

Sing The Truth

Pioneering Women of Connecticut

An Educational Resource Guide

ACTION TOWARDS JUSTICE

Opening night of the 2012 International Festival of Arts & Ideas will be a performance by SING THE TRUTH— Angelique Kidjo, Dianne Reeves and Lizz Wright— that honors the music and spirit of great women in jazz, folk, R&B, gospel, and the blues. This event, and countless others at the Festival, celebrate actions toward justice. In this spirit, we have assembled this Resource Guide to explore the lives of two pioneering Connecticut women who ‘sang’ the truth--opera giant Marian Anderson and Connecticut state heroine Prudence Crandall. Through their actions, these women made great strides toward justice in their times, and continue to inspire.

SING THE TRUTH celebrates the power of truthful expression to inspire. It can inspire reflection, inspire action and inspire new expression. This guide shares the powerful stories of Marian Anderson and Prudence Crandall, as well as many creative expressions that have already been inspired by their stories.

We hope students will reflect, and create, and be inspired to find their own voice of justice and change.



Marian Anderson



Prudence Crandall



Sing The Truth - Lizz Wright, Anjelique Kidjo and Diane Reeves

Attention Connecticut Teachers and Students Grades 6-12!

Sing YOUR Truth Contest!

ADD YOUR VOICE AND TELL US WHO INSPIRES YOU.

How To Enter:

READ the poems, articles and reflections in this guide and learn about these two extraordinary women. **BE INSPIRED.**

WRITE YOUR OWN POEM, SONG OR OTHER CREATIVE EXPRESSION about someone who 'sang the truth' and inspired YOU: through their work, their life, their actions, or their example. It could be your teacher, your brother, your favorite musician or even one of women in this guide.



Poets selected through this contest will be invited to read their work as part of Festival events held across Connecticut. They will also be invited, along with two members of their family and their teacher or mentor, to be guests of the Festival at the SING THE TRUTH Concert and VIP reception on June 16th, 2012

Who is Eligible: All Connecticut Students in Grades 6 through 12

Deadline: April 27th 2012

Send To: Idonius@artidea.org, or

Sing Your Truth, International Festival of Arts & Ideas, 195 Church Street, New Haven, CT 06515
Please type all entries and include the following information: Parent/Guardian Name, Student Name, Grade, School, email Address and Phone Number

Questions? Contact Elizabeth Donius, Idonius@artidea.org * (203) 498-3750

How To Use This Guide

4. MARIAN ANDERSON

5. The Concert At The Lincoln Memorial

The guide begins with a short biography of Marian Anderson, the New Yorker magazine article '*The Voice Of The Century*' and a link to the video of Marian Anderson singing at the Lincoln Memorial. These sources highlight the story and controversy surrounding Marian's Lincoln Memorial concert, and its important place in the nation's civil rights history. Teachers can have their students read this material, or to have it read out loud. Next, we encourage teachers to use the lesson, *A Letter From Eleanor Roosevelt*.

8. My Lord, What A Morning

In this section, we have included a link to video of Marian Anderson singing the Spiritual *My Lord, What A Morning*, as well as a video of Connecticut poet Kate Rushin reading her poem, *My Lord, What A Morning*, at the 2011 International Festival of Arts & Ideas, as well as the text of that poem. Teachers and students can reflect the meaning of each work alone, and in relation to each other. What is the relationship between Marian Anderson and Kate Rushin? Do they inspire you?

11. Marian Anderson at the MET

This page links to the comprehensive website developed by the Metropolitan Opera that includes adaptable lesson plans in music and the humanities that meet national curriculum standards for grades 5 thorough 8.

13. PRUDENCE CRANDALL

14. The Story of Prudence Crandall's School

This section begins with the story of Prudence Crandall, and the school she founded in Canterbury, Connecticut. After reading this story, we encourage teachers to use the lesson, *Boarding School Advertisement*.

17. Miss Crandall's School for Young Ladies & Little Misses of Color and other reflections

This section is a collection of works inspired by the Prudence Crandall story. It includes several poems from the book *Miss Crandall's School for Young Ladies & Little Misses of Color*, by Connecticut poets Elizabeth Alexander and Marilyn Nelson; a song composed in 1833, at the height of the controversy; and two poems by Connecticut poet Gabrielle Calvocoressi. We encourage teachers to read selections with their class and reflect on the meaning and intentions of those works. How do the poets breathe life into these historical characters? What was the intent of the author of the song 'Four Little Children Here You See'?

25. From Canterbury to Little Rock: The Struggle for Educational Equality for African Americans

This page links to an extended lesson plan created by the National Parks Service that meets national curriculum standards.

The classroom lessons included are courtesy of our partner, The Connecticut Women's Hall of Fame, and were created by a team of Hartford teachers. Bibliographies for deeper exploration are included as well.



Marian Anderson Sang The Truth.

of equality of opportunity,
of excellence,
of the power of song

Marian Anderson, who made Danbury, Conn., her home for several decades, triumphed over the legacy of poverty and racial discrimination to become the most famous opera singer of the 20th century. She was the first African American to perform with the Metropolitan Opera, and her Easter Sunday concert in 1939, before 75,000 people at the Lincoln Memorial, was hailed as a defining moment in the history of civil rights in the United States.

Born in 1897 in Philadelphia, Pa., Anderson was raised by her widowed mother who took in laundry to support three children. At the age of six, she joined the choir of the Union Baptist Church, soon attracting the notice of the director. Anderson's first formal singing lessons began at age 15. She applied to a local music school in 1914 but was denied entrance by a receptionist who told her, "We don't take colored." In 1925, her vocal instructor, Giuseppe Boghetti, entered his talented student in a New York Philharmonic voice competition. Competing against 300 other vocalists, Anderson took first prize.

In 1939 deeply ingrained prejudices resulted in the incident that made Anderson a household name. Her manager tried to book her at Constitution Hall in the national headquarters of the Daughters of the American Revolution and was told all of the dates were taken. In truth, the D.A.R. rejected Anderson because of race. First Lady Eleanor Roosevelt resigned from the D.A.R. and other prominent women soon followed suit. Vindication for Anderson came when Mrs. Roosevelt persuaded Harold Ickes, the Secretary of the Interior, to make arrangements for an Easter Sunday concert at the Lincoln Memorial. In addition to the 75,000 people who gathered at the Memorial, millions more listened on the radio as Anderson sang a stirring rendition of "My Country Tis of Thee" that quickly became a milestone in the emerging civil rights movement. Indeed, Anderson's performance inspired 10-year-old Martin Luther King, Jr.

Anderson continued to tour, but it was not until 1955 that she became the first African American to sing in a major role at the Metropolitan Opera, performing in Verdi's *Ballo in Maschera*. She sang at the inaugurations of both Dwight D. Eisenhower and John F. Kennedy, and in 1963 became one of the first recipients of the Presidential Medal of Honor.

Courtesy of the Connecticut Women's Hall of Fame



Marian Anderson Studio, Danbury Museum & Historical Society, 43 Main Street, Danbury, CT 06810

In 1940, Anderson and her husband purchased their property in Danbury, which became known as "Marianna Farm." Marian Anderson's husband, architect Orpheus H. Fisher (1899-1986), designed and built her a rehearsal studio, featuring a curved ceiling to enhance acoustics. The studio was donated to the Danbury Museum & Historical Society and moved to the museum's Main Street property in 1999. The studio was restored and opened to the public in 2004, featuring many artifacts from Anderson's life.

THE NEW YORKER

A CRITIC AT LARGE

VOICE OF THE CENTURY

BY ALEX ROSS

APRIL 13, 2009

On Easter Sunday, 1939, the contralto Marian Anderson sang on the steps of the Lincoln Memorial. The Daughters of the American Revolution had refused to let her appear at Constitution Hall, Washington's largest concert venue, because of the color of her skin. In response, Eleanor Roosevelt resigned from the D.A.R., and President Roosevelt gave permission for a concert on the Mall. Seventy-five thousand people gathered to watch Anderson perform. Harold Ickes, the Secretary of the Interior, introduced her with the words "In this great auditorium under the sky, all of us are free."

The impact was immediate and immense; one newsreel carried the legend "Nation's Capital Gets Lesson in Tolerance." But Anderson herself made no obvious statement. She presented, as she had done countless times before, a mixture of classical selections—"O mio Fernando," from Donizetti's "La Favorita," and Schubert's "Ave Maria"—and African-American spirituals. Perhaps there was a hint of defiance in her rendition of "My Country, 'Tis of Thee"; perhaps a message of solidarity when she changed the line "Of thee I sing" to "Of thee we sing." Principally, though, her protest came in the unfurling of her voice—that gently majestic instrument, vast in range and warm in tone. In her early years, Anderson was known as "the colored contralto," but, by the late thirties, she was the contralto, the supreme representative of her voice category. Arturo Toscanini said that she was the kind of singer who comes along once every hundred years; Jean Sibelius welcomed her to his home saying, "My roof is too low for you." There was no rational reason for a serious



venue to refuse entry to such a phenomenon. No clearer demonstration of prejudice could be found.

One person who appreciated the significance of the occasion was the ten-year-old Martin Luther King, Jr. Five years later, King entered a speaking contest on the topic “The Negro and the Constitution,” and he mentioned Anderson’s performance in his oration: “She sang as never before, with tears in her eyes. When the words of ‘America’ and ‘Nobody Knows de Trouble I Seen’ rang out over that great gathering, there was a hush on the sea of uplifted faces, black and white, and a new baptism of liberty, equality, and fraternity. That was a touching tribute, but Miss Anderson may not as yet spend the night in any good hotel in America.” When, two decades later, King stood on the Lincoln Memorial steps to deliver his “I Have a Dream” speech, he surely had Anderson in mind. In his improvised peroration, he recited the first verse of “My Country, ’Tis of Thee,” then imagined freedom ringing from every mountainside in the land.

Ickes, in 1939, bestowed on Anderson a word that put her in the company of Bach and Beethoven: “Genius, like justice, is blind. . . Genius draws no color line.” With the massive stone image of Lincoln gazing out over her, with a host of powerful white men seated at her feet—senators, Cabinet members, Supreme Court Justices—and with a bank of microphones arrayed in front of her, Anderson attained something greater than fame: for an instant, she became a figure of quasi-political power. In Richard Powers’s novel “The Time of Our Singing” (2003), a magisterial fantasia on race and music, the concert becomes nothing less than the evocation of a new America—“a nation that, for a few measures, in song at least, is everything it claims to be.” Fittingly, when Barack Obama became President, “My Country, ’Tis of Thee” floated out over the Mall once more, from the mouth of Aretha Franklin to a crowd of two million.

(excerpt of longer article)



**Watch footage of
Marian Anderson's
historic concert at
the Lincoln Memorial.**

Marian Anderson Lesson

A Letter From Eleanor Roosevelt

From the Connecticut Women's Hall of Fame curriculum:

A Teachers Guide to Connecticut Women: Across the Curriculum, Throughout the Year

February 26, 1939.

Henry M.

My dear Mrs. Robert:

I am afraid that I have never been a very useful member of the Daughters of the American Revolution, so I know it will make very little difference to you whether I resign, or whether I continue to be a member of your organization.

However, I am in complete disagreement with the attitude taken in refusing Constitution Hall to a great artist. You have set an example which seems to me unfortunate, and I feel obliged to send in to you my resignation. You had an opportunity to lead in an enlightened way and it seems to me that your organization has failed.

I realize that many people will not agree with me, but feeling as I do this seems to me the only proper procedure to follow.

Very sincerely yours,

February 26, 1939

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I realize that many people will not agree with me, but feeling as I do this seems to me the only proper procedure to follow.

Written correspondence from First Lady Eleanor Roosevelt to the Daughters of the American Revolution president, Mrs. Henry M. Robert Jr., concerning Marian Anderson.

IN THE CLASSROOM

Read Eleanor Roosevelt's letter carefully. Who is she addressing? Can you tell why? List your evidence.

Respond to Mrs. Roosevelt's letter as you think Mrs. Henry Robert may have responded at the time.

INDEPENDENT WORK

Find the reply letter from the president of the Daughters of the American Revolution. Why might she have responded this way? (www.archives.gov/exhibits/american_originals/eleanor.html)

Look through magazines, newspapers, and other sources for evidence of discrimination in today's world. Write a letter to one of the sources of discrimination explaining your views.



My Lord, What A Morning

“*My Lord, What A Morning*” is the title of Ms Anderson’s autobiography. She took her title from one of her favorite Spirituals. The Spirituals are songs of sorrow and hope communally composed by kidnapped and enslaved Africans in America and their descendants. Ms. Anderson, following the tradition of one of her mentors, the great singer Roland Hayes, included spirituals in her classical concerts in countries all over the world.”

- from Kate Rushin’s introduction to her poem, *My Lord, What A Morning*

Marian Anderson sang the truth...

In this video we hear the great Marian Anderson sing the truth through the Spiritual *My Lord, What A Morning*.

link:

[MARION ANDERSON sings
My Lord, What A Morning](#)

....How does she inspire you?

“In her, the spiritual takes on entirely new joy,” one critic remarked, while another commented that her performances of spirituals catch “as possibly no one else can their simplicity of pure belief and deep emotion.”

University of Pennsylvania Library Exhibit

and inspired....

The Connecticut Poet Kate Rushin to sing her truth

link: [KATE RUSHIN reads her poem
My Lord, What A Morning](#)



My Lord, What a Morning
by Kate Rushin

**for Miss Marian Anderson,
contralto**

*A poem commissioned by
the International Festival
of Arts & Ideas, in honor
of Marian Anderson, 2011*



Poet Kate Rushin at a reading of
her work at the Marian Anderson
Studio, 2011.

1.

1897, South
Philadelphia
marriage bed...birth
bed
rented room in a
rented
red brick row house
stone steps scrubbed
clean
sidewalk swept and
washed
curbstones and cobble stones
gleaming in the cool early sun
God's Gift in the cry of a
little brown baby girl
Joy in the morning...
My Lord, what a morning...

2.

1921, Union Baptist Church
rich dark pews sweeping in an arc.
peaked windows up to the sky,
choir loft almost to heaven.
leave your coveralls,
put on your suit and tie,
angle your fedora.
leave your janitress uniform,
put on your fine flowered hat,
with the wide brim.
exchange your school dress
for Sunday Best...
close your eyes and sing.
raise your voice to Jesus,
free as a bird.
“We'll see to it that ‘Our Marian’
gets her singing lessons.”
My Lord, what a morning!

3.

1920's-1960's, Touring in America

Over there John. Here you go, Boy.

He's got you and me, Brother, in His hands...

Come here Mary. Get that Anna.

He's got you and me, Sister, in His hands...

Soot and dirt in the Jim Crow Car.

Choose your seat and set down!

We don't take colored. We don't allow colored.

Another way will be made.

You have to enter through the Jim Crow Door.

Never said a mumb'ling word.

We don't hire colored. We don't sell to colored.

He's got everybody here, in His hands.

Chose your seat and set down!

My Lord, what a morning!

4.

1943, Marianna Farm, Danbury, CT

Back home in Philadelphia, I shut myself into the tiny bathroom on Martin Street, praying that the neighbors and the rest of the 58 household couldn't hear me.

Perhaps there are quite a few women who can say that their husband built a house for them. Not many can say that their husband renovated Mother's house. Not many singers can say that their husband designed and built a studio just for them.

King found this land and created this space for me. Now I can sing and play and arrange at the piano whenever I want, record to my heart's content under his elegant curved ceiling.

As I work in this airy, sun-filled room I can look out the large window over-looking the pond, the flowers, the apple and peach trees... I smile at the dogs and the farm animals. In winter, his stone fireplace keeps me warm.

Orpheus "King" Fisher...what a perfect name. My Lord, what a morning.

5.

1993, The Gift, Portland, OR

Our voice was a gift from God. At first, we didn't see it, but how fitting that the 1939 Easter Sunday concert, was presented at The Lincoln Memorial before 75 thousand souls (another 6 million at their radios) under the great God's great sky.

By and by, The Daughters of The American Revolution reversed their White-Artists-Only ban.

Years later, we began our farewell tour at Constitution Hall. We had no wish to benefit from the misfortune of the D. A. R.

We had learned, over time, to take good care having been appointed steward of the gift. What we had was singing.

Our mother, Anna, was steadfast in her faith. A way was made, a way was found. As the old Spiritual promised: We can choose our seat and set down.

He's got the whole world in His hands. He's got you and me, Sister, in His hands He's got everybody here, in His hands.

My Lord, what a morning! He's got everybody here, right in his hands!

LEARN MORE ABOUT MARIAN ANDERSON THROUGH THE METROPOLITAN OPERA



In 2005, in honor of the 50th anniversary of Marian Anderson's debut at The Metropolitan Opera, The Met created a comprehensive website to celebrate Marian Anderson's life and groundbreaking career.

Marian Anderson was the first African-American singer to perform a principal role on The Met's stage. Her debut opened the doors of The Met to generations of incredible African-American artists like Mattiwilda Dobbs, Robert McFerrin, Leontyne Price, Shirley Verrett, George Shirley, Grace Bumbry, Martina Arroyo, Simon Estes, Jessye Norman, Kathleen Battle, Denyce Graves, and others. Throughout 2005, the Metropolitan Opera proudly commemorates the anniversary of her historic debut.

On this website you'll also find resources for students and teachers, including Lesson Plans, a Timeline of Ms. Anderson's life and the times in which she lived, Background Information about her life, and Additional Resources for further learning and research.

Marian Anderson at the Met website

http://www.metoperafamily.org/_post/education/marian-anderson/html/index.htm

Direct link to the lesson plans

http://www.metoperafamily.org/_post/edcation/marian-anderson/html/teacher.htm

ADDITIONAL RESOURCES FOR MARIAN ANDERSON

WEBSITES

The Connecticut Women's Hall of Fame

<http://www.cwhf.org/inductees/arts-humanities/marian-anderson>

Danbury Museum and Historical Society

www.danburymuseum.org/danburymuseum/Home.html

Marian Anderson at the Met: the 50th Anniversary

www.metoperafamily.org/_post/education/marian-anderson/html/index.htm

This comprehensive website celebrates Marian Anderson's life and groundbreaking career with articles, photographs, sound clips, links, a timeline and adaptable lesson plans in music and the humanities.

The Marian Anderson Historical Society

www.mariananderson.org

University of Pennsylvania Library Exhibition: Marian Anderson: A Life in Song

www.library.upenn.edu/exhibits/rbm/anderson/

Before her death in 1993 Marian Anderson placed her personal papers - including letters, music scores, programs, photographs, and sound recordings - with the University of Pennsylvania Libraries, where they are housed in the Rare Book & Manuscript Library. This virtual exhibition was prepared by Nancy M. Shawcross.

MAGAZINE ARTICLES

Ross, Alex. *Voice of the Century: Celebrating Marian Anderson*. The New Yorker, April 13, 2009.

www.newyorker.com/arts/critics/atlarge/2009/04/13/090413crat_atlarge_ross

Religion: In Egypt Land. Time Magazine, December 30, 1946.

www.mariananderson.org/pdf/december301946.pdf

BOOKS

Anderson, Marian. *My Lord, What a Morning; an Autobiography*. New York: The Viking Press, 1956.

Ferris, Jerri. *What I Had Was Singing: The Story of Marian Anderson*. Minneapolis: Carolrhoda Books, 1994.

Keiler, Allan. *Marian Anderson: A Singer's Journey*. New York: A Lisa Drew Book / Scribner, 2000.

Ryan, Pam Muñoz. *When Marian Sang: The True Recital of Marian Anderson: The Voice of a Century*. New York: Scholastic Books, 2002.

Vehanen, Kosti. *Marian Anderson, A Portrait*. New York and London: McGraw-Hill Book Company, Inc. and Whittlesey House, 1941.

Prudence Crandall Sang The Truth.

of equality of education,
of justice,
of bravery



Prudence Crandall's designation in 1995 as Connecticut's State Heroine reflects her courageous and unwavering commitment to abolitionism and education reform in the school she maintained for "Young Ladies of Color" in Canterbury—the first academy in New England for African-American women.

"I said in my heart, here are my convictions. What shall I do? Shall I be inactive and permit prejudice, the mother of abominations, to remain undisturbed? Or shall I venture to enlist in the ranks of those who with the Sword of Truth dare hold combat with prevailing iniquity?"

I contemplated for a while the manner in which I might best serve the people of color. As wealth was not mine, I saw no other means of benefiting them, than by imparting to those of my own sex that were anxious to learn, all the instruction I might be able to give, however small the amount."

- PRUDENCE CRANDALL, 1833

Courtesy of the Connecticut Women's Hall of Fame



Prudence Crandall Museum, 1 South Canterbury Road, Canterbury, CT 06331

The Prudence Crandall House, a National Historic Landmark, was the site of her school and is a museum open to the public.

Website: www.ct.gov/CCT/cwp/view.asp?a=2127&q=302260

Phone Number: (860) 546-7800

The Story of Prudence Crandall's School

From the Introduction to *Miss Crandall's School for Young Ladies & Little Misses of Color*,
Poems by Elizabeth Alexander & Marilyn Nelson

In 1831, the citizens of Canterbury, Connecticut, approached twenty-eight-year-old Prudence Crandall, an unmarried native of the town who had been educated in a Quaker school, with a proposition: If she would agree to it, the town would help her buy a house in which to start a boarding school for young women. Prudence agreed, and the grandest house in town was bought with five hundred dollars in cash and a fifteen hundred dollar mortgage. Prudence Crandall opened The Canterbury Female Boarding School in the fall of that year, teaching reading, writing, arithmetic, English grammar, ancient and modern geography and history, natural and moral philosophy, chemistry, and astronomy. Her students were white girls aged eight to eighteen who came mostly from Canterbury. The school ended its first academic year with no incident.

But the following year made history. In the fall of 1832, Mariah Davis, a young African American woman from Boston who was the housekeeper for the school, asked Miss Crandall whether she could attend some classes when she finished her daily chores. Miss Crandall said yes. Then Mariah's sister-in-law Sarah Harris wrote Prudence Crandall from Norwich and said: "I want to get a little more learning if possible, enough to teach colored children, and if you will admit me to your school I shall forever be under the greatest obligation to you." Crandall admitted her as a proper student. Once Sarah Harris began attending, the white townspeople of Canterbury became very angry, for they did not want their daughters educated with African Americans. They pressured Crandall to refuse black students. Most white Connecticut residents believed teaching elite academic subjects to African American people would bring social ruin. And the parents of Prudence Crandall's white students were outraged by the thought of their daughters being taught next to black girls. The wife of Canterbury's Episcopal clergyman brought Prudence the town's warning: if Mariah and Sarah were allowed to continue in the classes, the parents of the other students would withdraw their daughters, forcing the school to close.

Crandall had been raised in the nonconformist minority Quaker faith, one of whose major beliefs is that Truth can be found by the individual through direct knowledge of the spirit of Christ—the "Christ in the heart." The Quakers also taught that slavery was a sin. They believed that by "waiting on the Lord" one could come to know the will of God through direct communication. So Prudence Crandall waited on the Lord. On March 2, 1833, Crandall placed a notice in the abolitionist newspaper *The Liberator* advertising her school for "young ladies and little misses of color." The townspeople intensified their protests and intimidation, but on April 1, Prudence Crandall began her school for black girls amid a growing storm of rage.

In the 1830s, Connecticut had the most homogenous population of any state in the Union, mostly white people of British ancestry. The majority of Connecticut families farmed for a living, and the once-thriving maritime business -- which included the slave trade -- had dwindled to insignificance. Though most blacks were gradually freed from slavery after the American Revolution, the state did not abolish slavery until 1848. In 1830, of the eight hundred African Americans in Connecticut, twenty-three were still slaves.

The Story of Prudence Crandall's School - continued

From the Introduction to *Miss Crandall's School for Young Ladies & Little Misses of Color*,
Poems by Elizabeth Alexander & Marilyn Nelson

In April 1833, the African American girls began to arrive, from Philadelphia, New York City, Providence, Boston, and throughout Connecticut. Miss Crandall taught them faithfully and rigorously. Meanwhile, the townspeople amplified their dissent. They ostracized Miss Crandall and her students. They refused to sell them provisions. They went to the extent of passing laws – known as “Black Laws” – designed to isolate members of the school community, force the students to return to their homes, and shut down the academy. Crandall was twice arrested, jailed, and tried for the “crime” of teaching these young black women. When the new laws failed to stop Crandall, her neighbors turned to other tactics of terror. They used animal dung to poison the well that provided the school’s sole water source. The town doctor refused the young women medical attention. Townspeople threw eggs and rocks at the house. Someone even slit a cat’s throat and hung it on the schoolhouse gate. On January 28, 1834, when Frederick Olney – a free African American watchmaker and agent for The Liberator – was visiting the school to fix a clock, a fire was discovered in a corner of the house. Olney was blamed for the fire and tried in court, but he was found innocent in just fifteen minutes.

On August 12, 1834, Crandall married a Baptist minister named Calvin Philleo. Somehow Prudence Crandall and her students persevered. But the final straw came on the night of September 9, 1834, when townspeople surrounded the house, smashed ninety windowpanes, ransacked the ground floor, and set the building on fire. Miss Crandall realized neither she nor the Lord could protect the students, so the next day she shut the school down.

Change was rapid in the years following the closing of Prudence Crandall’s school. But change always faces resistance, and progress is made in fits and starts. Most significantly, the Civil War was fought and slavery was abolished in 1865. But President Abraham Lincoln was assassinated just a few days after the end of that war. Crandall and her husband eventually left Connecticut and travelled west, at long last settling in Elk Falls Kansas. She lived an austere life, continuing to read and speak on issues of justice. But she achieved a measure of vindication for her commitment to education when, in 1886 -- more than fifty years after she was forced to close the school -- the citizens of Canterbury petitioned that Prudence Crandall receive a teacher’s pension of four hundred dollars a year for life. The petition read in part: “mindful of the dark blot that rests upon our fair fame and name for the cruel outrages inflicted upon a former citizen of our Commonwealth, a noble Christian woman, Miss Prudence Crandall ...respectfully pray your Honorable Body to make ... late reparations for the wrong done her.”

The school building was bought by the state of Connecticut in 1969 and designated as a National Historic Landmark. It opened as a museum in 1984. On the day that it opened in Canterbury, a Connecticut chapter of the Klu Klux Klan picketed outside its doors. Yet it remains a place where anyone can discover the story of Prudence Crandall and a group of courageous young women who together braved extreme resistance for the simple, just wish to teach and learn.

Prudence Crandall Lesson

Boarding School Advertisement

From the Connecticut Women's Hall of Fame curriculum:
A Teachers Guide to Connecticut Women: Across the Curriculum, Throughout the Year

PRUDENCE CRANDALL,
PRINCIPAL OF THE CANTERBURY, (CONN.) FEMALE
BOARDING SCHOOL.

RETURNS her most sincere thanks to those who have patronized her School, and would give information that on the first Monday of April next, her School will be opened for the reception of young Ladies and little Misses of color. The branches taught are as follows:—Reading, Writing, Arithmetic, English Grammar, Geography, History, Natural and Moral Philosophy, Chemistry, Astronomy, Drawing and Painting, Music on the Piano, together with the French language.

The terms, including board, washing, and tuition, are \$25 per quarter, one half paid in advance.

Books and Stationary will be furnished on the most reasonable terms.

For information respecting the School, reference may be made to the following gentlemen, viz.—

ARTHUR TAPPAN, Esq.	N. YORK CITY.
Rev. PETER WILLIAMS,	
Rev. THEODORE RAYMOND	
Rev. THEODORE WRIGHT,	
Rev. SAMUEL C. CORNISH;	
Rev. GEORGE BOURNE.	
Rev. Mr. HAYBORN.	PHILADELPHIA.
Mr. JAMES FORTEN.	
Mr. JOSEPH CASSEY,	
Rev. S. J. MAY.—BROOKLYN, Ct.	Boston, MASS.
Rev. Mr. BEMAN.—MIDDLETOWN, Ct.	
Rev. S. S. JOCELYN.—NEW-HAVEN, Ct.	
Wm. LLOYD GARRISON	
ARNOLD BUFFUM,	BOSTON, MASS.
GEORGE BENSON.—PROVIDENCE, R. I.	

IN THE CLASSROOM

Review the advertisement for Crandall's school. Who was her intended audience? List some things the author said that you think are important. Ask questions and see if you can find the answer in the document. What questions does it answer, and what questions does it leave unanswered?

The advertisement states that "board, washing, and tuition are \$26 per quarter, one half paid in advance." How much money would a student need to attend Prudence Crandall's Boarding School for an entire year (not including books and stationary)? How much would she have to pay in advance? If \$1.00 in 1832 is equal to \$200.00 in 2012, calculate what it would cost to attend Crandall's school in 2012.

Write a persuasive essay regarding Prudence Crandall's school. Try to persuade the parents who withdrew their children from her school to stay at the school for the rest of the year.

In 2007, acclaimed Connecticut poets Elizabeth Alexander and Marilyn Nelson re-created the remarkable story of Prudence Crandall's school, using the sonnet form with innovative style.

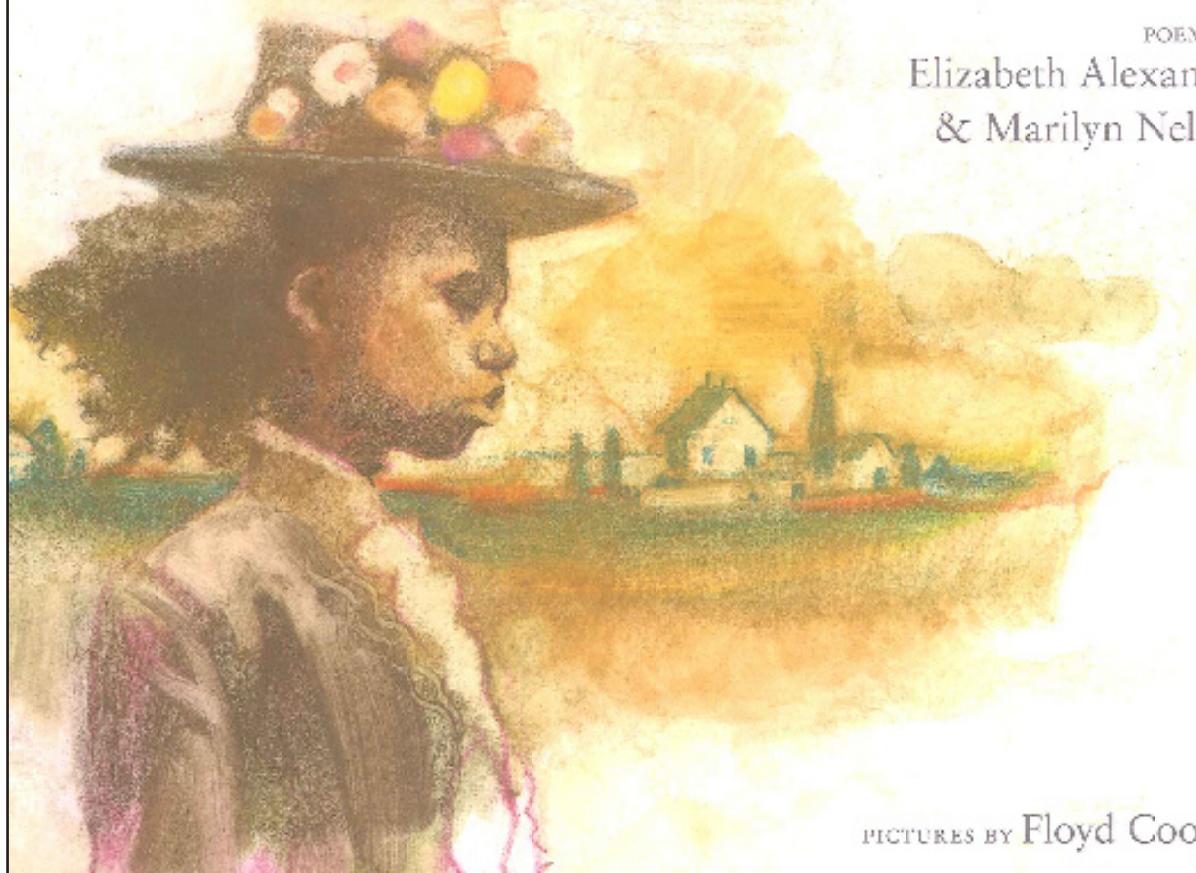
The sonnets and illustrations here are taken from that larger work, and reflect how art can bring history to life.

click here to purchase the book

Miss Crandall's School for Young Ladies & Little Misses of Color

POEMS BY

Elizabeth Alexander
& Marilyn Nelson



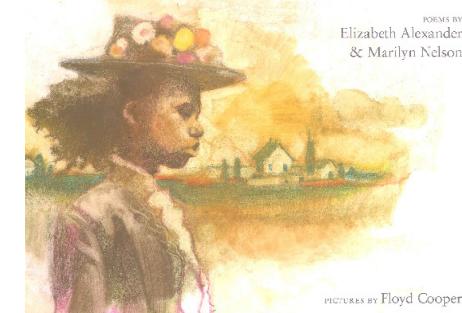
PICTURES BY Floyd Cooper

The Students of Miss Crandall's School for Young Ladies and Little Misses of Color

In April 1833, the African American girls began to arrive, from Philadelphia, New York City, Providence, Boston, and throughout Connecticut. These are the names of those girls.

Henrietta Bolk
Elizabeth Douglass Bustill
M.E. Carter
Jerusha Congdon
Mariah Davis
Theodosia Degrass
Amy Fenner
Polly Freeman
Eliza Glasko
Ann Eliza Hammond
Sarah Lloyd Hammond
Mary Harris

Sarah Harris
Elizabeth Henley
J.K. Johnson
Harriet Lanson
Ann Peterson
Mariah Robinson
Elizabeth N. Smith
Catherine Ann Weldon
Eliza Weldon
Ann Elizabeth Wilder
Julia Williams
Emma Wilson



PICTURES BY Floyd Cooper

Good-Bye

The mother who packs her daughter's valise,
tucks a bible between muslin layers.
The father who shoes horses and fixes
clocks and other intricate things that break
saves coins in their largest preserving jar
'til the day for which they have waited comes.
See Mother wash and oil and braid
Daughter's thick brown hair for the very last time.

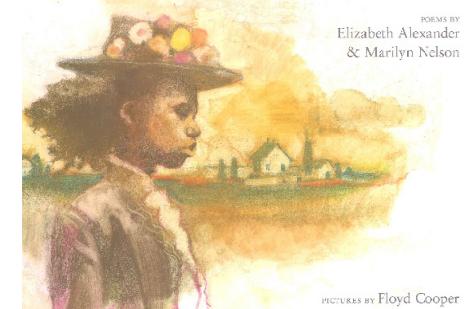
Does "good-bye" mean we hope or we weep?
Does it mean remember all you know, or
come back soon as you can, or do not?
Does it mean go now, or I do not know?
Good-bye daughter, says Mother. She watches
the horse and buggy 'til it fades from view.

EA

Discussion Suggestions:

Imagine the thoughts and feelings of the girl and her parents. What might they be hoping for? weeping for? How do you feel, knowing what happens at the school?

Miss Crandall's School
for Young Ladies & Little Misses of Color



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PICTURES BY Floyd Cooper

Fire from the Gods

I didn't know how much I doidn't know.
Like Brer Mosquito on Brer elephant,
now I know my capacity for awe
is infinite: this thirst is permanent,
the well bottomless, my good fortune vast.
An uneducated mind is a clenched fist
that can open, like a bud, into a flower
whose being reaches, every waking hour,
and who sleeps a fragrant dream of gratitude.
Now it's "illegal," "illegitimate"
to teach brown girls who aren't state residents.
As if Teacher's stealing fire from the gods.
As if the Ancestors aren't tickled to death to see
a child they lived toward find her mind's infinity.

MN

Discussion Suggestions:

What is the narrator of this poem's new, permanent thirst? In what way is her 'good fortune vast', and in what way is it threatened? What is the value of education to you? How do you understand the final sentence of the poem?

Call and Response

Students:

Having hear the bellow of fire roaring
against this house, we hear it evermore
in our imaginations and night dreams.
So terror operates: there when it is
and there when it is not, ambient, dull
and insistent, indelible. We read,
work, walk, sing; we pray to vanquish the flames.

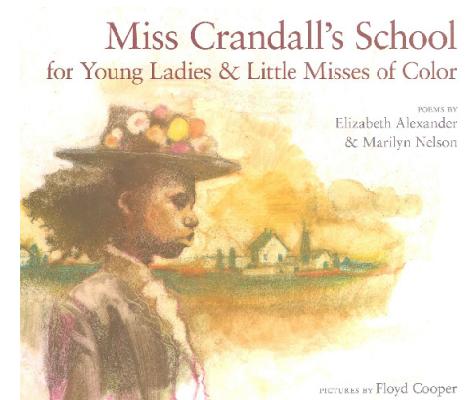
Prudence Crandall:

I have never met souls hungrier for
learning, that which splits the world akimbo,
is hope itself in the absence of grace.
Who would I be if I did not teach these
young ladies, little misses of color?
Know I will never no never turn back.
My girls, we must sail above the treetops.

EA

Discussion Suggestions:

What are the different perspectives related here? What traits to the students and their teacher display in the face of terror? What emotions?



Four little children here you see... (a song composed in support of Prudence Crandall), June, 1833

Four little children here you see
In modest dress appear.
Come listen to our song so sweet
And our complaints you'll hear.

'Tis here we came to learn to read
And write and cipher too.
But some in this enlightened land
Declare 'twill never do.

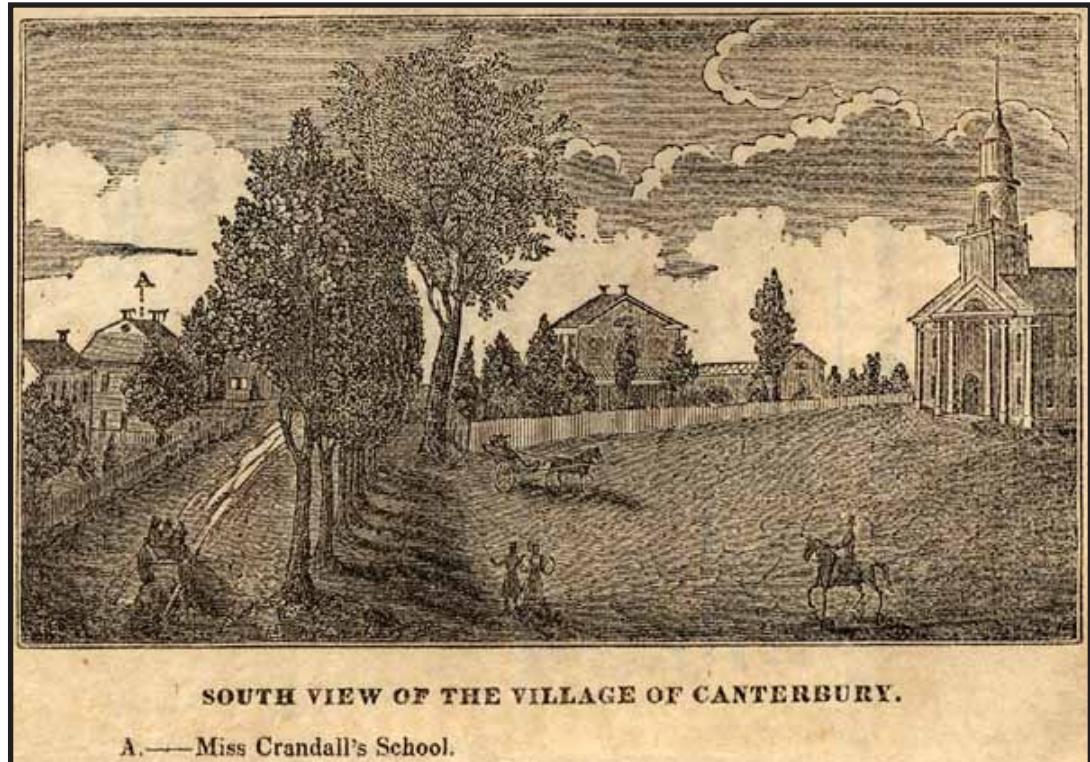
The morals of this favored town
Will be corrupted soon.
Therefore they strive with all their might
To drive us from our home.

Sometimes when we have walked the streets
Saluted we have been
By guns and drums and cow bells, too
And horns of polished tin.

With warnings, threats, and words severe
They visit us at times
And gladly would they send us off
To Africa's burning climes.

Our teacher too they put in jail
Fast held by bars and locks!
Did ere such persecution reign
Since Paul was in the stocks?

But we forgive, forgive the men
That persecute us so
May God in mercy save their souls
From everlasting woe!



This song is from the Gilder Lerman Center for the Study of Slavery, Resistance and Abolition at The MacMillan Center collection A Canterbury Tale: A Document Package for Connecticut's Prudence Crandall Affair

<http://www.yale.edu/glc/crandall/17.htm>

Country Song by Gabrielle Calvocoressi

*A poem commissioned by the
International Festival
of Arts & Ideas, in honor of
Prudence Crandall, 2011*



*Poet Gabrielle Calvocoressi and
scholar Michael Amico at a reading of
their work at the Prudence Crandall
Museum, 2011.*

If Mary Harris twists her ankle as she's running
Back from church Oh if Mary twists her ankle
As she's running back from church she will
Have to find a poultice and a rag to soak
And wrap around the ankle as it darkens.

And if Polly Freeman have a bee
That fly inside her cotton dress Oh if Polly
Freeman have a bee fly inside her cotton
Dress then let it make a church of her &
Hymn until she swells with spirit.

Oh but Hannah Pearl if you drink
Water from a tainted well I say Hannah
If you drink water from a tainted well
I will suckle you like Remus at the wolf
I will make a tincture and sit vigil through the night.

If Henrietta Bolt falls into a ditch and hears her femur
Snap Oh if Henrietta falls into a ditch and hears
Her femur snap she can call until the Rapture til
The angels close their ears and pray the world
Will end just to make her quiet down.

And Ann Eliza Hammond and her sister
Sarah Lloyd Oh Ann Eliza and her sister Sarah Lloyd
Could pass the whooping cough between them
like ball upon the yard and I will call the sunset
home and settle down to sleep.

But of Hannah Pearl if you drink
Water from a tainted well I say Hannah
If you drink water from a tainted well
I will suckle you like Remus at the wolf
I will make a tincture and sit vigil through the night

House Music
by Gabrielle Calvocoressi

*A poem commissioned by the
International Festival
of Arts & Ideas, in honor of
Prudence Crandall, 2011*

If I sit in the silence long enough the greens begin to deepen around me so I almost become that green, not so much the leaves but the deepness inside the leaf, the breathing thing that takes the sun inside itself. If I sit in the silence long enough the light begins to come to me through the glass that shimmers like water in the creeks we passed as we made our way here and I almost become the water and move over the rocks like the apostle said about his Savior's voice upon the waters so far from here but not far at all inside the silence when I sit in the upper room I almost become the upper room I do not contain it I am the good wooden floors and the walls that warm as the day grows hotter I am almost the laughter that moves through the house and the serious letters that form in the mouths A, B, the question of the W and how one almost becomes the wind to say it and make it into world or when or window. If I sit in the silence long enough I almost become the window, the way it looks wet on hot mornings and then refuses the wetness by late afternoon how it makes the hired man into a picture and I watch him cut the grass and gather up the cuttings so they don't burn in the heat.

I almost become the cuttings and the heat and the rising of the locust's clamor, which means six weeks till frost how we'll turn our collars up and walk a little faster to the church. If I sit in the silence long enough I almost become the church but I do not become the church or the letter or the wind or the mouths that say the words that make the wind I do not become the hired man whose name is Horace who saved us when the walls began to burn the night Sarah's girl was born I did not become the girl whose name is Prudence who is not me even if we sit in the silence long enough to start to think so to wish it so to make the we into a wind that blows over the leaves and the waters of the creek that shimmered as we made our way away from there for good the silence growing like a wheat field between Isaac and Rebecca before they ever met and became a story that deepens into something like meaning that one can ponder on the road.

LEARN MORE ABOUT PRUDENCE CRANDALL THROUGH THE NATIONAL PARKS SERVICE

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR



From Canterbury to Little Rock: The Struggle for Educational Equality for African Americans

Canterbury, Connecticut, and Little Rock, Arkansas, are links in a chain of events representing the long struggle for equal educational opportunities for African Americans. This lesson plan highlights two important historic places and the role each played in testing the prevailing assumptions of the time regarding racial integration of schools. It also tells the story of conflict between the rule of law and the rule of the mob, and the importance of a free press in exposing social injustice.

Teaching With Historic Places

Teaching with Historic Places (TwHP) uses properties listed in the National Park Service's National Register of Historic Places to enliven history, social studies, geography, civics, and other subjects.

Where it fits into the curriculum

The lesson could be used in American History courses in units on 19th-century reform movements (abolitionism), the civil rights movement, or the history of education in America. The lesson also could be used to enhance the study of African American history or women's history.

Objectives for students

- 1) To examine how Prudence Crandall challenged the prevailing attitude toward educating African Americans in New England prior to the Civil War.
- 2) To understand the court actions and public reactions involved in desegregating schools in Little Rock, Arkansas, in the 1950s.
- 3) To compare and contrast the events relating to African-American education that occurred in Canterbury, Connecticut, in the 1830s and Little Rock, Arkansas, in the 1950s.
- 4) To investigate the history of public education in their own community.

Lesson Plan:

From Canterbury to Little Rock: The Struggle for Educational Equality for African Americans

<http://www.nps.gov/nr/twhp/wwwlps/lessons/crandall/crandall.htm>

ADDITIONAL RESOURCES FOR PRUDENCE CRANDALL

WEBSITES

The Connecticut Women's Hall of Fame

<http://www.cwhf.org/inductees/education-preservation/prudence-crandall>

National Park Service: Teaching with Historic Places Lesson Plans

From Canterbury to Little Rock: The Struggle for Educational Equality for African Americans

<http://www.nps.gov/history/nr/twhp/wwwlps/lessons/crandall/crandall.htm>

Prudence Crandall Museum

<http://www.ct.gov/cct/cwp/view.asp?a=2127&q=302260>

The Yale University Gilder Lerman Center for the study of Slavery, Resistance, and Abolition at the MacMillan Center

A Canterbury Tale: A Document Package for Connecticut's Prudence Crandall Affair

<http://www.yale.edu/glc/crandall/index.htm>

BOOKS

Alexander, Elizabeth; Nelson, Marilyn; Cooper, Floyd (Illustrator). Miss Crandall's School for Young Ladies and Little Misses of Color. Honesdale, Pennsylvania: Wordsong, an imprint of Boyds Mills Press, Inc., 2007.

Using the sonnet form of verse, two renowned poets tell the story of Prudence Crandall and her black students, who endured the cruelty of prejudice and hateful actions for the sake of their education, in Canterbury, Connecticut, in the 1830s.

Jurmain, Suzanne. The Forbidden Schoolhouse: The True and Dramatic Story of Prudence Crandall and Her Students. Boston: Houghton Mifflin Publishers, 2005.

A well-written, well-researched historical fiction, very accessible, aimed at middle school levels and up.

Kimball, Reverend John C. Connecticut's Canterbury Tale: Its Heroine Prudence Crandall and It's Moral for Today. Hartford: Plimpton Press, 1886.

John C. Kimball was a minister at the Unity Church in Hartford, Connecticut and a friend of Samuel Clemens. He gives a passionate account of the period when Prudence Crandall operated her Academy and identifies many of the leading antagonists and supporters.

McCain, Diana Ross. To All on Equal Terms: The Life and Legacy of Prudence Crandall. Hartford: State of Connecticut, 2004.

The first Crandall publication intended for a general audience, this book uses generous amounts of period and contemporary images to tell the story of the Academy in an original way.

Welch, Marvis Olive. Prudence Crandall: A Biography. Manchester, CT: Jason Publishers, 1983.

This is the first complete account of the life of Prudenc Crandall, this book has been the foundation of all subsequent research on Prudence and her efforts in Canterbury.

Yates, Elizabeth. Prudence Crandall - A Woman of Courage. New York: Dutton & Company, 1955.

A historical fiction account with many quotes from Prudence's letters and period newspapers. It has inaccuracies that were later cleared up through newly revealed documents. The book was written primarily for younger readers - sixth grade reading level.



Connecticut Women's Hall of Fame

Online Field Trip

www.cwhf.org

The Connecticut Women's Hall of Fame is an educational outreach organization whose mission is to honor publicly the achievement of Connecticut women, preserve their stories, educate the public and inspire the continued achievements of women and girls.

We are grateful to the Connecticut Women's Hall of Fame for allowing us to reprint lessons from *A Teachers Guide to Connecticut Women: Across the Curriculum, Throughout the Year*, as well as the biographical summaries for both Marian Anderson and Prudence Crandall.



Connecticut Freedom Trail

Field Trips

www.ctfreedomtrail.org



Marian Anderson Studio, Danbury Museum & Historical Society, 43 Main Street, Danbury, CT 06810

In 1940, Anderson and her husband purchased their property in Danbury, which became known as "Marianna Farm." Marian Anderson's husband, architect Orpheus H. Fisher (1899-1986), designed and built her a rehearsal studio, featuring a curved ceiling to enhance acoustics. The studio was donated to the Danbury Museum & Historical Society and moved to the museum's Main Street property in 1999. The studio was restored and opened to the public in 2004, featuring many artifacts from Anderson's life.



Prudence Crandall Museum, 1 South Canterbury Road, Canterbury, CT 06331

The Prudence Crandall House, a National Historic Landmark, was the site of her school and is a museum open to the public.

Website: www.ct.gov/CCT/cwp/view.asp?a=2127&q=302260

Phone Number: (860) 546-7800

OPENING NIGHT



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ANGÉLIQUE KIDJO, DIANNE REEVES & LIZZ WRIGHT

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ANGÉLIQUE KIDJO has received six Grammy nominations, winning in 2007. Her music blends the West African traditions of her childhood in Benin with elements of American R&B, funk and jazz, as well as influences from Europe and Latin America.



DIANNE REEVES is the pre-eminent jazz vocalist in the world today. Reeves was awarded the Best Jazz Vocal Grammy four times, three of them for consecutive recordings, a Grammy first in any vocal category.



LIZZ WRIGHT has been the recipient of non-stop critical acclaim since her 2003 debut, *Salt*, and continues her genre-defying musical journey that combines jazz, gospel, and a host of other influences.

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