:
1. Students will explore the theme of standing up for one's beliefs as evidenced in song lyrics from *Memphis*.
2. Students will learn a special "flash mob" dance to be performed during the curtain call.

Critical Questions:
What are the challenges of standing up for what you believe in?

Procedure:
Step 1. *Intro.* ***(2-3 min)***
Explain to students that today's lesson will be in two parts: To help prepare them, they'll be exploring the idea of standing up for what you believe in. But also, they'll be learning a special song and dance to be performed as a gift honoring the actors and dancers of *Memphis*.

Step 2. *Listening & Discussion.* ***(7-10 min.)***
**Note: This lesson requires a recording of "Steal Your Rock & Roll" from* Memphis*.*

1. Explain to the class that one of the themes of *Memphis, The Musical* is the importance of standing up for what you believe in. With that in mind, the class will be listening to a reading the lyrics to "Steal Your Rock & Roll".
2. Pass out *Handout, Supplement A"* of the lyrics for "Steal Your Rock & Roll". Play the recording for the class.
3. Use any or all of the following prompts:
4. *In your own words, what do feel this song is about? Do you agree with the song's point of view? If so, why? If not, why not?*
5. *What do you think is meant by the lines:* "listen to the beat and hear what's in your soul/you'll never let anyone steal your rock & roll"?
6. *Are there people that you admire (famous or not) that you feel stand up for what they believe in?*
7. *What are the challenges of standing up for what you believe in?*
8. *Was there ever a time in your life where you had to stand up for something or someone?*

Step 3. *Journal Entry/Monologue for ELA or Theater Studies.* ***(5-8 min.) OPTIONAL***
Note: If time allows, you may do this in class, or you may use this as a homework assignment to be shared in the following post-show workshop.

FOR ELA STUDENTS:
- Have students write a 5-minute journal entry describing a time where they had to stand up for something they believed in. *What was the issue? How did it feel? What conflicts or challenges did you experience? How did the situation resolve? Or did it resolve?*

FOR THEATER STUDIES STUDENTS: **(OPTIONAL)**

- Have students write a character monologue wherein the character describes a time they had to stand up for something they believed in. *What was the issue? How did it feel? What conflicts or challenges did you experience? How did the situation resolve? Or did it resolve?* *Tell students they can use a personal experience as a basis for their monologue

If time allows, have just a few students share with the class their experience. But have everyone try to think of something.

Step 4. *The "Flash Mob" Dance* ***(20-30 min.)***
Note: for this part of the lesson, you'll also need to have and/or review the following resource materials:

- Video – "*Memphis* Curtain Call Dance" -- http://www.vimeo.com/18121361
- CD copy of the song "Steal Your Rock & Roll"
- Copies of *"Handout, Supplement B"* – Description of *Memphis* Choreography.

Explain to the students they will now be learning the special dance they'll be performing as a gift to honor the actors and dancers of *Memphis*.

- Cue the video of the "Memphis Curtain Call".

- Show students to give them a general idea. Explain the cue for where the dance is to begin.

- Pass out copies of *Handout, Supplement B"* – Description of *Memphis* Choreography for practice.

- For dance rehearsal you may do any or all of the following:
  1. Full group practice and rehearsal.
  2. Teach the full group. Then, break the class into smaller groups of 5-6 to practice amongst themselves. The TA and classroom teacher should "float and correct" (move from group to group making corrections).
  3. Students may present to the class in their smaller groups or reconvene for a full group rehearsal.

- Pass out copies of lyrics to "Steal Your Rock & Roll" for practice. **Students will only be singing the last 8-16 bars of the song.*

- Play CD and rehearse the song.

- Now, put song and dance together.

- Rehearse for and long as time permits and/or until students feel comfortable.

Handout Supplement A.

Lyrics to "Steal Your Rock & Roll"

I listened to advice from folks smarter than me,
Hmmm, and I ignored it.
I listened to hatred from folks richer than me,
Hmmm, and I deplored it.
I listened to music from folks darker than me,
Hmmm, and you know I adored it!

First comes a point in everybody's life
When they gotta stand up and face a fight.
Then comes a point in everybody's life
When they gotta wonder if they done right.

I swallowed my fear,
Followed my heart right here,
And through it all one almighty thought stood clear:

Listen to the beat, listen to the beat.
Play it, obey it, love it with your feet.
Listen to your soul, listen to your soul.
Heed it! Ya need it!
Let it make you whole!

And if ya' listen to the beat and hear what's in your soul,
You'll never let anyone steal your rock 'n roll!

You'll never let anyone/never let anyone/
Never let anyone steal your rock 'n roll!

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Handout Supplement B.

Curtain Call "Armography"

"Na, na, na, na, nana, nana, na…etc."
Students just clap to the beat

And if ya' listen to the beat
Pump left arm in the air three times with left pointer finger extended.

and hear what's in your soul,
Reach the right arm across the body and pull in **("in your")** and then left **("soul" then rest)**

You'll never let anyone
Arms up, elbows at sides, scoop down and back to the right side **("Nev-er let")**

Then down and back to the left side **("anyone")**

never let anyone/
Repeat arms up, elbows at sides, scoop down and back to the right side, but HEAD DOWN **("Nev-er let")**
Swing left arm up and open out, leaning head back slightly. Body is turned ¾ to audience **("anyone")**

Never let anyone
Arms open wide, first to sides **("Nev-er let")**, and then straight out **("anyone")**.

steal …….
Left arm lifts straight in front, palm facing in, all the way up, down on 4th beat

your ro-ck
Two jabs in the air with left finger **("your ro-ock")**

("a-and")
Arm down, then jab right hand up with pointer**("a-and")**, then arm down on quiet beat

roll!
Left arm sweeps a big slow circle to the right, up and around then down (7 counts, then down on eight)

CULMINATING PROJECTS

The following is a list of suggested projects that the individual teacher and class may undertake to enrich and bring a fuller sense of understanding and completion to the students' *Memphis the Musical* experience.

The producers of Memphis the Musical, and those responsible for providing this gift of the "Inspire Change with Memphis" experience would love to in turn learn from the students' experience by hearing what they have to say in these projects. Their thoughts, ideas, and reactions to the show will enrich the experience for all those who are involved in the show and with this special program.

Society & Community

"Get Up, Stand Up!" – School Awareness Campaign
Have students choose an issue in or around their school, something they feel needs to be addressed *(ex. bullying, gangs).* Then create a visual/audio campaign—posters, banner ads, school newspaper ads, public service announcements—to bring awareness to the problem and suggested activities fellow students might engage in to help alleviate the problem. Post the students' work in strategic areas around the school.
Close the Circle: Take pictures and send to Memphis producers at….

"Get Up, Stand Up!" – Letter Writing Campaign
Students choose an issue in or around their school *(ex. bullying)* and create a letter writing campaign to their local congressman/woman and/or senator expressing their concerns, relaying relevant personal experiences, and expressing ideas and actions they'd like their politician to undertake. The class can send their letters to respective politicians via email or regular post.
Close the Circle: Send copies to Memphis producers at…..

Working with Media

"Steal Your Rock n' Roll" – Video Documentary or Video Diary
Have students interview a fellow student (possibly from another class) or a family member about a moment where they stood up for something they believed in.

- What was the moment? What was the issue?
- How did it feel to take a stand?
- What was the outcome?
- Would you do it again?
- Is there any contemporary issue or person currently in your life where you'd be willing to take such a stand?

This project can be done with the student's camera phone, Flip Video cameras, or more conventional DVD recorders, then, uploaded to a computer. Videos can be shared on line or burned to a DVD for viewing. For the more ambitious and tech savvy, the teacher or perhaps a willing student could edit the material into a short film. Send your footage to the cast and producers of *Memphis* at *MemphisInspireChange@gmail.com*.
Close the Circle: Take pictures and send to Memphis producers at

"Red, Hot, & Blue 2.0" – Radio Program
As an extension of the radio program activity *(see Post-Show Social Studies Lesson, Activity)*, students create their own 5-8 minute radio program highlighting a current school or neighborhood issue *(ex. gossiping, more after school programming)* This could be in whatever format they choose: interview program, informational/public affairs program, call-in, music and talk, etc. Students should not only write the intro and transition material, but also create the commercials, public announcements, interview questions, and make musical choices for their program. The programs could then be performed in-class or performed for another class.
Close the Circle: Send to Memphis producers at

*****Variation: "Radio History"***
Students choose a major news event from the Civil Rights Era *(ex. The '63 March on Washington, '60 Freedom Rides, '55 Montgomery Bus Boycotts)*. Then create a fictional 5-minute radio broadcast reporting on the event. This could take the form of fictional interviews with historic figures or a *"You Are There"* style news report.
Close the Circle: Send selections to Memphis producers at

Fun & Creativity

"Expressing Your Rock n' Roll!" – Song Writing
Have your class take one of the themes from the musical *(ex. "standing up for what you believe in," "following your dreams," "loving someone despite what others say")* and write their own songs (or raps). Students can use existing melodies from the musical and write new lyrics. Create their own melodies from scratch. Choose beats from the musical to rap over. Or use a melody from an existing song and write new lyrics based on the chosen theme. Students could then stage a mini "Follow Your Dreams" concert for another class. Or video-tape performances of student songs and send them to the cast and producers of *Memphis at* *MemphisInspireChange@gmail.com*
Close the Circle: Send selections to Memphis producers at

***"Let's Play Memphis, the Musical!"* – A Board Game**
Have students create a *Memphis, the Musical* board game. Most likely your class should work in small groups (4-5). Have students decide on the game's ultimate goal in order to win *(ex. achieving your dreams, holding onto your Rock n' Roll)*. Have them design the various playing pieces *(a la Monopoly);* the look and design of the playing board; and the various rules and steps for playing. *(ex. you land on a square that says: "You compromised your beliefs—take two steps back";* or *"Your new song's a hit—advance three steps")*In addition, students might create a deck of cards. Each card causes them to either move forward or back a certain number of spaces, lose a turn, etc based on the event on each card that the students create.
Close the Circle: Take pictures and send to Memphis producers at…

Playbill Design
Tk

Re-Write the ending
Tk

Resource Material

VIDEO

1. ***YouTube – BBC News: Mildred & Richard Loving Documentary: Loving vs. Virginia***
http://www.youtube.com/watch?v=B4FafoL_euI
http://www.youtube.com/watch?v=c8VsCawzqiE
http://www.youtube.com/watch?v=HG1XWDddTHo

2. YouTube – Dewey Phillips WHBQ Red Hot & Blue Broadcast 1952 pt.1 & 2
http://www.youtube.com/watch?v=bCZ_KBPA4ks
http://www.youtube.com/watch?v=ZaQKsgECVdI