

INSIDE THIS ISSUE

Lights, Camera, Action!
Bringing Arkansas's
History Alive!

CONNECT

FROM THE DIRECTOR

Jama Best, Executive Director



In our effort to connect with communities the Arkansas Humanities Council is conducting community forums statewide.

Since May, we've conducted community forums in Blytheville, Wynne, Springdale, Calico Rock, El Dorado, Stuttgart, Conway and Malvern. We'll be scheduling more forums in the spring.

Community forums provide opportunities for Arkansans to learn more about Council grant opportunities, what we do, and the types of programs we offer. This provides us a way to meet people in their own community and learn about their projects and ideas. We also invite their input and suggestions for future programs or grant initiatives so communities can have a voice in helping shape the future of the Arkansas Humanities Council.

The results thus far have been incredible. We're looking forward to conducting community forums throughout the year and welcome invitations from communities statewide. See the detailed article on Council forums later in this issue.

From the Board Chair



*Dr. Felicia Petty Smith,
Board Chair*

The Delta region of Arkansas may not be economically rich but it is rich in its history of crops, battlefields, landmarks, music, museums, and art. I remember attending the free

Warfield Concerts paid from the interest of Samuel Warfield's endowment. The diversity of events took place in the Lily Peter Auditorium of Phillips County Community College. Miss Lily Peter (for whom the auditorium was named) was also a well-known humanitarian of Eastern Arkansas. Warfield Concerts had a diversity of ballet companies, symphonies, chorales, authors, and plays from all over the world.

Lately, I have realized that I was exposed to the enrichment of the humanities. My Central High School Western Civilization and Spanish teacher, Mrs. Charleen Hickey, included the study of these

events in her curriculum. The Mexican Folklore Ballet was my favorite. Being a member of the board of the Arkansas Humanities Council has exposed me to the humanities on a state and national level.

Arkansas teachers play a vital role in introducing their students to the humanities. Teachers' out-of-pocket classroom expenses average \$394 among 89.6% Arkansas teachers.* The Arkansas Humanities Council is a funding resource for teachers. The Council has grant applications for books, field trips (funded by Arkansas State Parks), school projects, and professional development workshops.

You may reach out to any AHC staff or board member in your area by visiting our website. We also have a donate button on our website if you would like to supplement the AHC funds. Thank you for making a difference in the lives of your students and reading *Connect!*

**National Center for Education and Statistics*

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ON THE COVER: U.S. Marshals ca. 1896

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Indians, Outlaws, Marshals and the Hangin' Judge

"You stand convicted by the verdict of the jury, guilty of murder, and on the day of execution, you shall therefore be hanged by the neck until you are dead. May God, whose laws you have broken, and before whose dread tribunal you must then appear, have mercy on your soul."

— Judge Isaac C. Parker

The legacy of the American Wild West has been immortalized by tales from such notorious places as Dodge City, Deadwood and Tombstone. But in the annals of forgotten history, no place is more significant than Fort Smith, Arkansas, a uniquely western town in the middle of the country.

Across this frontier rode outlaw gangs like the Daltons and Youngers. The Winding Stair mountains were hideouts for the James brothers, and killers like Cherokee Bill.

In 1875, to stem the tide of murderous thieves and whiskey peddlers,

A New Documentary
film by Larry Foley,
funded in part by the
Arkansas Humanities
Council.

President Grant dispatched a former congressman from Missouri to serve as Federal Judge for a court that had sweeping jurisdiction into Indian Territory.

Desperadoes called Isaac Parker the “Hanging Judge,” and the jail where he confined prisoners “Hell on the Border.” For 21 years after the Civil War, Judge Parker sent 79 convicted felons to the gallows. Fort Smith became the capital punishment center of the universe.

This is the backdrop of a new documentary film I’m writing and producing entitled *“Indians, Outlaws, Marshals and the Hangin’ Judge.”* Our story begins in 1896. By act of Congress, the Federal Court for the Western District of Arkansas, had been stripped of its legal authority over Indian Territory, now the state of Oklahoma.

A 29-year old newspaper reporter, Ada Patterson, was assigned to cover the story, and to interview the Judge, bedridden with Bright’s disease.

September 6, 1896, The St. Louis Republic: “The scepter departed from a judicial Judah last Tuesday,” wrote Patterson. “With the relinquishment of Judge Isaac C. Parker’s authority over the Indian Territory, that torn and bleeding southland lost at once its best friend and its reputed foe.”

To transport viewers back in time, we re-created Patterson’s interview with Parker. Jennica Schwartzman of Los Angeles portrays Patterson, and narrates the film in first person, from the actual newspaper story. Bill Rogers of Fayetteville is Judge Parker, using historical quotes. We were careful to use period clothes and scenes, and we did not change any of the words. Both Schwartzman and Rogers nail their parts.

Here is an excerpt:

Judge Parker: “I am the most misunderstood and misrepresented of men.”

Ada Patterson: “He is the gentlest of men, courtly of manner and kind of voice and face, the man who has passed the death sentence upon more criminals than has any other Judge in the land. The features that have in them horror of the Medusa to desperadoes, are benevolent to all other humankind.

He was supported by pillows on a bed that has been one of pain to him for two months when he talked to me of this passing of his power that day. His face was slight with energy.”



Isaac Parker, the “Hanging Judge” of Arkansas was appointed by President Grant.

Parker: "We are proud of the record of the court at Fort Smith. We have been enabled to arrest the floodtide of crime here... Cruel they have said I am, but they forget the utterly hardened character of the men I deal with. They forget that in my court's jurisdiction alone, 65 Marshals were murdered in the discharge of their duty."

The film also profiles the "bad guys" and the "good guys," and takes a revealing look at Native people and the lands given, and later taken away, by the federal government.

"The Indian Territory became a dumping ground," said Dr. Julia Coates, Humanities Scholar, Cherokee citizen and teacher of American Indian history. "It's a jurisdictional dilemma. We have outlaws from the neighboring states, often times, that begin to commit crimes in those areas and then rush into Indian Territory, escaping federal pursuit. The Indians are prohibited from dealing with that by the federal government. The Indian tribes are not allowed to assert jurisdiction, criminal jurisdiction, over whites."

"I'm not sure there's another place in the United States where you could find an area, a place with that sort of a radius, with Fort Smith at the center, that had that many different cultures in it at that time, said Dr. Elliott West, author and history professor at the University of Arkansas. "If you rode west out of Fort Smith you were sort of like Alice dropping down into a rabbit hole. The place had just sort of gone feral."

While historians, academics and writers give perspective to the time, none of our experts lived back then. That's why we also sprinkle historical quotes throughout the film, from people who were there.

"The hangman was a bearded man named George Maledon. He was wearing two long pistols. He was a Yankee." True Grit, by Charles Portis.

George Maledon: "No ghosts have ever haunted me. I reckon I hanged them too."

Ada Patterson: "George Maledon, 'old man Maledon,' as he is known at Fort Smith, has hanged more than 80 men... Maledon was

appointed hangman at about the same time that Judge Parker laid his strong young hands upon the judicial reigns of the wild border country, and his was the last face that many a red-handed murderer saw before he opened his eyes upon the mysteries that are said to await us in a world beyond earthly vision."

Maledon "A big knot is the secret of a good execution. The humane way to hang a man is to break his neck, not strangle him to death. If you strangle a man, it isn't a pretty sight. He kicks and twists a lot..."

One of our favorite marshals is the legendary Bass Reeves, honored with a statue near the jail where he deposited criminals he arrested for heinous crimes.

"Throughout his career, he (Reeves) insisted he had never started a fight, or drew first blood in a fight," wrote the late historian Dr. Nudie Williams. "Yet in the course of making arrests, his own belt was cut in two by an outlaw's bullet, his hat brim was shot through, his buttons were shot off his coat and his bridle reigns were shot out of his hands, while pursuing all kinds of bad men."

Muskogee Phoenix, January 13, 1910: "Bass Reeves was absolutely fearless and knowing no master but duty. He was sent to arrest some of the most desperate characters that ever infested Indian Territory. At times he was unable to get them alive. But Bass Reeves always said he had never shot a man when it was not necessary in the discharge of his duty to save his own life."

Judge Isaac Parker died a few weeks after the Ada Patterson interview. The funeral was the most splendid Fort Smith would ever know. He was eulogized as "a man for the time and place, providentially called for the duty he performed." A cascade of disciples followed the casket down Garrison Avenue to the National Cemetery, including a congregation of Indian admirers. The principal chief of the Creek Nation placed a wreath of wild flowers on his grave.

There was never another court ordered hanging at the gallows. Not long after Parker's burial, the white washed execution scaffold was burned

down, by order of the town's mayor. Decades later, the gallows were rebuilt as a tourist attraction, at what is now a National Historic Site. Our closing scenes will feature the unveiling of a statue honoring Judge Parker, as his adopted home town continues to honor and celebrate the service and career of this complicated man who professed, he "never hung a man — it was the law."

Watch for premier screenings of *"Indians, Outlaws, Marshals and the Hangin' Judge,"* coming Winter 2020.

Veteran broadcast journalist, educator and documentary filmmaker Larry Foley is professor and chair of the School of Journalism and Strategic Media at the University of Arkansas. His films have earned seven Mid America Emmys from the National Academy of Television Arts and Sciences, and 20 Emmy nominations.



Film crew and Larry Foley (center) with Judge Isaac Parker statue.

Bass Reeves statue, Ft. Smith, Arkansas



It's All About Arts and Letters

*J. Bradley Minnick, Executive Producer and Host, Arts and Letters radio program
English Professor, University of Arkansas at Little Rock*

The rural South, especially the mid-South region of Arkansas, Tennessee, Missouri, Louisiana, and Mississippi, is often overlooked or suffers from extreme stereotypical representations in the national media, public radio, and in podcast productions. Often, Southern culture and stories suffer from an East coast or West coast lens, which often skews toward over-determined and stereotyped rural Southern identity.

Yet, this region is composed of diverse populations, political stances, socio-economic communities, ethnicities, races, demographics, and importantly composed of diverse scholars. Authors, academics, community advocates, musicians and artists also represent varied socio-economic, political, and faith spectrums. Arts & Letters Radio aims to counter these stereotypes and challenge perceptions of what it means to be rural, Arkansan, and Southern.

Founded in 2014, Arts & Letters Radio is a non-profit radio broadcast and podcast, based out of KUAR 89.1, Central Arkansas's NPR affiliate. The show's mission is to celebrate contemporary humanities, arts, and social sciences, with an emphasis on authentic Southern voices. Episodes often combine interviews, dramatic readings, and original music, all tailored to unique themes, ranging from local civil rights battles to the Arkansas historical figures like 1930's Arkansas "gun girl" Helen Ruth Spence.

Arts & Letters Radio also highlights the musical talents of Arkansas and regional artists, who share their music with the program.

As executive producer and host of the program J. Bradley Minnick is a professor of English at the University of Arkansas at Little Rock. For over 20 years, he has helped teachers and students engage in best literacy practices. Minnick has also published academic articles and short stories.

Mary Ellen Kubit is a lecturer in the School of Communication at the University of Central Arkansas and serves as producer and story editor. Shannon Lausch of the UALR Center for Arkansas History and Culture provides archival materials for

various shows. Adam Simon of Simon Sound masters the program.

"We want to highlight the intellectual work of the South, specifically the Arkansas and Mid-South region and share our rich tradition, history, and cultural production in our community," Minnick said.

In 2015, the episode "Sundays With TJ" featuring Arkansas author and oral historian, Janis F. Kearney who captured the story of her 107 year-old father TJ, was a PRNDI 1st place long documentary recipient.

Now in its sixth season, "Arts & Letters" has aired more than 60 episodes, covering humanities topics including the history of the Arkansas Gazette newspaper, our nation's first female elected Senator Hattie Caraway, Arkansas Pulitzer Prize winning poet John Gould Fletcher, the Arkansas alligator gar, the endangered hellbender salamander, and spirit possession in the Arkansas Delta.

Spring of 2018 brought Arts & Letters Radio to the UA Little Rock stage with a live performance of "True Faith, True Light: the Devotional Art of Ed Stilley." This live show featured writer and musician Kelley Mulhollan and his wife Donna and explored Kelley's book on the work of Ozark folk artist, Ed Stilley. The Mulhollans were joined on stage by national musicians, Polygraph Lounge, comprised of Rob Schwimmer, and Mark Stewart (the musical director for Paul Simon).

In the 2019-2020 season, listeners can look forward to a two-part episode on Rose Marie McCoy (1922-2015), a native of Oneida, Arkansas, who broke barriers in the male-dominated, white rock "n" roll music business as a prolific songwriter and singer. In addition to singing her own material, McCoy had over 850 of her songs recorded. McCoy is a significant figure in Arkansas recent history and the most prolific modern songwriter who has been unrecognized for far too long.

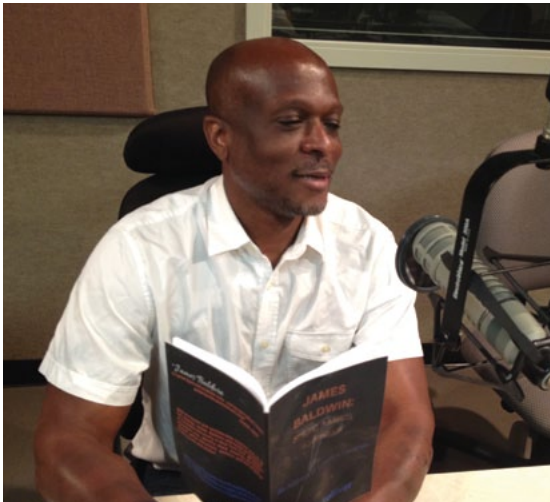
The show is broadcast on second and fourth Friday and Sunday nights at 7:00 p.m. CST and

9:00 p.m. retrospectively. The show airs on KUAR 89.1 Little Rock and simulcast on 94.5 in Monticello and 94.7 in Forrest City.

Each episode has about 20,000 radio listeners and 15,000 podcast listeners. It is available for

download as a podcast on artsandlettersradio.org, NPR, NPR One, iTunes, Google Play, iHeartRadio podcasts, Player FM, Podbean, ListenNotes, and most major podcast platforms.

This project funded in part by the Arkansas Humanities Council.



Above left to right: Vincent Tolliver; Cappell family archived letters from Nazi Breendonk camp; Rose Marie McCoy
 Below: A live performance at UA Little Rock (left to right) J. Bradley Minnick, Donna Mulhollan, Kelley Mulhollan



AHC Community Forums

Tamisha Cheatham, Coordinator for Community Engagement



In looking ahead, the Arkansas Humanities Council staff discussed how best to approach the task of providing a variety of programs and initiatives that would resonate with and enrich the lives of all Arkansans. We concluded that asking Arkansans what they wanted was the most effective course of action. Additionally, we want the people of Arkansas to know us (or at least know of us), feel comfortable with the grant writing process, and take part in the programs we offer. Thus, the AHC Community Forums Tour was born.

The entire staff, Jama Best, Executive Director, Lisa Seward, Operations Officer, and myself, Coordinator for Community Engagement, and members of the AHC board of directors and Generation Y Committee*, have participated in community forums. It is important for communities to meet each member of the AHC staff and know our roles. It is our hope that by doing this, people will feel more comfortable and confident reaching out to us if they have questions

at any point during the granting process. It is equally important for communities to meet members of AHC board because we are proud of our board, and board members form the grant review committees and therefore are the best source for information regarding what the board looks for in grant applications. Consequently, board members received lots of questions.

Typically two hours long (usually longer), our forums are structured in a way that encourages a free flow of information and ideas between the AHC and community members. The AHC forums, by design, are decidedly informal and begin with food and introductions followed by AHC's presentation on the grants and programs we offer. The floor is then open for community members to ask questions, provide information about humanities projects they are working on, and to share ideas regarding the sorts of grant programs and initiatives they would like the AHC to offer in the future. Each forum concludes with a drawing for one of our exciting door prizes.

The community sharing portion of the forum is by far my favorite! Time and again I was inspired by how Arkansans use the humanities to help others and enhance the quality of life in their communities. For example, at the Blytheville forum members of the Blytheville Social Arts Club shared how they provide cultural experiences for the community's youth including activities such as taking a group of students to the Southern Tenant Farmers Museum and organizing the annual Juneteenth Celebration which has featured events such as a contest for orators. Faculty from Arkansas Northeastern College in Blytheville told us about their online magazine, *Spark*, which features the poetry and artwork of local elementary students. Calico Rock forum participants discussed how they are making their main street a community hub and an educational destination for local children and those in surrounding counties through the Calico Rock Museum and Visitor Center, which focuses on the area's history and culture and through the Calico Rock Museum Tom Tomlinson Art and Science Center. Similarly, Pine Bluff community members shared how they are promoting their community's history and traditions as a path to revitalization.

Lindsey Drain, who teaches middle school in the Fayetteville Public Schools Gifted and Talented Program, attended the Springdale forum and explained how she and two other GT teachers were able to use Arkansas State Parks Field Trip grants to enhance student learning. At the forum in Wynne, teachers discussed collaborating with the Cross County Museum & Archives and East Lab students from area schools to create a permanent museum installation and traveling presentation on Delta peach farming. I am happy to report that a successful grant application for the project was the result of that discussion. We also heard from members of the Colt Community Development Corporation, who are the caretakers of the William Stone House, a historic home that was placed on the National Register of Historic Places in 1993. In addition to caring for the William Stone House, the Colt CDC organizes Colt Pioneer Days, an annual event that celebrates the history and arts and crafts traditions of the Colt community. The AHC staff was





Jama Best, AHC Executive Director and Leslie Hester, Director Delta Gateway Museum

so excited when the Colt CDC invited Hugh Manatee, our mascot, to take part in this year's Colt Pioneer Days by passing out children's books!

Forum participants were helpfully forthcoming in providing the Council with feedback on what types of programs and initiatives would be useful for their communities. Stuttgart forum participants expressed interest in seeing an initiative on community history and genealogy, while participants in El Dorado shared that they would like to see initiatives that focus on digitization and oral history. Blytheville forum participants suggested a Head Start Initiative, and community-based preservation workshops particularly for quilts, old photographs, and documents.

We are so grateful to the individuals who invited us to their communities:

Leslie Hester, Delta Gateway Museum, Blytheville

Becky Taylor, Cross County Museum & Archives, Wynne

Allyn Lord, Shiloh Museum of Ozark History, Springdale



Clare Graham, Malvern-Hot Spring County Library

Lynita Langley-Ware, Faulkner County Museum

Gloria Sanders, Calico Rock Museum & Visitor Center

Jack Wilson, South Arkansas Historical Preservation Society

Gena Seidenschwarz, Museum of the Arkansas Grand Prairie

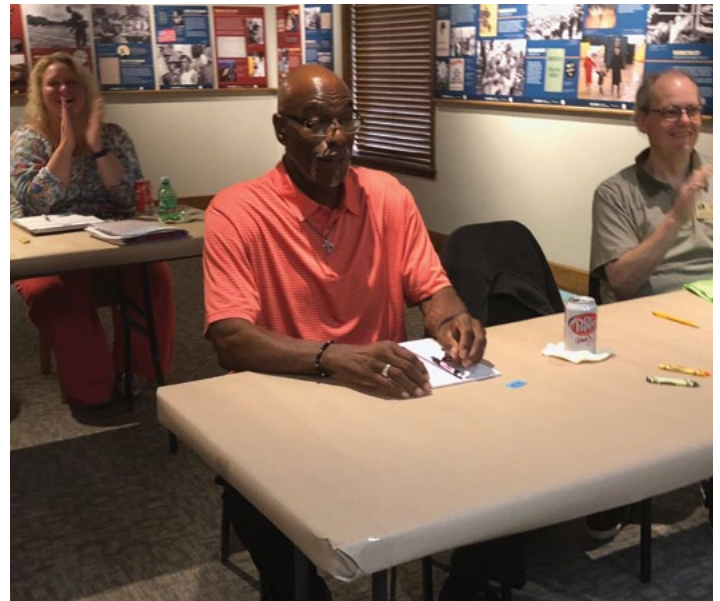
Rachel Miller, Arts and Science Center for Southeast Arkansas

appreciation and gave us their full attention.

We want to keep the Arkansas Humanities Council forums going and would love to visit your community! Those who are interested in hosting a forum need only to reach out to us by emailing info@arkansashumanitiescouncil.org or calling us at 501-353-0349.

**The AHC Generation Y Committee is made up of individuals between the ages of eighteen and thirty-five. Gen Y Committee members provide insight and assist the Council in creating programming that appeals to younger Arkansans.*

Also, many thanks to the community members who without fail welcomed us with warmth and



Unearthing Curriculum for an Archeology Unit

By Tracie Slattery, Carol Huneycutt, and Lindsey Drain



Students work on a “classroom dig.”

During the 2018 fall semester, the Fayetteville Public Schools Gifted and Talented Program “dug” its way through a unit in archeology, specifically the archeology of Arkansas. This new curriculum unit sought to enrich student understanding of the main concepts in the study of the field: culture, context, classification, and chronology. We three middle school GT teachers, Tracie Slattery, Carol Huneycutt, and Lindsey Drain, looked for ways to weave these concepts throughout each lesson and to make the study hands-on, exciting, and as real-world as possible.

Ideas for our unit first came from attending the 2017 National Council for Social Studies conference in San Francisco and learning about various archeology units being taught throughout the nation. Inspired, we began collecting ideas and resources, welcoming Lindsey when she joined our team later that year, bringing with her the experience of teaching with Dr. Emily Beahm from the Arkansas Archeological Survey (AAS) and a wealth of new ideas. Our team soon connected with Dr. Mel Zabecki, housed at the AAS station

site in Fayetteville, and our lessons began to evolve.

Lessons in Archeology

Our overarching unit objective was for students to recognize that archeologists analyze and interpret artifacts past peoples leave behind in order to learn how people from past cultures met basic needs. We wanted students to be able to observe, infer, and ask questions about artifacts of all kinds, so students examined primary source documents, Native American rock art, artifacts from pioneer settlements in the local area, and even garbage from their own trash cans! Referring to this set of skills as “See, Think, Wonder,” we created a special time built into each lesson called a “Brain Dig,” when students would examine an unknown artifact and try to determine what it might be or what its use might have been. One example was a shoe horn. Students had an opportunity to examine a shoe horn, describe it, ask questions about it, and make guesses as to what it might be. Most students had no idea what the object was (a

few did know, but they did a good job of keeping quiet!). Their inferences were quite amusing with “pooper scooper” at the top of the list of possibilities.

Sequenced with lesson plans that played on the word “dig,” the unit began “Digging in the Past” and included lessons asking students to define culture and recognize elements of culture that all groups share regardless of time or place. Next, students practiced “Digging with Primary Sources” using historical documents from Arkansas in the Library of Congress collection. Students were asked to observe, infer, and question what they were examining and then recreate a timeline of Arkansas history using the documents. Another lesson titled “Digging Through the Trash” continued the weekly practice of See-Think-Wonder (observe, infer, and question), and students were asked to analyze garbage from several different places to determine its context. Students loved the “We Dig Cookies” lesson when they simulated an archeological dig by excavating chocolate chips out of cookies while mapping their coordinates on a grid. Though the idea might sound easy, the task to keep those chips intact proved more challenging than students originally thought. Talk about focus and engagement!

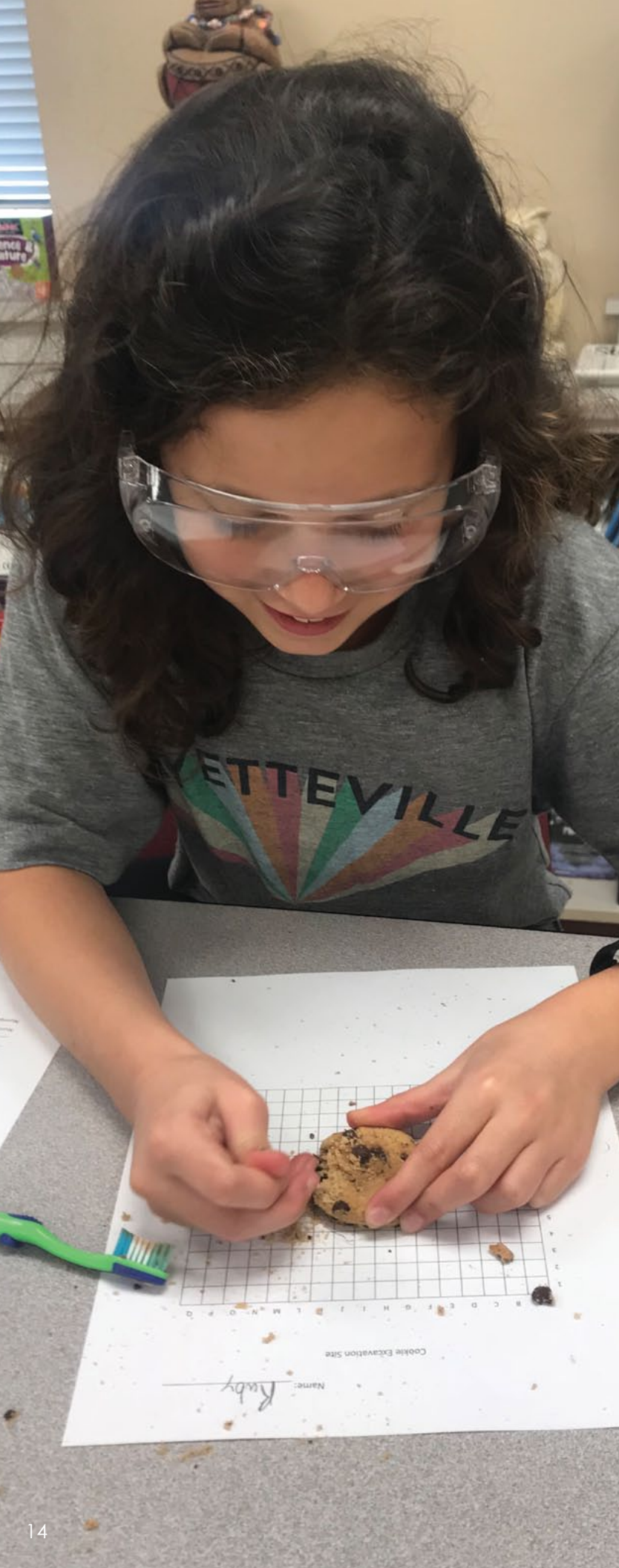
Another lesson titled “Can You Dig It? Understanding Graffiti,” resulted in very interesting class discussions about the differences between rock art and modern day graffiti. After examining Native American symbology, students created their own personal symbols on wooden gorgets similar to jewelry worn by Native Americans in our region.

Field Trip To Petit Jean State Park & Arkansas Archeology Survey Station

The highlight of this archeology unit was a field trip to Petit Jean State Park and the Archeological Survey Station at the Winthrop Rockefeller Research Institute. Four separate trips from Fayetteville to Morrilton were taken — each with a different group of 50-60 students, plus parent chaperones. At Petit Jean, students went on a ranger-guided hike to Rock House Cave, getting an up-close look at Native American rock art and learning how archeologists interpret those symbols and what they might tell us about the lives of the people groups who lived in the area hundreds of years ago. At the Archeological Survey Station, students participated in several different lab activities, led by archeologists Dr. Mel Zabecki and Dr. Emily Beahm. The first one had them



Field trip to Petit Jean State Park



learning about stratigraphy and how to use a Munsell chart and dichotomous key to examine soil differences. The second lab had students analyze “ancient poop” (a lovely shade of brown Play Doh) to determine what people included in their diet, based on the types of seeds they discovered. An artifact identification activity had teams working together and running back and forth to classify items as fast as possible. What fun! Students enjoyed eating a sack lunch at the state park picnic area and just getting to be outside in nature’s classroom. Before leaving the mountain, we squeezed in a quick hike to view magnificent Cedar Falls at the overlook. It was surprising to hear that this was the first trip to Petit Jean State Park for many of our students, and we learned later that several students and chaperones took their families back to the park at a later date for further exploration. What a privilege it was to introduce them to this Arkansas treasure!

Using Archeology Skills

After we took our dig on the road, we returned to the classroom for a few more lessons. Students learned about some specific Arkansas artifacts—baskets that were found in dry bluff shelters, and we studied various basket designs and what they meant to tribal cultures. Then, students tried their hand at basket weaving. Remember that old joke about underwater basket weaving being an easy course? Ha! Basket weaving proved to be quite the challenging task as our students gained an appreciation for the ancient people groups that mastered this skill. Another challenge was presented in the lesson, “Digging Up Pieces.” Students were tasked with mending broken pottery using the same techniques for their lab write-up and drawing that archeologists would use. The students whose pottery was in larger pieces had a much easier time than those groups who got dozens of fragments to reconstruct. Not only did this prove to be a great humanities lesson, it was also a fabulous opportunity to practice spatial orientation skills.

Our culminating classroom lesson was the “Classroom Dig.” Our classrooms became dig sites, replacing dirt with shredded paper! Students learned about the Pythagorean theorem and how to make perfect squares so that they could record their findings correctly. They had to dig through multiple layers, showing that they understood the principles of stratigraphy, and map and record each of the surface artifacts on the historic layer using the tools of the trade. Students catalogued all of the artifacts in a shared Google sheet, just like a real archeologist does, using the language of the discipline. This experience enabled students to compare and contrast the historic and prehistoric levels, as well as making connections between different units of the excavation.

Hosting a Seminar

One exciting part of this unit was hosting an archeology seminar at the University of Arkansas, funded in part by the Fayetteville Education Foundation. Our entire middle school gifted program, approximately 240 students, gathered for a full day of learning at the Don Tyson Center for Agricultural Sciences, an incredibly beautiful facility on the U of A campus. The Dale Bumpers College of Agriculture, Food, and Life Sciences welcomed us, and the seminar began with Mr. Noah Pittman talking to the students about the U of A Honors College. Dr. George Sabo III, Director of the AR Archeological Survey and professor in the Anthropology department of the U of A Fulbright College of Arts and Sciences, shared about innovative technology used in the field of archeology. Dr. Rhodora Vennarucci, Assistant Professor of Classics, shared pictures and stories of her work on the Marzuolo Archaeological Project in Tuscany. Carson Riggs, a former FPS GT student and student intern in her high school junior year with AAS, shared the rich experiences she has had in archeology at a young age which prepared her for pursuits in the field this year at Dartmouth. She was quite an inspiration to our students; her presentation helped them realize that they could begin exploring their career choices way before high school graduation! After lunch, Dr. Mel Zabecki taught the students about the stratigraphy of our state using a fascinating visual — a huge cake and lots of toppings which represented the

changes to the land over time. Before returning to their schools, our students enjoyed a piece of cake as well as a tour of the University Museum Open Curation Area which displays over 2000 artifacts from the university’s collection, some of which were dug near Petit Jean State Park.

Sharing With Other Teachers

Our FPS Middle School GT team, along with Dr. Mel Zabecki, were honored to present an overview of the Archeology Adventures in Arkansas unit at the 2018 Arkansans for Gifted and Talented Education (AGATE) conference in Little Rock. Teachers shared with the attendees how all three GT teachers wrote for and received the Arkansas Humanities Council State Park Grant that enabled our gifted students to have the enriching experience of the Petit Jean State Park trips.



A grant in the amount of \$1000 was awarded to each FPS middle school — Holt, Owl Creek, and McNair, and these grants covered the transportation expenses for the trips. We would like to thank Jama Best, as well as the AHC board and staff and Arkansas State Parks for providing this amazing opportunity.



We the People

By Claudine James, Teacher, Malvern Middle School and AHC Board Member

I teach in a Southern rural school setting and was introduced to culturally responsive teaching through a 2013 Teaching Tolerance article. At the time, I really did not think too much about the subject, but the concept was a recurring theme in all educational literature I picked up to read. So, I began to seek ways to incorporate culturally responsive teaching into my curriculum.

The past six years, I've centered my English Language Arts lessons around a central theme, and each spring, I have lead and assisted my students in constructing a literacy-based exhibit to share with grades 3-8 students and the community. The exhibits have become recognized throughout the community as a means of inspiring students to read and develop their oratory skills. The 2017-2018 exhibit, *We the People: Our Stories*, was the first exhibit to incorporate civic engagement. Looking back on this year, the remarkable change I saw in my students' character development is proof culturally responsive teaching needs to be incorporated in all classrooms — every year, especially considering the cultural climate that now exists in our country. My first step in being intentional and incorporating culturally responsive teaching in my classroom was redesigning my classroom library, making sure the literature available for students to read represented not only the cultures found in our community, but the world in general. Each school year, my goal is to have my students embrace the infusion of multicultural literature, so I gradually increase the text complexity and rigor of the theme related literature.

The themes of *We The People: Our Stories* exhibit highlighted various thematic stories: overcoming genocide, fighting for civil rights, women's fight for equality, immigrants' struggles, equality in education and achieving the American dream. Throughout the year, students were assigned novels, short stories, picture books and informational texts to read that related to the

different themes.

Many of my students stated it was their first time reading non-fiction, but for most, after the first inspiring read, they were hooked. Using that success as a transition, I introduced a text that was simple in language but included a topic that was new to them — Japanese Internment.

Students read *When the Emperor Was Divine*. Even though the majority had read, *Unbroken*, a WWII survivor's story, they had very little knowledge of the relocation process and dehumanizing acts Japanese Americans faced. Furthermore, they couldn't believe two Internment camps were actually located in our state, Arkansas. This book was part of our *WTP: Stories of Immigrants' Struggles*. To my surprise, it sparked a mountain of questions and discussions. Excitedly, I realized, culturally responsive teaching had taken "a place at the table."

"Why haven't I heard of this before? And why did I read about this in English and not HISTORY?" exclaimed one student who immediately claimed this was the book she wanted to present at the exhibit. I was excited that the text invoked conversations beyond the normal comprehension of text questions. Their critical-thinking and thought-provoking questions needed to be answered and discussed in great length. So, I incorporated a week-long study of human rights. This study provided the transition I needed to introduce the more controversial topic of civil rights.

Under *Stories of Fighting for Civil Rights*, we read John Lewis' March Book 1, 2 and 3, and stories of the Little Rock Nine including *Warriors Don't Cry*. Two students who were biracial asked for texts they could connect to, so we read informational texts and a picture book about *Loving Versus Virginia*. *Misty Copeland's Life in Motion* not only highlighted biracial issues but also civil rights and provided many with an inspiring message about



Claudine James, far right, pictured with her students.

overcoming huge obstacles. One student in particular, Audrey, reflected on the inspiration WTP gave her.

“Before Ms. James was my teacher, I didn’t know that literature could teach me to love others. Multicultural literature has taught me what tolerance is and how to use civic engagement within my everyday life. Teaching using multicultural literature has created a classroom environment where there is no place for hate, and we all love one another because we understand our differences.”

She continued, “We read and learned about people of all different genders, races, religions, and ages. By reading about people just like them, students can be inspired beyond belief. Even if some students don’t accept her teaching, Ms. James doesn’t get discouraged. She just works harder to reach those students. I will never forget what *We the People: Our Stories* and Ms. James have done to change my life. I was given the opportunity to present to a lot of people in the community. Speaking was amazing, but the best part of the exhibit was seeing my class grow into a community. We became one. That’s what created a successful exhibit. We became the People, and we told Our Stories.”

Ben, remarked, “One thing I will never forget that happened was the light in a child’s eyes when they learned about my book. Informing people about something that they have never known gave me this feeling of pure joy, and now I understand how teachers feel, and why they teach.”

Audrey further stated, “I learned so much about how education helps us learn about each other and books help us connect to each other. We’ve been learning about our peers, and it has created a sense of love. Now, I feel I can connect to my classmates, because we all have at least one thing in common. Ms. James has left a lasting impact in the lives of her students and her community by taking the time to teach the impossible. She teaches of diversity, adversity, courage, and caring. Through the inspiring books we’ve read, we have learned that when people stand up, big change can and will happen. Ms. James ignited impossible change within her students.”

The *We the People* exhibit successfully introduced multicultural literature to my students, gave students a voice, highlighted tolerance and created an inclusive classroom community. Subliminally, culturally responsive teaching was introduced.

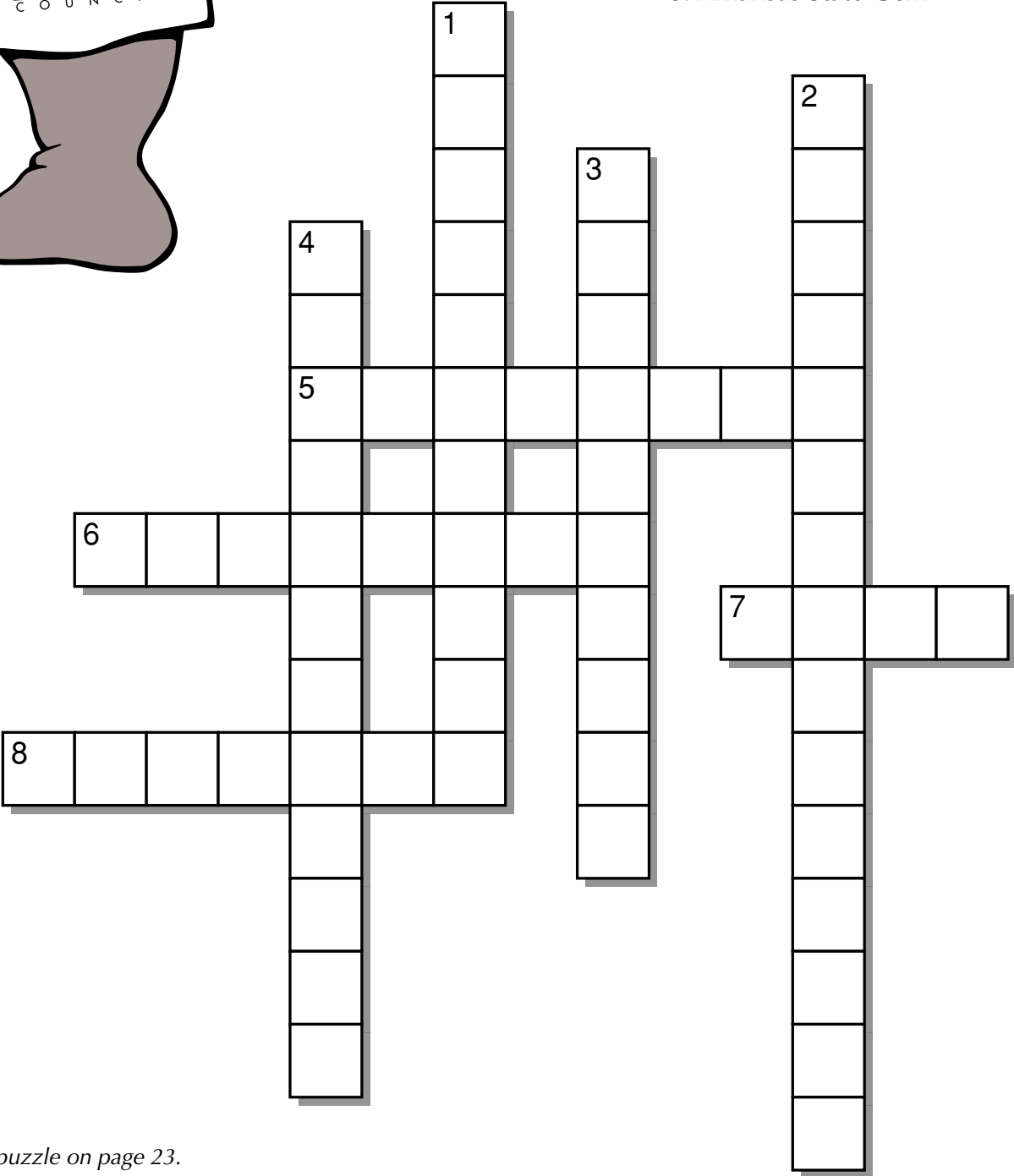
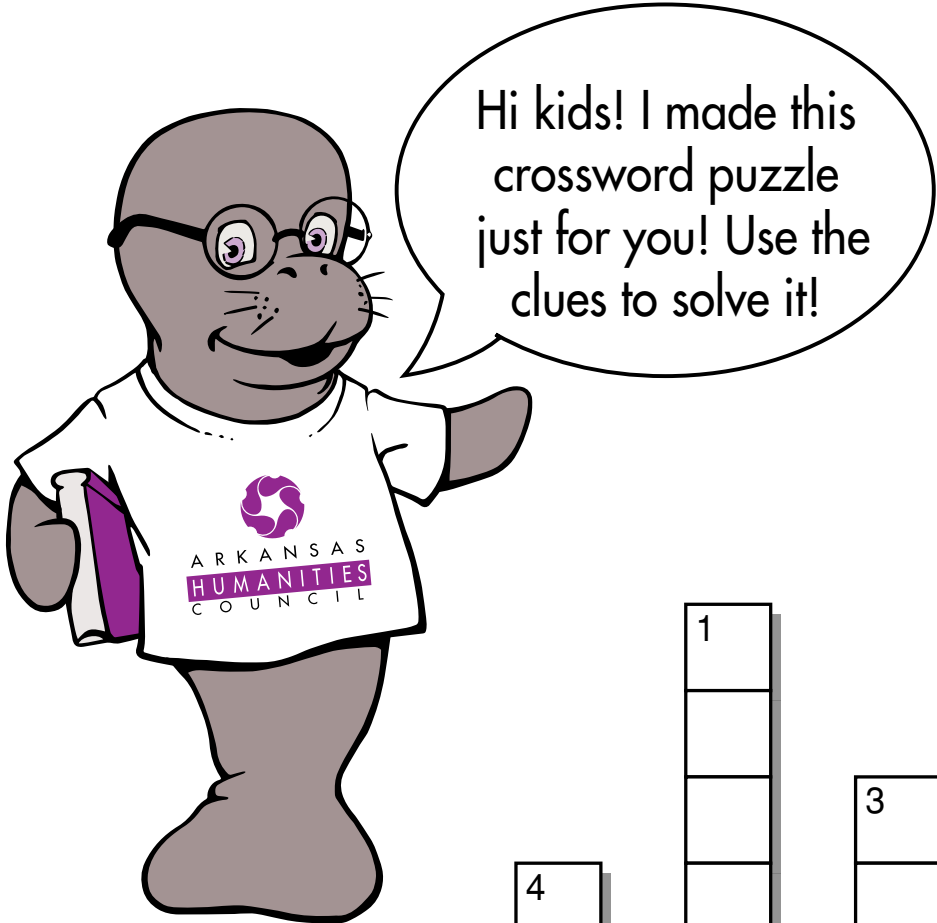
Hugh Manatee's Corner

DOWN:

- 1. Arkansas State Bird
- 2. Arkansas State Mammal
- 3. Arkansas State Capitol
- 4. Arkansas State Flower

ACROSS:

- 5. Arkansas State Tree
- 6. Arkansas State Insect
- 7. Arkansas State Beverage
- 8. Arkansas State Gem



*Answers to puzzle on page 23.

Arkansas Humanities Council Seeks Board Nominations

The Arkansas Humanities Council supports public understanding and appreciation of the humanities in Arkansas.

Founded in 1975, the Arkansas Humanities Council, a private 501 (c) 3, is an affiliate of the National Endowment for the Humanities. Through grant making, public programs, and education, the Council works with humanities scholars, nonprofit organizations, museums, and schools to promote the humanities statewide.

With three full-time staff, the Council is governed by a 24-member board of directors with representatives from across the state. Council board members are expected to attend three board meetings per year, participate in competitive grant review, serve on committee(s), assist in fundraising, and promote public awareness of the Arkansas Humanities Council and its mission.

Annually, the Council seeks nominations for vacant board positions to serve a 3-year term with re-nomination possible for a second 3-year term. Of the 24-member board, six are governor appointees.

We seek individuals from all walks of life who share a strong interest in the humanities. We strive to form a board that is diverse in terms of geographical areas, occupations, educational backgrounds, ethnic and racial identities, and generations. All service is voluntary but board members will be compensated for travel and lodging associated with all AHC meetings and activities.

The Arkansas Humanities Council is currently seeking board nominations. Those interested are welcome to nominate themselves. If nominations are submitted for someone else, the nominee must be informed and agree to be nominated. Nominations must be completed using the online nomination form:

<http://sgiz.mobi/s3/AHC-Board-Nomination-Form>



humanities (hyōō-mǎn'ĩ-tēēs)

noun. learning or literature concerned with human culture, especially literature, history, archaeology, language and philosophy



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The Arkansas Humanities Council Funds Teacher Workshops at Historical Museums

Mel Zabecki, Ph.D., Arkansas Archeological Survey
and new Arkansas Humanities Council Board Member



There are so many historical museums that dot the landscape of our state, it's time we start using them as sources of regional pride and local education. To that end, the Arkansas Humanities Council and the Arkansas Archeological Survey have partnered on a project to introduce educators to their local museums, expose them to the collections on display, and encourage them to bring their students back to learn about the history and cultures in their counties after orienting them with the methods historians and archeologists use to study the types of objects that end up on display. This summer, a pilot program focused on two museums: The Delta Gateway Museum in Blytheville and the Drew County Historical Society Museum in Monticello. With the support of the area Educational Cooperatives, two teacher workshops were offered this past summer where educators earned 6 professional development hours after spending the day with Arkansas Archeological Survey staff, Arkansas Humanities Council representatives, and the museum directors. The Arkansas Humanities Council financed this program to offset staff travel as well as supply the participants with lesson plan materials.

The main focus of the workshops was to enlighten

the participants on how archeologists use artifacts like the ones in the museums to write the history of Arkansas. The archeological history of Arkansas was discussed and then how the history is learned was explored. Since archeology is a science, activities were demonstrated that tie into STEM education. Archeology activity books with lesson plans titled *Intrigue of the Past*, developed by Project Archaeology based at the University of Montana, were purchased and handed out to all participants. While scientific inquiry was the topic of many of these lessons, participants delved more into the humanities with the historic and artistic information learned from archeological objects.

The specific cultures of the regions were highlighted by viewing of the collections after the process analysis was explained, creating a very multidisciplinary program. It is hoped that the participants will implement the activities in their classrooms and plan field trips to the museums to view the collections. Specific lessons were even created for the archeology exhibits in the museums to tie activities in directly with what students will see, making the activities relevant and more memorable than studying artifacts from a faraway place. Students will gain knowledge of their immediate areas, and it is hoped they will



gain a sense of pride and citizenship to know what important history their hometowns possess!

A total of 27 teachers participated in the 2019 teacher workshops. Dr. Mel Zabecki, Dr. Jodi Barnes, Lydia Rees, and Marion Haynes (retired) from the Arkansas Archeological Survey, Tamisha Cheatham and Jama Best from the Arkansas Humanities Council, Tommy Gray from the Drew County Historical Society Museum, and Leslie Hester from the Delta Gateway Museum all worked together to offer a unique opportunity for teachers to learn about resources in their local areas. The workshops got very positive reviews and we hope to expand our partnerships with a few more museums in the coming summers.



Smithsonian Institution Museum on Main Street Voices & Votes: Democracy in America Exhibition Coming to Arkansas!

April 18, 2020 – January 31, 2021



The Arkansas Humanities Council is pleased to bring *Voices & Votes: Democracy in America* exhibition to Arkansas, April 18, 2020 through January 31, 2021.

When American revolutionaries waged a war for independence, they took a leap of faith that sent ripple effects across generations. They embraced a radical idea of establishing a government that entrusted the power of the nation not in a monarchy, but in its citizens. That great leap sparked questions that continue to impact Americans: who has the right to vote, what are the freedoms and responsibilities of citizens, and whose voices will be heard? *Voices and Votes* will be a springboard for discussions about those very questions and how they are reflected in local stories.

Designed for small-town museums, libraries and cultural organizations, *Voices and Votes: Democracy in America* will serve as a community

meeting place to convene conversations about what it means to live in a democracy, explore common questions that Americans ask today that were asked by past generations, and so much more. Host sites will develop complementary exhibits, host public programs, and facilitate educational initiatives to deepen people's understanding of our nation's democratic system.

The exhibition will explore historic events and pose questions for today in the following content areas:

- **The Great Leap:** Examine the context and main controversies behind America's democratic system. Learn the stories of our famous founders and those who remain mostly unknown. What were the principles and events that inspired the writers of the Declaration of Independence and the Constitution? Just how revolutionary was our new democracy led by the people? And who were "the people?"

- **A Vote, A Voice:** We have a diverse body of voters today, but not every American has always had the right to vote. The fight for fair representation, suffrage, and a voice at the polls has meant struggle and changes to law ever since our founding. Learn about these struggles, how voting was expanded, and continued challenges to getting the vote.



- **The Machinery of Democracy:** We participate in the political system through state and national parties, nomination conventions, and stumping for our candidate of choice. Learn about this machinery of democracy, how it calls us to be involved, but can also control how we get information about candidates and issues.



- **Beyond the Ballot:** Americans fight against injustice. Men and women of every ethnicity, class, and state have shared in the revolutionary spirit of rising up and speaking out. The First Amendment to the Constitution guarantees this right to peaceably assemble and petition the government. See the different places and different motivations of diverse Americans to petition for their interests and concerns.

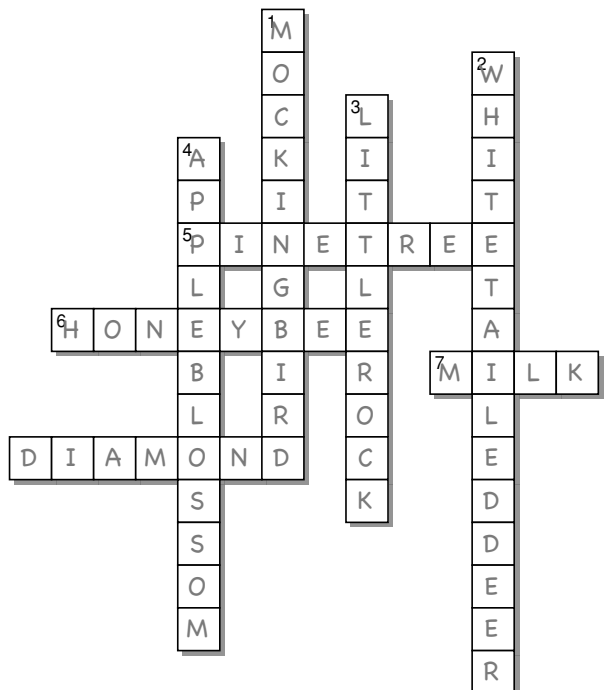



- **Creating Citizens: Who are “We the People?”** What is the meaning of citizenship? Ever since the creation of the Constitution, Americans continue to interpret, expand, and shape the rights and responsibilities of being a citizen. Explore how those views of rights and responsibilities have shaped our national identity and our complex national story.

Puzzle solution from Hugh's Corner

MORE INFORMATION COMING SOON!

Voices & Votes: Democracy in America exhibition is part of the Museum on Main Street, a collaboration between the Smithsonian Institution and state humanities councils. Support for Museum on Main Street has been provided by the United States Congress. <https://museumonmainstreet.org/>



 *The exhibition is made possible in Arkansas by the Arkansas Humanities Council and may be used for educational purposes only. The exhibition may not be used for political or commercial gains.*



Major and Mini Grants

GENERAL INFORMATION

- AHC Mini grants and Major grants are available to non-profit organizations with 501c3 status.
- Funds may be used for humanities projects for Arkansas audiences.
- Decisions on grant awards are made by the Council's Board.

Major Grants

Deadline: September 15

Project Start Date: December 1

- | | |
|-------------------------------|----------|
| • Public Programs | \$10,000 |
| • Individual Research | \$2,000 |
| • Collaborative Research | \$10,000 |
| • Publications | \$3,500 |
| • Film & Video Pre-Production | \$10,000 |
| • Film & Video Production | \$10,000 |
| • Other Media | \$10,000 |

Mini Grants

Deadlines: January 15, June 15

Project Start Date: February 1, July 1

- | | |
|-------------------|--------|
| • Public Programs | \$2000 |
| • Planning | \$2000 |
| • Research | \$2000 |
| • Publications | \$2000 |
| • Media | \$2000 |

What are the Humanities?

Humanities fields of study may include:

- | | |
|--|---|
| <ul style="list-style-type: none">• Archeology• Comparative religion• Cultural anthropology• Ethics and philosophy• History• History or criticism of the arts• History and philosophy of law, languages, literature, and political science | <ul style="list-style-type: none">• The history, role, and theory of architecture, jurisprudence, and some branches of economics, geography, psychology• Connections between the environment and culture and areas of the social sciences. |
|--|---|

For more information about Arkansas Humanities Council grants visit arkansashumanitiescouncil.org or contact us at 501-353-0349.

Education Grants

Raising Education Achievement and Competence in the Humanities (R.E.A.C.H.) Grant

- R.E.A.C.H. grant applications are accepted from K-12 public school educators within Arkansas.
- Grants may be used for classroom projects that have a strong humanities component and must include one or more of the following: language studies, history, anthropology, archeology, social studies, ethics, English language arts, English as a Second Language (ESL), English Language Learners (ELL), and literacy.
- Teachers and librarians may use R.E.A.C.H. grants for professional development (in-state or out of state).
- School must be located in Arkansas.
- The school's principal must approve and sign the cover sheet accompanying the grant application.
- Grant recipients have one year to complete project.
- The project must correlate with the Arkansas Department of Education Curriculum Frameworks.
- The application must include a concrete and verifiable evaluation process which clearly indicates the outcomes of the project based on evidence such as a comparison of a pre- and post-test of knowledge or skills. Other evidence could be a comparison of pre- and post-attitudinal surveys.

MAX AWARD: \$3000

Arkansas State Parks Field Trip Grant

- Available to public, private charter, and home school groups in Arkansas, grades K-12.
- Field trips are available through the Arkansas State Parks and must be scheduled prior to submitting the application.
- All field trips must take place at an Arkansas State Park.
- Funds may be used for mileage reimbursement, costs associated with bus driver and use of bus, substitute teacher(s).

MAX AWARD: \$1000

Helen T. Leigh Museum Field Trip Grant

- The Helen T. Leigh Museum Field Trip Grant is available to public schools in Arkansas, grades 3 – 12, as well as public community colleges.
- Field trips are available through the MacArthur Museum of Arkansas Military History and must be scheduled prior to submitting the application. All field trips must take place at MacArthur Museum of Arkansas Military History in Little Rock, Arkansas.
- Funds may be used for mileage reimbursement, costs associated with bus driver and use of bus, substitute teacher(s).

MAX AWARD: \$500

**For more information about
Arkansas Humanities Council grants visit
arkansashumanitiescouncil.org
or contact us at 501-353-0349.**

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Access to the Humanities: Captioning Online Videos

Melanie Thornton

Coordinator of Access and Equity Outreach

University of Arkansas — Partners for Inclusive Communities

Do you share humanities content in online videos? Are the videos you create captioned?

There are several things to consider when creating an accessible video. Adding captions is one important aspect. Without captions, millions of people who are Deaf or hard of hearing will not have access to your video content. This leaves out about 36 million adults in the United States alone who, according to the National Institute on Deafness and Other Communicative Disorders, have some degree of hearing loss.

Many people mistakenly assume that the automatic transcription that appears in online videos provides adequate access. However, automatic transcription is often not accurate. Even when a transcript is fairly accurate, there is no punctuation, which makes it very difficult to follow.

Adding captions to your video is not difficult. Take YouTube videos, for example. If the automatic transcript created when you upload your video



is fairly accurate, you can edit that transcript by correcting any errors you find and adding capitalization and punctuation. You will also want to add information indicating changes in speakers. Once you have corrected it, just select *publish*. You can also create a transcript offline and add the timings by using an online tool such as Easy YouTube Caption Creator or Amara. After your caption file is created, you simply upload it to YouTube, and you are set.

You can learn more about adding captions to your online videos at <http://exploreaccess.org/accessible-videos/>.