



1 SEASON, 1 PLAYWRIGHT

My Children! My Africa!
by Athol Fugard

Resource Guide for Teachers

Created by
Profile Theatre's Education Advancement Team
Nicole Accuardi
Adriana Baer
Steven Beckingham
Bobby Bermea
Jane Fellows
Kirsten Kirby
Emilie Landmann
Kate O'Connor
Mary Simeone

Table of Contents

THE PLAY

About Profile Theatre, Inside Out Community Tour and Cast List	3
Characters and Synopsis	4
Who is Athol Fugard?	5
Image: Athol Fugard's Early Life and Works	6
Athol Fugard on Theater	7

AFRICA

Timeline: The History of Apartheid in South Africa	8 - 9
The History of Apartheid in South Africa	10
Image: Visual of Timeline with Photos	11
Education Under Apartheid	12
Image: Bantu Education Act	13
Timeline: Student Uprisings in Apartheid South Africa	14
Employment Options for Young Black Men in Apartheid South Africa	15

CLOSE TO HOME

Race and Education in Oregon	16
Image: Education Close to Home (Graphs)	17
Image: Race in Oregon by the Numbers	18 - 19
Education Equity in the United States: San Antonio v. Rodriguez	20
After the Play – Discussion Questions	21
Activities	22 - 25
Glossary of Terms found in <i>My Children! My Africa!</i>	26
The Lake Poets – Poems and Poets in <i>My Children! My Africa!</i>	27 - 32
List of Oregon State Benchmarks addressed	33

For additional material including multimedia, video clips, websites, and an Acting Guide (to explore themes and ideas found in *My Children! My Africa!* using interactive theatre exercises as the medium of exploration), please visit:

<http://profiletheatre.org/tour/>

Dear Teachers

Thank you for making this experience possible for your students. We invite you to use (pre and/or post show) any or all of this Resource Guide's information, visuals, discussion questions and activities.

We hope that the experience of live theatre actively engages your students, and that they are inspired to ask questions and participate in activities inspired by this opportunity. Please contact us if you have any questions.

Theatre can make a difference!

We have indicated which Oregon State Standard is met for each section. These are indicated in red at the bottom of each page. A key to the standards used is at the end of this guide.

About Profile Theatre

Profile Theatre was founded in 1997 with the mission of celebrating the playwright's contribution to live theater. To that end, Profile produces a full season of plays by or about a single playwright each year. This opportunity to deeply engage with the body of work of a featured playwright through performances, readings, lectures and talkbacks is unique in Portland.

Our Mission realized...

Profile gives our audiences the opportunity to enter a writer's world for a full season of plays and events. Whether coming for a single evening or the whole season, our deep examination of the featured writer encourages audiences to view each play as part of a flowing dialogue. When we look at a single writer's body of work, we see history reflected. What does the same pair of eyes see and reflect in the 1960s? The 1990s? Now? Our audiences witness conversations across time that help us to grow and learn and understand.

We believe that live theater begins with the playwright's words. In honoring the playwright, Profile encourages its audience to recognize the creative dynamic between the playwright and live theater — the playwright is the springboard or primal seed from which everything else grows.

The dramatists we profile always have something significant to say about humankind in all its variety, complexity, humor, tragedy, anger and goodwill. They cast a light on the desires and demons that drive us, helping us seek a better understanding of who we are, where we are going and why. We work to make that search deeply enjoyable and stimulating.

About Inside Out, Our Community and School Tour

Profile Theatre is proud to launch the inaugural year of its touring program, Inside Out. Following a full run on our main stage, *My Children! My Africa!* is touring to local high schools and community centers in the greater Portland area.

The touring production of the play is presented in full costume with props and a soundscape. We bring only minimal set pieces to suggest surroundings. This allows us to easily transport the production to its destination, allowing us to spend longer with students and less time in set-up and travelling. The production is followed by a conversation between the students and the cast.

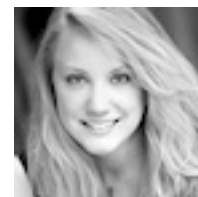
The Artists



Mr. M
Bobby Bermea



Thami
Gilbert Feliciano



Isabel
Chelsie Kinney

Director
Stage Manager
Scenic and Props Design
Costume Design
Wardrobe Manager
Dialect Coach

Adriana Baer
Olivia Murphy
Kristeen Crosser
Melissa Schlachtmeyer
Sara Ludeman
Amanda Soden

Characters and Synopsis

Characters

Anela Myalatya (Mr. M): A 57-year-old black South African teacher at Zolile High School, he believes that education is the most powerful tool in the struggle for freedom and equality.

Isabel Dyson: An 18-year-old white South African student from the all-white Camdeboo Girls High School, she is an aspiring writer, brought to Zolile for a student debate.

Thami Mbikwana: An 18-year-old black South African student in Mr. M's class at Zolile High School, he is an intelligent student and a favorite of Mr. M's with dreams of higher education. He is a part of the student movement against apartheid.



Thami and Mr. M in the original production

Setting

Number One Classroom, Zolile High School

Camdebo, South Africa, The Eastern Cape black township in Autumn, 1985

Synopsis

In a classroom of the black Zolile High, Mr. M referees a student debate contesting that women should not receive the same education as men. In favor is Thami, one of Mr. M's favorite and most promising students. In opposition is Isabel, a white student visiting from an all-girls school. Mr. M sees potential in the intellectual pairing of Isabel and Thami, and brings them together as a team for the statewide English literature competition. As they prepare under Mr. M's tutelage, Isabel gains immense respect and admiration for Mr. M and forms a deep friendship with Thami. Outside the classroom Mr. M's hopes for Thami are challenged by their generational divide and increasing political unrest under the South African government's policy of apartheid. Thami quits the competition when he joins a student movement to boycott the school until blacks are given an education equivalent to that of whites. The tradition-bound Mr. M regards Thami's actions as destructive and cooperates with the white police by informing against the boycotting students. Thami's comrades retaliate; a mob approaches Zolile High School, intending to kill Mr. M for his betrayal. Thami tries to help Mr. M escape by offering to vouch for Mr. M's innocence, but Mr. M refuses the protection of a lie and stands his ground. The mob kills him.

Isabel struggles to comprehend why it seems the black community is tearing itself apart. She sees Thami one last time after Mr. M's murder. Thami plans to flee the country to avoid arrest so that he can continue fighting against apartheid.

Discussion Questions

Based on these descriptions (and before seeing the play), with which character do you think you will most identify? Why?

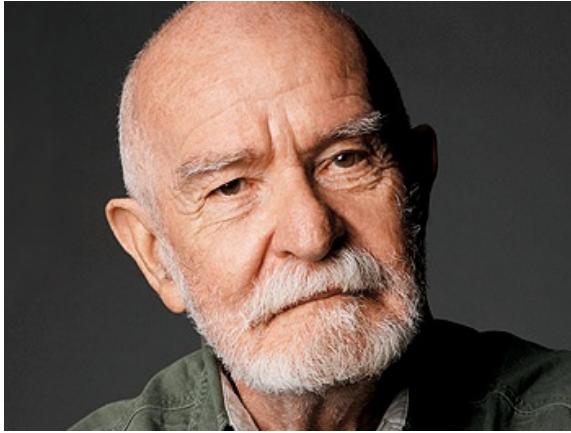
What do you believe in so much that you would be willing to fight for it?

Do you think violence is ever justified? When and why?

EL.HS.RE.06

EL.HS.RE.15

Who is Athol Fugard?



Athol Fugard is a South African director, actor, and writer of more than thirty plays. He is best known for creating works confronting the racial segregation of apartheid in South Africa.

Fugard was born in 1932 and grew up in Port Elizabeth, South Africa raised by a South African father of British descent and an Afrikaner mother. His father was a musician who was disabled as a result of an accident. His mother ran a teashop, where she hired many black waiters, one of who was a good friend to the young Fugard. Fugard attended Catholic school and then the University of Cape Town, but he dropped out of college after two years in order to hitchhike across Africa and work as a

deck hand on a steamer ship.

In 1956, Fugard returned to Port Elizabeth and married actress Sheila Meiring, and together they founded The Circle Players. When the pair moved to Johannesburg, Fugard took a job as a clerk at the Native Commissioner's Court. The Court dealt with black persons charged with violations of the Pass Laws that restricted their movements in apartheid South Africa. Fugard witnessed the horrible injustices committed by the courts.

Though not his first play, in 1961 it was *The Blood Knot* that earned Fugard international attention as a playwright. Not all of the attention was positive: after only one performance, the play was banned in South Africa. When Fugard joined a boycott of segregated theatre audiences, the South African government placed restrictions on his movements and the Secret Police began surveillance of his theatre company. They would later confiscate Fugard's passport, and it would take an international protest to allow him to fly to England to direct one of his plays years later.

In the late 1960s Fugard founded a second theatre company, the Serpent Players, a group of black actors with full-time jobs. The company's name refers to their first venue, a former snake pit at a zoo. They moved from place to place, often performing in black townships. Fugard continued to write plays critiquing segregation, while Fugard's plays gathered interest and popularity in America and Europe. Fugard also acted in many of the company's productions.

In 1989, *My Children! My Africa!* premiered in Johannesburg. Fugard directed the production. By the time he wrote the play the end of apartheid was in sight, but the country was engaged in a fierce struggle. His daughter Lisa played Isabel in the New York and London productions of the play. In a review, Fugard was quoted as saying of writing *My Children! My Africa!*, "I think to a large extent it came from watching Lisa dealing with the problems of growing up in South Africa- the question of white guilt, the accident of a different color skin and the whole dilemma of the country."

After a long struggle, in 1990 the apartheid system was abolished officially in South Africa (although it is considered to have ended in practice as well as in name in 1994 when Nelson Mandela became president in a democratic election). Athol Fugard directed his first movie in 1992, a film adaptation of *The Road to Mecca*, and in 2005 his novel *Tsotsi* was made into a movie.

Athol Fugard and his family now live in California, and he is a professor at University of California San Diego teaching playwriting, acting, and directing. He continues to write plays.

"Good theater must educate the hearts and minds of the audience." – Athol Fugard

Discussion Question

If you were a playwright writing about your own community, what are the issues you would feature in your plays?

AR.HS.HC.01

EL.HS.RE.06

EL.HS.SL.01

EL.HS.SL.10

Birth of a Writer:

A Timeline of Athol Fugard's Early Life & Works



Young Fugard, photo from *Falls the Shadow*

1932 Harold Athol Lanigan Fugard is born in Karoo to an Afrikaaner mother, Elizabeth Magdalena Fugard, and an Irish father, Harold Fugard, who was a disabled jazz pianist

1935 The family moves to Port Elizabeth, where his mother runs the St. George's Park teashop, on which the setting of *Master Harold... and the Boys* was based. Sam, one of his mother's employees who lived with the family, becomes a great influence on and friend of young Athol



Fugard's parents, photo from *Falls the Shadow*

1938 Athol attends a Catholic primary school, then a local technical college

1951 He studies Philosophy and Social Anthropology at the University of Cape Town, only to drop out and hitchhike North Africa, then spend two years working on a steamer ship

1956 Athol, back in South Africa, marries Sheila Meiring, who studied drama at the University of Cape Town, and Athol writes his first play, *Klaus and the Devil*

1957 Athol and Sheila found The Circle Players, a theatre company devoted to Brechtian models of acting

1958 The couple move to Johannesburg, where Fugard works as a clerk in a Native Commissioners' Court, which forces Fugard to confront the injustices of Apartheid.

1961 Athol and Sheila's daughter Lisa is born, they found The Serpent Players, and Fugard writes and stars in *The Blood Knot*, the play that launched his career as an internationally famous playwright

1962 Fugard announces his support for the Anti-Apartheid Movement's international boycott of South African theatres with segregated audiences, and the government places restrictions on his movement and begins surveillance of The Serpent Players



Athol Fugard (left) and Zakes Mokae (right) acting in *The Blood Knot*

1967 The government takes away Fugard's passport in response to the BBC broadcasting a performance of *The Blood Knot*, not to return it until 1971 so that he could fly to London to direct *Boesman and Lena*

Athol Fugard on Theater

“Now I think that at the minimum theatre has been responsible for maintaining awareness and a certain conscience about the way things were developing. But, more importantly, I believe it has been a provocation in terms of social change.”

- Interview with Paul Allen

“In the theatre of course my fascination lies with the ‘living moment’ — the actual, the real, the immediate, there before our eyes, even if it shares in the transient fate of all living moments. I suppose the theatre uses more of the actual substance of life than any other art. What comes anywhere near theatre in this respect except possibly the painter using old bus tickets, or the sculptor using junk iron and driftwood? The theatre uses flesh and blood, sweat, the human voice, real pain, real time.”

- *Notebooks 1960 – 1977*

“What I do know is that art can give meaning, can render meaningful areas of experience, and most certainly also enhances. But, teach? Contradict? State the opposite to what you believe and then lead you to accept it? In other words, can art change a man or woman?

No.

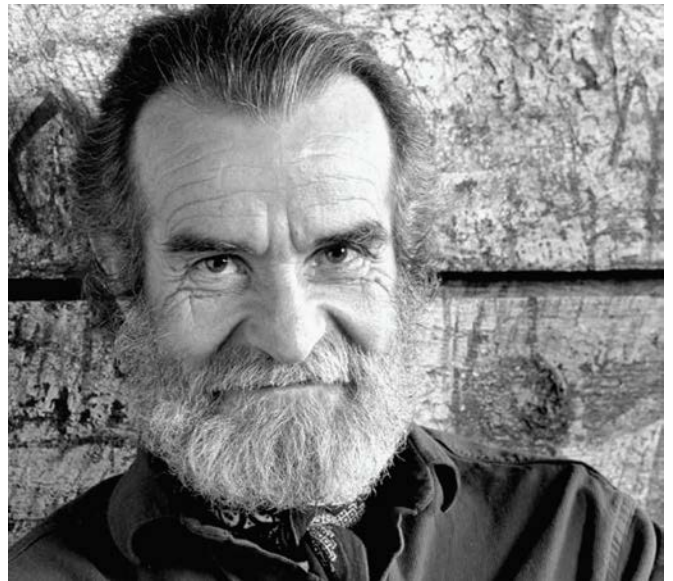
That is what life does. Art is no substitute for life. It operates on top of life – rendering experience meaningful, enhancing experience.

Art – meaningfully ordered.

Life – chaotic.

If there is any argument which makes sense to me it is that the plays must be done and the actors seen (even on a segregated basis) not for the sake of the bigoted and prejudiced – but for the sake of those who do believe in human dignity. Let us not desert them. For those who do believe, art can impart faith.”

- *Notebooks 1960 – 1977*



“My point is obvious. Anything that will get people to think and feel for themselves, that will stop them delegating these functions to the politicians, is important to our survival. Theatre can help do this.”

- *Notebooks 1960 – 1977*

Discussion Questions

What is theater? How is it different from a movie?

Are there reasons why some stories may be better on a stage than in a book or on screen?

How is it different experiencing a story in a room full of other audience members, as opposed to alone as you do when you read a book or watch a movie with only a few others?

EL.HS.RE.15

EL.HS.RE.16

EL.HS.SL.0

EL.HS.SL.10

Timeline: The History of Apartheid in South Africa

1497 - Vasco De Gama, Portugese explorer, lands on the Natal Coast

1652 - The Dutch East India Company founds Cape Colony

1806 - The Dutch cede the territory to the British

1800s- British colonial powers war with the Boers and Zulus, encouraged by the discovery of gold in Transvaal

1902 - The fighting ends, Transvaal and Orange Free State become self-governing colonies

1910 - The Boer republics of Transvaal and Orange Free State join with British colonies Cape and Natal, creating the Union of South Africa

1912 - Native National Congress is founded (later the African National Congress, or ANC)

1913 Land Act prevents blacks outside of Cape Province buying land except in designated reserves

1914 - National Party is founded (made up of Afrikaaners, the descendents of the Dutch colonial powers)

1919 - South West Africa (Namibia) comes under South African control

1948 - National Party takes power and imposes a policy of apartheid, or 'separateness'. The population of South Africa was categorized and registered by race, and the Group Areas Act segregated residential communities (sometimes forcibly), with blacks driven to specified townships.

1952 - The Pass Laws Act requires all black South Africans older than sixteen to carry a pass book

1953 - The Bantu Education Act segregates the school system and dictates separate curriculums for white and black students

1955 - The ANC meets with the South African Indian Congress, the South African Congress of Democrats, and the Coloured People's Congress in what was called the Congress of the People at Kliptown and they officially adopt the Freedom Charter, a list of demands for racial equality in South Africa, and plans campaigns of civil disobedience

1960 - Police open fire on a demonstration against the Pass Laws in Sharpeville: 69 are killed and more than 200 wounded

1961 - Umkhonto we Sizwe, the ANC's militant wing, is founded

1964 - Nelson Mandela joins the ranks of South Africa's political prisoners when he is arrested and sentenced to hard labour for the next twenty-seven years; South Africa is excluded from the Olympic games, indicating increasing international disapproval of apartheid

1970 - Bantu Homelands Citizenship Act revokes the citizenship of black Africans residing in the Bantustans, and over the next decade more than three million people were forcibly relocated to those regions

1976 - High school students protest the implementation of Afrikaans instruction in the classroom in Soweto, and police kill hundreds of protesters, sparking riots all across the country

1984-1989 - The townships continue to revolt and the government imposes a five-year state of emergency

1989 - FW De Klerk is elected head of the National Party, then president of South Africa. He lifts the ban on the ANC, releases political prisoners including Mandela, desegregates public facilities, and begins talks about deconstructing apartheid

1991 - Remaining Apartheid laws are repealed

1994 - In South Africa's first full free election, the ANC takes power and Nelson Mandela becomes president

Discussion Questions

Which of these events would terrify you? Which resonate with what you know of the American Civil Rights movement?

What would it be like to live in South Africa in 1920? 1950? 1990? Now?

EL.HS.RE.16

EL.HS.RE.24

EL.HS.SL.01

HS.2

EL.HS.SL.10

HS.6

The History of Apartheid South Africa

In 1652 the Dutch East India Company founded the Cape Colony, and European colonization of what is now South Africa began in earnest. In 1806 the Dutch ceded the territory to the British, and throughout the nineteenth century, the British warred with Zulu and Boer natives. In 1910, British colonies and Boer free states merged to become the Union of South Africa. Two main political parties formed: the Native National Congress (later the African National Congress, or ANC), and the National Party, which was made up of Afrikaaners, the decedents of European colonizers.

In 1948, the National Party took power and imposed a policy of apartheid, or 'separateness.' The population of South Africa was categorized and registered by race, and the Group Areas Act segregated residential communities (sometimes forcibly), with blacks driven to specified townships. Later legislation banned mixed marriages and established separate amenities, much like the Jim Crow laws in the United States. The 1952 Pass Laws Act required all black South Africans older than sixteen to carry a pass book or "dompas" (dumb pass) that indicated where that individual was allowed to live, any permissions granted or denied by the government, character references, and where he or she worked (and employers, by law, were white). In 1953, the Bantu Education Act segregated the school system and dictated different curriculums for black and white students.

In response to apartheid, the ANC, under the leadership of Nelson Mandela, led campaigns of civil disobedience throughout the 1950s. From 1948, the government began 'banning' individuals or organizations- once banned, a person could not speak to more than one person in public, had his or her movements restricted, and was barred from working in any place where large numbers of persons gathered. In 1960, police open fired on a demonstration against the Pass Laws in Sharpeville; 69 were killed and more than 200 wounded. In 1964, Nelson Mandela was arrested, and was imprisoned and sentenced to hard labour for the next twenty-seven years.

In 1970, the Bantu Homelands Citizenship Act revoked the citizenships of black Africans residing in the Bantustans, ensuring that whites made up the majority of the voting population. In 1976, high school students in Soweto marched in protest of instruction in Afrikaans in black schools, and the police shot hundreds of the students. South Africa began to face increased international pressure to revise apartheid laws. The national currency, the rand, devalued steadily. From 1984 to 1989, South Africa saw five years of revolts in the townships, with a state of emergency imposed by the government nationwide. Gradually, support for the Anti-Apartheid movement grew at home and abroad.

In 1989, FW De Klerk was elected head of the National Party, and therefore president of South Africa. Seeking to reform apartheid, De Klerk lifted the ban on the African National Congress, released Nelson Mandela and hundreds of other political prisoners, and ended apartheid. After lengthy negotiations, in 1994 the African National Congress was voted into power in the first full free election in South Africa's history, and Nelson Mandela became president.

Discussion Questions

When you hear the word 'apartheid,' what comes to mind?

The world has seen movements such as civil rights in America and the abolishment of apartheid in South Africa, but some argue that racism and "race separation" still occur worldwide. Discuss where you see racism in your own world.

How do you move past the history of your own community or upbringing? Identify biases in your own world and discuss if you do or don't believe they are right.

EL.HS.RE.06

EL.HS.SL.10

HS.6

HS.2

Apartheid South Africa: A Timeline

1497 Vasco De Gama, Portugese explorer, lands on the Natal Coast

1652 The Dutch East India Company founds Cape Colony

1806 The Dutch territory is ceded to the British

1902 The fighting ends, Transvaal and Orange Free State become self-governing colonies

1910 The Boer republics of Transvaal and Orange Free State join with British colonies Cape and Natal, creating the Union of South Africa

1912 Native National Congress founded (later the African National Congress, or ANC)

1913 Land Act prevents blacks outside of Cape Province buying land except in designated reserves

1914 National Party is founded (made up of Afrikaners, the descendents of the Dutch colonial powers)

1800s British colonial powers war with the Boers and Zulus, encouraged by the discovery of gold in Transvaal



A house from the designated homelands for black South Africans

1948 National Party takes power and imposes a policy of **Apartheid**, or 'separateness'. The population of South Africa was categorized and registered by race, and the Group Areas Act segregated residential communities (sometimes forcibly), with blacks driven to specified townships.

1952 The Pass Laws Act requires all black South Africans older than sixteen to carry a pass book

1953 The Bantu Education Act segregates the school system and dictates separate curriculums for white and black students

1955 The ANC officially adopts the Freedom Charter, a list of demands for racial equality in South Africa, and plans campaigns of civil disobedience

1960 Police open fire on a demonstration against the Pass Laws in Sharpeville: 69 are killed and more than 200 wounded

1961 Umkhonto we Sizwe (MK), the ANC's militant wing is founded



Students fleeing the massacre that followed the Soweto Uprising

1964 Nelson Mandela joins the ranks of South Africa's political prisoners when he is arrested and sentenced to hard labour for the next twenty-seven years; South Africa is excluded from the Olympic games, an indicator of increasing international disapproval of apartheid

1970 Bantu Homelands Citizenship Act revokes the citizenship of black Africans residing in the Bantustans, and over the next decade more than three million people were forcibly relocated to those regions

1976 High school students protest the implementation of Afrikaans instruction in the classroom in Soweto, and police kill hundreds of protesters, sparking riots all across the country

1984-1989 The townships continue to revolt and the government imposes a five-year state of emergency

1989 FW De Klerk is elected head of the National Party and president of South Africa: he lifts the ban on the ANC, releases political prisoners including Mandela, desegregates public facilities, and begins talks to deconstruct apartheid

1991 Remaining Apartheid laws are repealed

1994 In South Africa's first full free election, the ANC takes power and Nelson Mandela becomes president



Nelson Mandela, first post-Apartheid president of South Africa

Education Under Apartheid

In 1953, the South African government passed the **Bantu Education Act**, which ended the autonomy of black schools and brought them under the influence of apartheid. Previously, state-aided missionaries ran 90% of schools. Minister of Native Affairs Dr. Hendrik F. Verwoerd explained the newly imposed curriculum, saying:

There is no space for him [the 'Native'] in the European Community above certain forms of labor. For this reason it is of no avail for him to receive training which has its aim in the absorption of the European Community, where he cannot be absorbed. Until now he has been subjected to a school system which drew him away from his community and misled him by showing him the greener pastures of European Society where he is not allowed to graze.

Native African students were separated from the well-funded white education system and topics of instruction were restricted. In particular, tribal African culture and identity could no longer be taught in schools. While the average teacher to student ratio in a white school was 1:18, in black schools the ratio was 1:46 in 1955. Only 15% of teachers in black schools were certified to teach, compared to 96% in white schools. By 1970, black schools received only one tenth of the per capita government funding compared to white schools.

Discussion Questions

How do you feel about the Bantu Education Act?

Where do you see imbalance or injustice in your own education or society? What do you think you can do about it?



“There is no space for him [the ‘Native’] in the European Community above certain forms of labor. For this reason it is of no avail for him to receive training which has its aim in the absorption of the European Community, where he cannot be absorbed. Until now he has been subjected to a school system which drew him away from his community and misled him by showing him the greener pastures of European Society where he is not allowed to graze.”

- Minister of Native Affairs Dr. Hendrik F. Verwoerd explaining the reasoning behind the

1953 Bantu Education Act

Timeline: Student Uprisings in Apartheid South Africa

1953 - The Bantu Education Act is imposed

1955 - The Bantu Education Account changes funding so that black schools are no longer funded by the General Revenue Account, but by a general poll tax imposed on black citizens

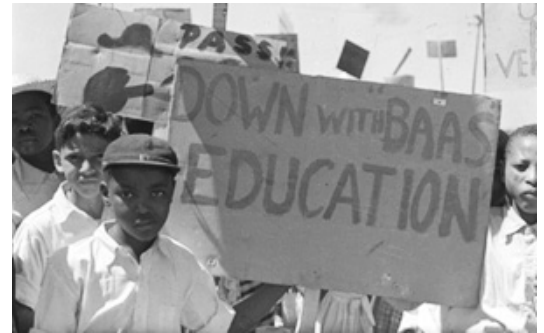
1959 - Extension of University Education Act makes it illegal for any non-white student to attend South Africa's university without written permission from the Minister of Internal Affairs. New, separate universities were set up specifically for colored and black students.

1967 - Average teacher to student ratios in black schools drop to 1:58.

1969 - The South African Student Organization (SASO) is formed. Under the auspices of President Steve Biko, the organization seeks to advance the interests of black students.

1970 - Citizenship of non-white South Africans is abolished

1972 - SASO helps in the creation of the Black People's Convention and calls for boycotts on African campuses; South African Student's Movement is established, led by senior students at high schools in Soweto.



1974 - Nine leaders of SASO are arrested, tried, and convicted under the Terrorism Act. The government passes the Afrikaans Medium Decree, requiring all black schools to use half Afrikaans in instruction as well as half English, despite the fact that many students and teachers did not speak the language, and despite widespread resentment of Afrikaans by black South Africans, who considered it the language of oppression.



1976 - The Soweto Students' Representative Council plans a peaceful protest in objection to the enforcement of Afrikaans instruction in Soweto high schools and the unequal treatment of black and white students. On June 16th, thousands of students march from their schools to rally at Orlando Stadium. After one policeman fires on the students and panic ensues, dogs are unleashed upon the children. When the children respond by stoning the dogs, the policeman open fire upon student protesters. The Soweto Uprising's estimated death tolls range between 175 and 600. The Soweto Uprising forces international gaze on the horrors of Apartheid, and the tide turns in favor of the anti-Apartheid movement. The riots spread throughout black townships, and South Africa as a whole responds with strikes and protests.

1977 - Activist Steve Biko is arrested under the Terrorism Act, is tortured, and dies in custody.

In the 1970s and 1980s student and general uprisings continued, and international sanctions increased. Due to this external pressure, the South African government began repealing many segregation laws in the 1980s, and in 1991 the remaining apartheid laws were repealed. In 1994, the first full free democratic elections were held in South Africa, and Nelson Mandela was elected president.

Discussion Questions

Do you think uprising is a good way to change social situations or injustices?

Is violence ever justified?

EL.HS.RE.06

EL.HS.SL.10

HS.6

HS.2

Employment Options for Young Black Men During Apartheid

Once students left school, few options were available to young black men. Some jobs were legally restricted to the white or black workforce, but on the whole the deliberately limited education of black South Africans ensured that they rarely qualified for well-paying jobs. In fact, taxes were introduced to increase economic pressure and ensure that young black men had to seek work in the mines, white-owned farms, and factories that required a menial labor force as South Africa's industry developed.

Frequently after leaving school, young black men like Thami moved to a township on the outskirts of a major city to find work (if they could obtain government position to move to and work in a new city), which led to the disruption of families and the erosion of tribal society. Young women often performed domestic work for white families. Black South Africans could not own land or houses in the townships, and had to rent from white landlords. Commutes were long, working conditions poor, and it was a difficult world in which to forge a settled, stable family. Public amenities were segregated, and racial prejudice an established and government-endorsed practice.

Discussion Questions

What do you think this information meant for employment options for young black women during apartheid?

Where do you recognize similarities to the history of the United States?

Race and Education in Oregon

Article I Section 35 of Oregon State Constitution 1859 stated, “No free negro, or mulatto, not residing in this State at the time of the adoption of this Constitution, shall come, reside, or be within this State, or hold any real estate, or make any contracts, or maintain any suit therein.” According to the 2011 Census Data, today 13.1% of the US population is comprised of black persons while only 2% of Oregon population is comprised of black persons. In 2008, Multnomah County rates of persons living in poverty were 56.4% African American children to 12.5% white children living in poverty, 37% African American individuals to 11.7% white individuals living in poverty, and a 33.3% African American families to 10.4% white families living in poverty.

Level of education affects the annual average income of a person, according to the 2000 census. Although income increases for people of all racial backgrounds with each degree completed, at all levels white people still make on average between \$5,000 and \$10,000 more per annum than members of other races, regardless of equality of education. In Oregon, those of black/African American descent hold more graduate or professional degrees than people of any other background, but still on a whole have a mean annual per capita income of \$16,428 while white residents of Portland have a mean per capita income of \$31,210.

Today, Multnomah County schools are comprised of 55% white students, 10% Black students, and 35% students of other minority groups. In 2009, the relative discipline rate in Portland Public Schools showed that black students were disciplined almost four times more often than white students. School dropout rates of students of color were almost twice that of white students in 2008, and have consistently been that way for the past decade. Higher dropout rates have a direct correlation with crime rates in Multnomah County; this means more dropouts, more crime.

On June 13, 2011 Portland Public Schools issued an Educational Equity Policy that addressed the need for change in our schools. These policies for change include giving students of all backgrounds equal access to materials and lessons required to succeed, equal representation of race in special education, discipline, talented and gifted and advanced placement, educating the staff and diversifying the administrative and teaching staff. Another tool for equity training is a partnership with the Pacific Educational Group and the ideas of Courageous Conversations. These are the four main steps for Courageous conversations about race in the classroom:

1. Stay Engaged.
2. Expect to experience discomfort.
3. Speak Your Truth.
4. Expect and accept that there will be no closure.

Discussion Questions (include following graphs in conversation)

Were you aware of the disparity of wealth between racial demographics in Oregon?

What do you think needs to be done in order to address the different school dropout rates?

Why do you believe there usually is a correlation between the level of education acquired and income?

Why doesn't that correlation hold true when education to income is examined across all races?

Regarding the graphs on Page ____: React to this information. Are you surprised? Why or why not?

In *My Children! My Africa!*, Mr. M says “In my life nothing is more serious than ringing the school bell.” After looking at the graphs provided, would you agree or disagree with Mr. M and why?

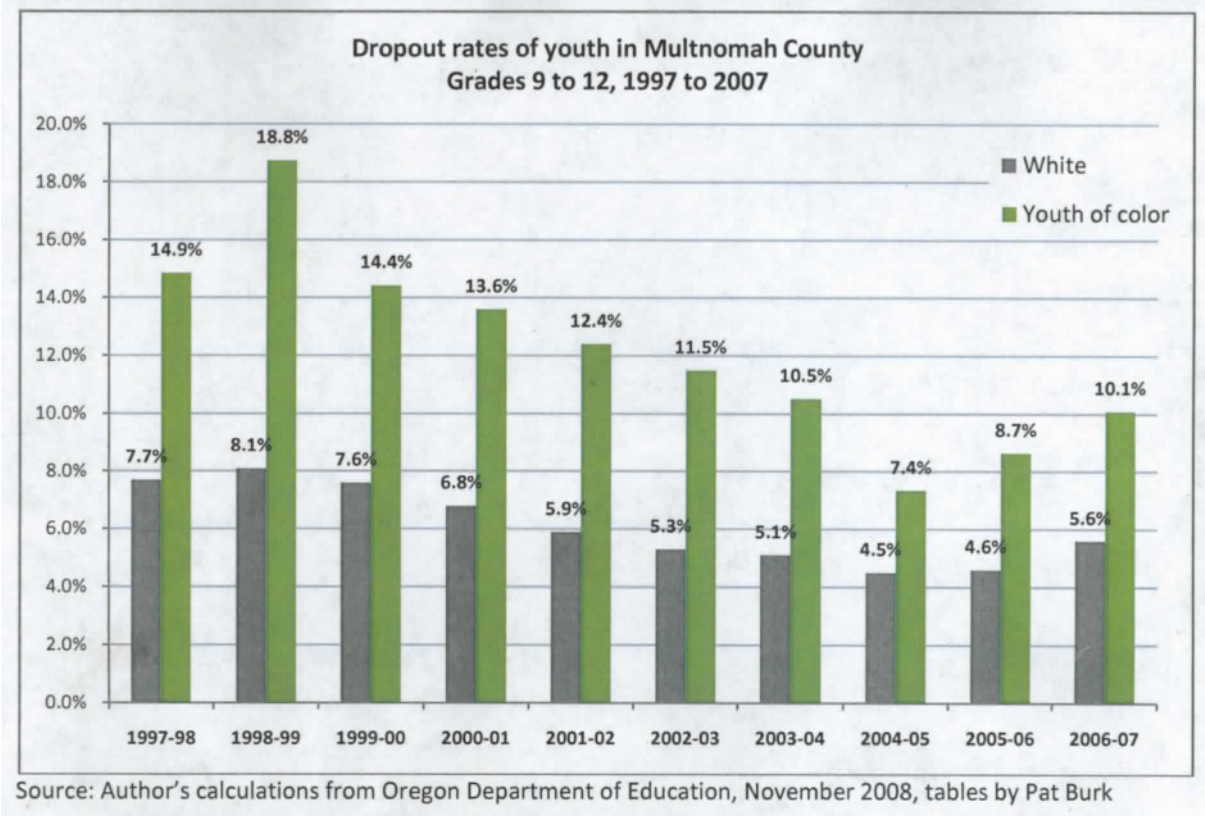
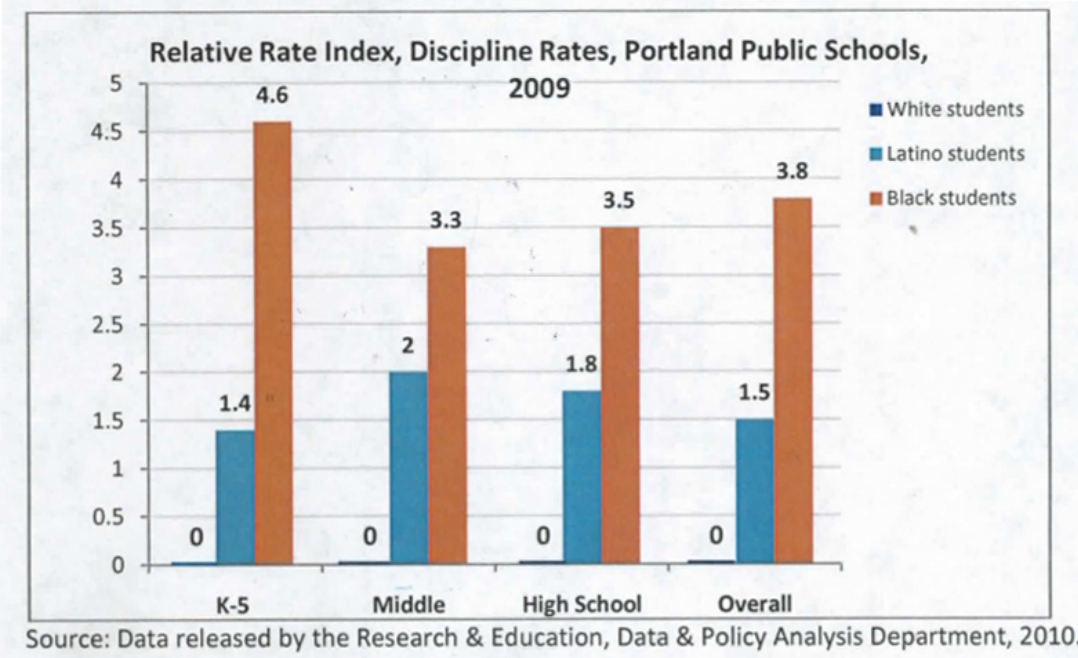
HS.63

HS.57

EL.HS.SL.10

EL.HS.RE.15

Education Close to Home



Oregon Race Relations by the Numbers

1849 The year the Oregon Territory passed the Exclusion Bill banning African Americans from settling there. Its preamble read:

"...situated as the people of Oregon are, in the midst of an Indian population, it would be highly dangerous to allow free negroes and mulattoes to reside in the territory or to intermix with the Indians, instilling in their minds feelings of hostility against the white race . . . be it enacted . . . that it shall not be lawful for any negro or mulatto to come in or reside within the limits of this Territory."

Article I Section 35 of 1859 Oregon State Constitution:

"No free negro, or mulatto, not residing in this State at the time of the adoption of this Constitution, shall come, reside, or be within this State, or hold any real estate, or make any contracts, or maintain any suit therein."

20-39 the range of lash strokes a black man was to receive every six months until he quitted he Oregon Territory under the 'Lash Laws': in **1844**, lashing was replaced with forced labour (Despite popular support, these laws were repealed before they could be enacted)

1926 The Exclusion Clause is repealed

1951 Oregon repeals ban on interracial marriages

Oregon Race Relations by the Numbers

18,000 left homeless by Vanport Flood in **1948**

*Vanport was a public housing project for shipyard employees, and housed a large number of minority workers unable to settle in Portland because city ordinances restricted black citizens to living in Albina. **25%** of the homeless were African American.*

13.1% of US population comprised of black persons*

2% of Oregon population comprised of black persons*

1967 is the year a political rally among the African American community in Portland in Irving Park erupted into the Albina Riot, with rocks, bottles, and even firebombs thrown through windows of cars and buildings. The riot lasted two days.

64% of landlords and leasing agents discriminated against African American or Latino renters in a **2011** audit by the Fair Council Housing of Oregon

\$31,210 mean annual per capita income for white residents of Portland*

\$16,428 mean annual per capita income for black residents of Portland*

Education Equality in the United States: San Antonio v. Rodriguez

The issue of equality of education for different residential areas was debated before the US Supreme Court in 1973.

Parents of students in the Edgewood School District in Texas sued the wealthier San Antonio School District (and five others) on the grounds that the "Texas system's reliance on local property taxation favors the more affluent and violates equal protection requirements because of substantial inter-district disparities in per-pupil expenditures resulting primarily from differences in the value of assessable property among the districts." Like many school districts nationwide, funds to Texas school districts were allocated from a percentage of the property tax from that residential district, so wealthier neighborhoods had access to greater funds for education. There were significant disparities between districts in per pupil expenditure, dropout rates, books, classroom space, and teacher-pupil ratio.

The case claimed that education is a fundamental right, and failure to provide students of all financial backgrounds with equivalent educations violated the Fourteenth Amendment. Section I of the Amendment reads:

All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the state wherein they reside. No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any state deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.

The Court decided that education does not qualify as a fundamental right for purposes of Equal Protection analysis.

Dissenting Justice Thurgood Marshall argued that education is a fundamental right, because education received impacts an individual's abilities to exercise rights explicitly guaranteed in the Bill of Rights.

Discussion Questions/Activities

Consider the first ten amendments of the US Constitution. Can education – or lack of commensurate education – impact one's ability to exercise these rights?

Imagine a school near you that separates blue-eyed people from all other colors of eyes. This division includes teachers and staff. All the blue-eyed people are in a different section of the school – clean, a computer for every student, new textbooks, 1:15 teacher/student ratio, etc, while the classes of students with other eye colors face old equipment, crowded classrooms, and out of date textbooks. How might this system affect relationships between students and/or teachers/staff? Would there be an uprising? How? When?

After reading about the case of San Antonio v. Rodriguez, discuss differences and/or similarities between residential areas and schools in your community. Do funds seem to be allocated equally? How old or new are your textbooks? Do some schools have computers while others don't? How many students are in your classroom right now?

Do you agree or disagree with the statement, "failure to provide students of all financial backgrounds with equivalent educations violated the Fourteenth Amendment"? Relate the discussion to statements in the Fourteenth Amendment.

HS.57

HS.3

HS.63

EL.HS.RE.15

EL.HS.SL.10

After the Play

What most moved you?

What surprised you?

After having seen the play, with which character do you most identify? Did your answer change once you saw the performance? Why or why not?

What parallels can you make between the events in the play and state of education and equity in Oregon?

Do you see any similarities to education equality in the play compared to the education equality in your school? If so, what are they and why do they exist? If not, why not?

How might the mob justify their actions? How might Mr. M justify his actions?

Read through the below portion of Isabel's last speech of the play:

You gave me a little lecture once about wasted lives ...
how much of it you'd seen, how much you hated it, how
much you didn't want that to happen to Thami and me. I
sort of understood what you meant at the time. Now, I
most certainly do. Your death has seen to that.

My promise to you is that I am going to try as hard as I
can, in every way that I can, to see that it doesn't happen
to me. I am going to try my best to make my life useful in
the way yours was. I want you to be proud of me. After
all, I am one of your children you know. You did welcome
me to your family. (A pause.) The future is still ours, Mr.
M. (The ACTRESS leaves the stage.)

Isabel touches on Mr. M's notion of "wasted lives" and making a life useful. How do Isabel's words represent a theme of the play? In your community, and in relation to **education**, what might a "wasted life" and/or "wasted lives" look like? How might that "wasted life" or those "wasting lives" become useful lives?

What can you do, personally, to make a difference wherever you see inequity or injustice?

Is this story more compelling as a play or would it have been just as (or more) interesting as a short story?

Consider how *My Children! My Africa!* would be different if it were to take place in your own classroom today. Who are Thami and Isabel, and what are their struggles? How would your version of the play end?

AR.HS.AC.02

AR.HS.AC.02

EL.HS.SL.17

HS.63

EL.HS.RE.22
HS.10

Activity: Student Debate

(Time: 40-60 min)

Mr. M's dictionary defines a debate as "the orderly and regulated discussion of an issue with opposing viewpoints receiving equal time and consideration."

Motion: *Mr. M was wrong to inform the police about the intended student boycott.*

Divide the class into two groups: the proposers and the opposition. To further challenge students, assign these sides at random rather than allowing students to select their side.

Suggested debate format:

3 minute opening statements from a chosen member of each side

2 minute rebuttal by a member of each side in response to opening statements

10 minutes of open debate, in which questions can be posed by each side to the other, moderated by the teacher

3 minute closing statements from a chosen member of each side

The debate can be followed with a class discussion of the outcome, the tactics used, and the feelings and questions suggested by the activity. Ideally, the debate will touch on not simply the motivations of the character, but the underlying ideals, such as Mr. M's belief in the power of education.

EL.HS.SL.01

EL.HS.SL.10

HS.63

Activity: Facebook Status

(Time: 30-60 min)

When we read people's Facebook status updates, we are able to get a quick slice of what is happening in their lives in a given moment, or deduce certain thoughts or convictions they hold. Concentrating on the characters from *My Children! My Africa!*, this activity will allow students to use a real world medium to explore and better understand the traits, thoughts, accomplishments and failures of those characters. In this activity students will invent Facebook status updates for Mr. M, Isabel, Thami and the mob in relation to education inequalities they experienced.

Guidelines:

- The status updates should be no more than one or two sentences.
- Updates should be from the perspective of a character and can represent a specific event from the play or an overall feeling or attitude.
- Updates can either celebrate a success (positive) or exclaim a failure (negative).

Prompts:

- How might a status update inform people about events?
- Choose a moment in the play and write an update that reveals an individual character's emotions at that moment.
- Try and form a story through the status updates – beginning, middle, climax, end.
- Create "comments" from friends or family responding to the characters' updates.
- What advertisements might show up on each character's page in response to the character's updates or 'likes'?

EL.HS.WR.02

EL.HS.RE.06

AR.HS.CP.02

HS.10

Activity: “Hot Seating” or “Forum Theatre”

(Time: 30 mins)

This activity is a forum where truth, vulnerability, convictions, insecurities, etc. can be revealed and investigated through open discussion between characters and audience members. Depending on time, you may just “hot seat” one character.

1. Ask for volunteers who might like to play Mr. M, Isabel and Thami. These students sit in separate chairs facing the audience (the rest of the class). The teacher acts as the monitor or “host.”
2. Before starting, ask the students in the audience to think about the character’s relationships and come up with at least two questions for each character. Allow five minutes for the students to discuss and remind themselves about the important events of the play.
3. Before the forum, explain that when appropriate, any audience member can yell, “freeze,” tap one of the guests on the shoulder and take over acting as that character. The student who was formerly a guest now becomes an audience member.
4. Begin by introducing the characters and asking each character a general question. After this, open it up to questions from the audience.

Discussion Questions

Students acting as one of the characters, how did you feel openly discussing your thoughts and feelings regarding the others on stage?

What do you think would happen to Isabel and Thami after the events of the play?

Do you relate personally to the character you played? Why or why not?

EL.HS.RE.06

EL.HS.RE.15

HS.10

Activity: “Hunter & Quarry” or “Cat & Mouse”

(Time: 15 mins)

In this activity, students will investigate, through movement and strategy, the best ways to avoid a pursuer and the best ways to catch the pursued. Although this activity is primarily a physical warm-up, it can relate to themes in the play such as power struggles and success/failure.

1. Group students into pairs (you can do this quickly by counting off by twos or playing a quick game of “magnets” – students must walk around the space and when a certain number is called out by the leader, they must connect elbows, feet, or backs in stated numbered groups. After “two” is called out, and students connect, and the pairs are decided)
2. The pairs must hold hands and walk around the space – except one pair who should separate, one being “the hunter” and one being “the quarry.”
3. While the connected pairs walk around the space, the hunter must chase the quarry.

4. If the quarry is in danger of being caught, he or she can latch onto one of the moving pairs. This means that the person on the opposite end of the pair the quarry has joined now becomes the quarry and must run away from the hunter.

5. If the hunter catches the quarry, they switch roles, and after a few beats to allow the new quarry to get away, the game continues.

VARIATION: The game proceeds as above except that once the quarry latches onto a pair, making the person on the other end the new quarry, that person, instead, becomes the new hunter. The previous hunter turns into the new quarry and must evade the new hunter.

Discussion Questions

What was challenging or surprising about the activity?

As the Hunter, what strategies did you use? As the quarry, what strategies did you use?

As part of a moving pair, did anyone try to aid either the hunter or the quarry? Why or why not?

How might the efforts you made as a player - whether hunter, quarry or on-looking pair - relate to *My Children! My Africa!*?

EL.HS.RE.24

HS.63

EL.HS.SL.10

Activity: Emotion Circle

(Time: 10-15 mins)

1. Form a circle. Explain to students that they will be physicalizing words or phrases and using different vocal qualities depending on the word or phrase.
2. A will turn to B in the circle and use body and voice to evoke an emotion related to a certain word or phrase. Once A has said the word or phrase with an emotional quality and physicality, B must face A and copy exactly what they did.
3. Now B turns to C and uses the same word or phrase but this time must come up with a different emotion/vocal quality/physicality. C copies this then turns to D and so on.
4. After each student has tried one word or phrase, introduce a new one to try.

Words/phrases:

- "Riots and police"
- "Bleak, depressing, dingy, classroom"
- "Savage hope"
- "They will kill me"
- "Please forgive me"
- "Fight for our freedom"
- "My promise to you"

Activity: Write to Congress

(Time: 20 mins)

Invite students to write a letter to an Oregon representative to the United States Congress stating their opinion on an issue such as race or education policy.

Tips:

- Always address senators and congressmen as "The Honorable (Full Name)" on both the envelope and in the letter's salutation.
- If the student is hoping for a reply, include both a return address on the envelope, and in the upper right corner of the letter itself.
- Identify yourself, state your reason for writing, and state your concern or viewpoint.
- Close by requesting specific action, ideally asking for a vote on a particular bill.
- For the House of Representatives, the first and third districts of Oregon include parts of Portland.
- In addressing the envelope, the address should appear as follows:
The Honorable
[Full name]
United States [House of Representatives/Senate]
[Address]
- Keep in mind that letters to congresspersons must go pass through security scrutiny, which can result in delays, so do not be discouraged if you do not receive a reply right away.

Senator Jeff Merkley

313 Hart Senate Office Building
Washington, D.C., 20510
Phone: (202) 224-3753

Senator Ron Wyden

221 Dirksen Senate Office Bldg.
Washington, D.C., 20510
Phone: (202) 224-5244

Congresswoman Suzanne Bonamici

(1st district)
439 Cannon HOB
Washington, DC 20515
Phone: (202) 225-0855

Congressman Greg Walden

(2nd district)
2182 Rayburn House Office Building
Washington, DC 20515
Phone: (202) 225-6730

Congressman Earl Blumenauer

(3rd district)
1111 Longworth House Office Building
Washington, DC 20515
Phone: (202) 225-4811

Congressman Peter DeFazio

(4th district)
2134 Rayburn Office Building
Washington, DC 20515
Phone: (202) 225-6416

Congressman Kurt Schrader

(5th district)
108 Cannon HOB
Washington, D.C. 20515
Phone: (202) 225-5711

Glossary

Aikona – no! (p.18)

Apartheid – an official policy of racial segregation practiced in South Africa from 1948-1994 involving political, legal, and economic discrimination against non-whites

Afrikaans – one of the official languages of South Africa, developed from the seventeenth century Dutch (p.29)

Afrikaner – descendants of the original Dutch settlers who arrived in 1652

Amandla – Xhosa and Zulu word meaning “power” (p.50)

Baas – boss or master (p.17)

Bantu – official term for black South Africans and their language, disliked by black people (p.11)

Black – of exclusively Africa (tribal) descent (p.23)

Coloured – defined in South Africa as anyone of mixed racial descent

Comrades – fellow members of an activity or organization, in South Africa this word was primarily used in the struggle against apartheid (p.54)

Confucius – (551-479 BCE) Confucius was a Chinese philosopher, teacher, and politician. His philosophy put emphasis on morality (both person and political), sincerity, and justice (p.26)

Dom book – passbook, ID book for black people under apartheid

Indaba – Zulu and Xhosa word meaning “matter” or “business” (p.10)

Inkululeko – Xhosa and Zulu word meaning “freedom” (p.47)

Isiqalo – Zulu and Xhosa word meaning “beginning” (p.54)

Ja –yes (p.6)

Karoo – a vast semi-desert region in the heart of South Africa; ‘Karoo’ is a Khoi word meaning “place of little water”; few plants grow on the dry mountains, but farms thrive in the valleys and lowlands (p.9)

Location – township; black ghetto; segregated area on outskirts of town or city (p.22)

Mealie-pap – a traditional South African porridge made from maize (p.27)

Platteland – the rural areas of South Africa (p.11)

Pondoks – shanty (p.15)

Qhumisa – fume (p.61)

Tshisa – burn (p.61)

Vetkoek – an Afrikaner pastry typically filled with meat or spread with jam (p.61)

White South African – of European descent (p.17)

The Lake Poets

The Lake Poets were a group of English poets (**Wordsworth**, **Southey**, and **Coleridge**) at the turn of the nineteenth century who lived in the Lake District. They were part of the Romantic movement in literature.

William Wordsworth

b. 1770, d. 1850

British Poet Laureate 1843-1850

In 1798 he published *Lyrical Ballads* with Samuel Taylor Coleridge; his preface for the book is considered a manifesto for English Romanticism. He is especially famous for his "Lucy poems", a series of five verse poems dealing with love, beauty, nature, and death.

"Upon Westminster Bridge"

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment wear

The beauty of the morning: silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky,
All bright and glittering in the smokeless air.

Never did sun more beautifully steep
In his first splendour valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!

The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

Robert Southey

b.1774, d. 1843

British Poet Laureate 1813-1843

Now the most obscure of the lake poets, Southey was a scholar, essayist, and biographer as well as poet. In 1808 he wrote a fictionalized tour of England from the perspective of a foreigner.

"The Devil's Thoughts" (Southey and Coleridge, 1835 version)

I.
FROM his brimstone bed at break of day
A walking the devil is gone,
To visit his snug little farm the earth,
And see how his stock goes on.

II.
Over the hill and over the dale,
And he went over the plain,

And backward and forward he switched his long tail
As a gentleman switches his cane.

III.

And how then was the devil drest?
Oh! he was in his Sunday's best:
His jacket was red and his breeches were blue,
And there was a hole where the tail came through.

IV.

He saw a lawyer killing a viper
On a dung hill hard by his own stable;
And the devil smiled, for it put him in mind
Of Cain and his brother Abel.

V.

He was an apothecary on a white horse
Rude by his own vocations;
And the devil thought of his old friend
Death in the Revelations.

VI.

He saw a cottage with a double coach-house,
A cottage of gentility;
And the devil did grin, for his darling sin
Is pride that apes humility.

VII.

He peep'd into a rich bookseller's shop,
Quoth he! "We are both of one college!
For I sate myself, like a cormorant, once
Hard by the tree of knowledge."

VIII.

Down the river did glide with wind and with tide,
A pig with vast celerity;
And the devil looked wise as he saw how the while,
It cut its own throat. "There!" quoth he with a smile,
"Goes England's commercial prosperity."

IX.

As he went through Cold-Bath Fields he saw
A solitary cell;
And the devil was pleased, for it gave him a hint
For improvising his prisons in hell.

X.

He saw a turnkey in a trice
Unfetter a troublesome blade;

"Nimbly" quoth he, "do the fingers move
If a man be but used to his trade."

XI.

He saw the same turnkey unfetter a man
With but little expedition,
Which put him mind of the long debate
On the slave-trade abolition.

XII.

He saw an old acquaintance
As he pass'd by a Methodist meeting; --
She holds a consecrated key,
And the devil nods her a greeting.

XIII.

She turned up her nose, and said,
"Avaunt! my name's Religion,"
And she looked to Mr. _____
And leered like a love-sick pigeon.

XIV.

He saw a certain minister
(A minister to his mind)
Go up into a certain house,
With a majority behind.

XV.

The devil quoted Genesis,
Like a very learned clerk,
How "Noah and his creeping things
Went up into the ark."

XVI.

He took from the poor,
And he gave to the rich,
And he shook hands with a Scotchman,
For he was not afraid of the _____

XVII.

General _____ burning face
He saw with consternation,
And back to hell his way did he take,
For the Devil thought by a slight mistake
It was a general conflagration.

(Continues, ending lost)

Samuel Taylor Coleridge

b. 1772 d. 1834

Coleridge was a poet most famous for *The Rime of the Ancient Mariner*. In addition to his poetry, he wrote a substantial critical work on Shakespeare, was a philosopher, coined the phrase 'suspension of disbelief', and was an opium addict.

"Kubla Khan"

In XANADU did Kubla Khan
A stately pleasure dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But Oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy as enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,

Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard would see them there,
And all who should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

Lord Byron

b. 1798 d. 1824

Born George Gordon Byron, the sixth Baron Byron was known for his narrative poems, his sexual conquests, and his high living. He served in the House of Lords where he lobbied for social reform, and travelled widely (particularly after the scandal of allegations of sodomy and incest) and became embroiled in the Greek war for independence.

Alfred Lord Tennyson

b. 1809 d. 1892

poet laureate 1850-1892

The Victorian poet was highly educated and served as English poet laureate for forty-two years. He is noted for his blank verse works, often based on classical themes (such as Arthurian or Greek myth).

Percy Bysshe Shelley

b. 1792 d. 1822

A political and literary radical, Shelley left his pregnant first wife to run away to Switzerland with the 16-year-old Mary Godwin (later the author of *Frankenstein*), daughter of feminist writer Mary Wollstonecraft. Upon the death of his first wife they married, and the couple became part of Byron's inner circle. He wrote prolifically, and drowned in suspicious circumstances at the age of twenty-nine.

"Ozymandias"

I met a traveller from an antique land
Who said: `Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear --
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay

Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.'

John Keats

b. 1795 d. 1821

The turn of the 18th century poet wrote numerous elegant odes (including "Ode to a Nightingale" and "Ode to a Grecian Urn"), but only gained great popularity after his death due to tuberculosis at the age of twenty-six.

John Masefield

b. 1878-1967

Poet laureate 1930-1967

In his youth Masefield spent years working aboard a ship (he even travelled from England to South America), which failed to cure his addiction to reading. The self-published poems he wrote in his twenties brought him to the public eye. He worked in hospitals during World War I, frequently toured America on the lecture circuit, and received honorary degrees from Harvard, Yale, and Oxford.

"Sea Fever"

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face, and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way, where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

Oregon State Standards used in this Resource Guide

English

EL.HS.RE.06 Understand and draw upon a variety of comprehension strategies as needed--rereading, self-correcting, summarizing, class and group discussions, generating and responding to essential questions, making predictions, and comparing information from several sources.

EL.HS.RE.15 Read textbooks; biographical sketches; letters; diaries; directions; procedures; magazines; essays; primary source historical documents; editorials; news stories; periodicals; bus routes; catalogs; technical directions; consumer, workplace, and public documents.

EL.HS.RE.08 Understand, learn, and use new vocabulary that is introduced and taught directly through informational text, literary text, and instruction across the subject areas.

EL.HS.RE.24 Analyze implicit relationships, such as cause-and-effect, sequence-time relationships, comparisons, classifications, and generalizations.

EL.HS.SL.01 Present and support a clear thesis statement and choose appropriate types of proof (e.g., statistics, testimony, specific instances) that meet standard tests for evidence, including credibility, validity, and relevance.

EL.HS.SL.10 Formulate judgments about ideas under discussion, and support those judgments with convincing evidence.

EL.HS.SL.17 Analyze how language and delivery affect the mood and tone of the oral communication and make an impact on the audience.

EL.HS.RE.22 Infer an author's unstated meaning and draw conclusions about an author's stated meaning based on facts, events, images, patterns or symbols found in text.

EL.HS.WR.02 Discuss ideas for writing with classmates, teachers, and other writers, and develop drafts alone and collaboratively.

EL.HS.WR.04 Choose the form of writing that best suits the intended purpose--personal letter, letter to the editor, review, poem, report, or narrative.

Art

AR.HS.AC.01 Use knowledge of essential elements, organizational principles and aesthetic criteria to explain the artistic merit and aesthetic effect of a work of art.

AR.HS.HC.01 Explain the influence of events and conditions on an artist's work.

AR.HS.CP.02 Explain the choices made in the creative process when combining ideas, techniques, and problem solving to produce one's work, and identify the impact that different choices might have made.

AR.HS.AC.02 Explain personal preferences for works of art based on an analysis of how the essential elements and organizational principles contribute to the work's artistic merit.

History

HS.6. Analyze ideas critical to the understanding of history, including, but not limited to: populism, progressivism, isolationism, imperialism, communism, environmentalism, liberalism, fundamentalism, racism, ageism, classism, conservatism, cultural diversity, feminism, and sustainability.

HS.2. Analyze the complexity and investigate causes and effects of significant events in world, U.S., and Oregon history.

HS.10. Evaluate an historical source for point of view and historical context.

HS.57. Define, research, and explain an event, issue, problem, or phenomenon and its significance to society.

HS.63. Engage in informed and respectful deliberation and discussion of issues, events, and ideas.

HS.32. Examine and evaluate documents and decisions related to the Constitution and Supreme Court decisions (e.g., Federalist Papers, Constitution, Marbury v. Madison, Bill of Rights, Constitutional amendments, Declaration of Independence).

HS.12. Construct and defend a written historical argument using relevant primary and secondary sources as evidence.