



NATIONAL ENDOWMENT FOR THE HUMANITIES

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful proposal may be crafted. Every successful proposal is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the program guidelines at

<https://www.neh.gov/grants/education/landmarks-american-history-and-culture-workshops-school-teachers>

for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Gullah Voices: Traditions and Transformations
Institution: University of Connecticut
Project Directors: Robert Stephens and Mary Ellen Junda
Grant Program: Landmarks of American History and Culture Workshops

2014 NEH Landmarks of American History & Culture Workshop

Gullah Voices: Traditions and Transformations

Submitted by: University of Connecticut Robert Stephens, Mary Ellen Junda

Introduction

In July, 2012 the National Endowment for the Humanities awarded the Project Co-Directors, through the University of Connecticut, a Landmarks of American History and Culture Grant. Working in collaboration with the Georgia Historical Society and The Penn Center, *Gullah Voices: Traditions and Transformations Workshop* was held in July 2013 for the first time and was quite successful according to teacher evaluations. The Workshop included visits to Landmark sites and a collective variety of source-types – live performances, sound recordings, written documents, material sites, objects and artifacts, moving and still images, and life-history material– were provided to teachers so that they might explore the common research practices of selection, interpretation, and representation. Similarly, we sought to balance the work of scholars and culture bearers, written and oral histories, and readings with artistic and cultural experiences. The teachers were introduced to Gullah life and art-ways and how they contribute to a fuller understanding of why the Gullah and their practices are important to a fuller understanding of the American experience. To that end, we believe we were successful. This was affirmed by one teacher who noted that, “The workshop provided excellent speakers, meaningful field trips, and many opportunities to experience Gullah culture. I anticipate that this will have a very deep effect on my teaching” (#17589).¹

We wish to repeat *Gullah Voices*, with some modifications, from July 12-17 and July 19-24, 2015. The workshop again will be held in Savannah, Georgia, a major urban center of Gullah

¹ Numbers identify specific teacher evaluations from 2013 *Gullah Voices*.

culture. It will include excursions to Landmark sites throughout the Lowcountry, a geographic and cultural region located along the South Carolina and Georgia coasts that includes the Sea Island.

We will again explore the cultural traditions of the Gullah with the participating teachers in order to provide a broader understanding of this unique group of African Americans. *Gullah Voices* strictly adheres to NEH principles of civility, including shared perspectives from scholars and culture bearers, and using a broad range of sources and experiences firmly grounded rigorous scholarship and thoughtful analysis. It is devoid of partisan advocacy, respectful of divergent views, abstains from a d hominem commentary, and is completely free of ethnic, religious, gender or racial bias. Archivists, scholars, cultural historians, staff and the Project Co-Directors will guide the teachers on the use and interpretation of archival resources and cultural artifacts at the Georgia Historical Society, Penn Center and on Sapelo Island. One modification in the program this time is the addition of the Pin Point Heritage Museum. For nearly one hundred years, Pin Point was an isolated and self-sustaining Gullah/Geechee community founded by first-generation freedmen where family, religion and work were deeply connected to the water. The Museum is housed on the site of the former A. S. Varner Oyster and Crab Factory that closed in 1985. This is first time collaboration. And it will introduce its staff to strategies for connecting with academic communities. The Georgia Historical Society and the Penn Center, who participated in *Gullah Voices* in 2013, and will again this time, have found our approach to arts study a valuable addition to their educational resource options.

Gullah Voices directly addresses the goal of NEH's *Bridging Cultures Initiative*: to better understand sub-cultures within our own heritage, in this case by acknowledging the contributions of the Gullah to American society.

Intellectual Rationale

In 2006, Congress established the Gullah Geechee Cultural Heritage Corridor that extends from North Carolina to Florida. This corridor is home to one of America's most unique cultures shaped by captives brought to the southern United States from West Africa; however, few teachers are aware of the Gullah people and their contributions to American history, culture and arts. *Gullah Voices* provides a means to remedy this situation. Teachers who participated in *Gullah Voices* last summer found that their perspective of the African American story was dramatically changed. One teacher shared, “I don't think I will ever teach about the civil war, slavery and African American history the same ever again” (#17083), while another anticipated that s/he “will use some of the overarching themes to challenge myself as I relate to students with backgrounds in traditional cultures” (#17077).

Gullah culture is a captivating and evolving story of hardship and resilience. Rice linked the people of West Africa, many from Sierra Leone, to the Gullah. Colonists sought African people, who could plant, harvest, and process the crop that would grow well in Carolina and Georgia. The Gullah are the direct descendants of slaves who lived on plantations and in farming and fishing communities along the South Carolina and Georgia Sea Islands and coastal lowlands. Strong community life and geographical isolation contributed to the Gullah's ability to preserve more of their African heritage than other African American groups in the United States. As a result, the history, stories, beliefs, and creative expressions of the Gullah are critical antecedents to African American culture and the broader American mosaic, as we know it today.

Our approach in designing *Gullah Voices* follows the African tradition, where the arts are studied and learned as interrelated living experiences rather than as separate entities. Throughout the workshop, we will guide teachers through the process of thinking about and using the arts to

teach the humanities. For example, they will experience how a specific song connects groups of people over time demonstrating the viability of music as a tool for measuring continuity and change in cultural behavior. For teachers to fully embrace the historical context and experiences of this unique repressed sub-culture they must experience the creative richness of Gullah expressive arts. In the process they will explore varied sources- written and oral, scholarly and personal narrative- and complement their academic learning with participatory artistic and cultural experiences.

Drs. Stephens and Junda, Project Co-Directors bring special qualities to the task having run the workshop in 2013 after conducting extensive research on the Gullah in the five years prior. Stephens' work in connecting African derived religion, music and culture between Cuba and the United States, and Junda's expertise in American folk music, particularly children's folk songs and singing games, complement each other producing a wide ranging skill set that will enhance the experience of the teachers.

The artistic expressions of the Gullah cover a vast range of endeavors that deal with perceptions of the past, recalled through a collective cultural memory. As defined here, cultural memory refers to the relationship between what people create and how they unlock and re-discover these creative expressions in cultural practices over time. Music, art, and storytelling articulate the joys, taboos and fears, and the struggles in their daily lives; these art forms allow community members to constantly define and reinvent communities and relationships. The constant focus for the workshop participants, however, remains on the social factors of music, art, and storytelling and on qualities of appreciation. As one teacher shared, "I feel extremely fortunate to have had the opportunity to observe & experience, close-up, the stories, art, music, & overall way of life of the Gullah/Geechee people. It was inspiring!" (#17377).

A primary goal of this workshop is to have teachers come away accepting the equal worth of oral and written traditions for acquiring information. The Gullah people provide a living and ongoing account of history through the oral tradition, the oldest form of communication (Stephens & Junda, 2014). Oral traditions come from those who have experienced matters firsthand and relate their stories and experiences with an emotion and compassion not often found or felt reading books. Because of social circumstances, and the European preference for the written word, the creative history of Gullah has not received just attention. Last year's participants realized that one must gather information from various resources and locations, including discussions with the scholars/artists/culture bearers, personal experiences, the arts, and the written word. While this approach to gathering information may be difficult and time consuming, they recognized that to pursue knowledge and decipher its truth and authenticity, one must interact with multiple sources of information. As one shared, "This by far has been the most rewarding, eye opening, intellectually stimulating, and heartfelt program I have ever attended" (#17802). Another, noting the importance of the oral tradition, said that the workshop has "given me the historical, social, and cultural context needed to make the unit [junior high school literature] come alive for my students" (# 17088).

Music is a critical element in understanding Gullah history and culture. It links "Old World" African practices to values in today's tradition and serves as a connector in the formation of a musical hybrid that combines African and European sensibilities. As Christopher Small notes, musicians representing the European historical legacy see themselves more as transmitters of song rather than as creators (1999). Elliott Oring offers a different framework for studying folk traditions that helps to explain how the Gullah use oral tradition as the primary mode of cultural transmission in order to preserve their history and cultural information (1986).

Ultimately, however, the Gullah oral tradition acknowledges its dual European and West African roots.

A marked revolution in our understanding of African American culture is presented in Peter Woods *Black Majority: Negroes in Colonial South Carolina From 1670 Through the Stono Rebellion* (1974), one of the most influential books on the history of the American South in last fifty years, and Lawrence W. Levine's *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom* (1978) which provides evidence through songs, proverbs, jokes, folktales, and long narrative poems dating from before and after emancipation to prove that African culture did not disappear under slavery, as Gunnar Myrdal and others believed. Cornelia Bailey's cultural memoir *God, Dr. Buzzard, and the Bolito Man* is equal part cultural history and memoir (2000). She describes the lives of the forty-seven slave-descendant families on Sapelo Island who believe in the power of God, the "root doctor," and the numbers runner. During her session, Bailey explains how and why these cultural traditions and beliefs have been maintained over time.

Additional source materials for study include *African Life in the Lowcountry: The Atlantic world and the Gullah Geechee* (Morgan, ed. 2010). Erskine Clarke's chapter "They Shun the Scrutiny of White Men, Reports on Religion from the Georgia Lowcountry and West Africa, 1843-1850," describes conflicting theologies among African Americans in the 19th century; Emory S. Campbell's chapter, "A Sense of Self and Place: Unmasking My Gullah Cultural Heritage" is a revealing autobiography from a Gullah elder and cultural historian.

The video documentary, *The Language You Cry In*, is a scholarly detective story that searches for and finds links between African Americans and their ancestral past (Toepke and Serrano, 1998). In this story, the cultural memory of a Georgia family - Amelia Dawley, Mary

Moran, and Wilson Moran - was pieced together and connected to its source of origin in Sierra Leone, thus uniting two families, two cultures and two continents. This story, and the presentation by Mary Moran at the end of the 2013 workshop with her singing of “Amelia’s Song,” had a profound effect on the teachers.

Our understanding of the 200-year-old song from Sierra Leone, the cultural artifacts, and implements used by the Gullah during slavery draws heavily on history. And though much of the study about the Gullah comes from a historical perspective, Gullah culture is not static; its study also illuminates issues about the struggles of one sub-culture to escape the burden of its past while also claiming its richness in contemporary American society. Last summer, teachers recognized that Gullah memories challenge the dominant thinking on “the way things were.” Cultural historians explained how victims of displacement today continue to articulate past and present social and cultural experiences, feelings, memories, and imaginations in creative expressions. Each person offered a different perspective on their experience, and the combination of sources provided a “wealth of information [that] not only engaged them academically but also emotionally” (#17099). The result was “personally and professionally transforming” (#17090).

Landmark Sites

One of the strengths of the 2013 *Gullah Voices* Workshop was the Landmark Sites that included 1) Historic Savannah, home to more historical site designations than any other city in the United States; 2) The Georgia Historical Society, one of the most significant archives on Georgia history with numerous primary sources pertinent to the Gullah; 3) The Penn Center a National Historic Landmark on St. Helena Island, South Carolina and one of the most significant African American historical and cultural institutions in existence today; and 4) Sapelo Island, a small, barrier, state-protected island located in McIntosh County, GA home to 47 residents,

descendants of slaves who lived on Thomas Spalding's plantation in the early 19th century. These sites were "significant" because "each one conveyed a deeper understanding of the Gullah people and culture" (#17359). Plus, "visiting the actual places where culture is rooted and history happened was a critical part of (teachers) developing an understanding of the material and its significance to US culture" (#17264).

For this workshop we have replaced the tour of First African Baptist Church in Savannah with a tour of the Pin Point Heritage Museum that was recently opened in 2012, just south of Savannah. For over 100 years the Pin Point community was isolated and self sustained, a Gullah/Geechee enclave founded by first-generation freedmen where family, religion and work were deeply connected to the water. The Museum housed on the site of the A.S. Varn & Son Oyster and Crab Factory that closed in 1985. This was the place where many residents of the area worked. Last year the factory was reopened as the Pin Point Heritage Museum celebrating the life, work and history of this Gullah/Geechee community that calls Pin Point home. This remarkable museum features video documentary narrations, recorded personal accounts and histories, images of significant community leaders, and illustrations that detail the process used to harvest food from the sea and how that process helped to sustain the community. But most of all, it chronicles important times, places, and people in that Gullah community.

Content and Design

We have designed this workshop in ways that are similar to the one presented in 2013, with some modifications to the schedule and content. We learned that teachers need more time on Mondays to meet each other and later, additional time for reflection after presentations. After extensive discussions with the GHS staff we have made changes to the time schedule at the Georgia Historical Society. We have added a tour and interpretative presentations at the new Pin

Point Heritage Museum in Savannah. The Georgia Sea Island Singers who were not included in our last proposal, have been added to the program for 2015.

Each day has a theme and is framed by a guiding question. These too have been modified to reflect changes in content (see Appendix A). Teachers will be given assignments prior to the workshop, with additional daily readings during the workshop that relate to the presentations that day. This time, we also will share ethnographic interview techniques so that teachers will be better prepared to interview Gullah cultural historians at Penn Center and Sapelo Island (see Appendix B). Teachers will work with primary and secondary source material and multimedia data sources at the Georgia Historical Society, Penn Center, and Pin Point Heritage Museum. The experiential component includes in cultural immersion participatory experiences at Penn Center, Sapelo Island and Pin Point Heritage Museum and community singing with the Georgia Sea Island Singers and Geechee Gullah Ring Shouters.

As in 2013, we will send three books with different perspectives to the participants because most agreed that the reading was “richly varied in content, perspective, tone and style” (#17264). Included are Lawrence W. Levine’s *Black Culture and Black Consciousness*, Cornelia Bailey’s *God, Dr. Buzzard, and the Bolito Man*; and Wilbur Cross’ *Gullah Culture in America*. Levine’s book realigned thinking about African cultural practices in African-American culture; Bailey’s book is equally as valuable from an insider’s point of view and provides the impetus to go to Sapelo Island; and Cross’ book provides an overview of Gullah history and culture, which includes the history of Penn Center.

Teachers also will review the history of the Gullah at <http://yale.edu/glc/gullah/cont.htm>, view the video *The Language You Cry In*, and listen to recordings that illustrate the historical iterations of the sacred and secular music of the Gullah from *Songs of the Georgia Sea Islands*.

Readings, recordings, and films will be posted on a blackboard website. Teachers will be advised to bring laptop computers to access the internet and blackboard website, and digital cameras to document the Landmark sites and artifacts to use in their multimedia projects.

Curriculum Projects

The overwhelming majority of the teachers enjoyed working in groups to produce multimedia projects on Gullah history and culture, though two voiced some concern about the use of technology (#17415, #17575), one about more detailed directions (#17380) and one a preference for working independently (#17767). Only one person thought the project wasn't useful (#17270). Projects were posted on the blackboard site we developed and maintained for teachers to use in their respective classes throughout the 2013-2014 academic year.

Participants will be organized into 5-member teams balanced between academics and the arts, experienced and novice, by grade levels, and teachers with technological expertise. Acting on recommendations from our evaluations, we will announce the group membership *prior* to teachers arriving to the workshop site. This will allow for the exchange of contact information, areas of teaching expertise, and artistic and technology skill sets and to facilitate pre-planning should the group desire. Each team will produce a multimedia curriculum project that synthesizes the arts, culture and history, the content of which will be drawn from the lectures, readings and Landmark Site visits. This time we are providing more structure for the projects. Each project will include an Introduction, Guiding Questions, Learning Objectives and Extending the Lesson units, as modeled after the structure used in EDSITEment modules (see Appendix C). Project Co-Directors, museum staff and workshop faculty members will assist as needed. Teachers will share their projects on Friday afternoon and later, will be posted on the blackboard site.

Program Overview

The workshop will begin on Sunday evening with a Welcome Reception sponsored by the University of Connecticut. We will introduce the staff and outline the workshop goals, objectives and schedule. Afterwards, the *Geechee Gullah Ring Shouters* will give a performance that features the ring shout, a religious ritual first practiced by African slaves in the early half of the nineteenth century. Their descendants continue this practice today. We expect that the *Geechee Gullah Ring Shouters* will engage the participants on emotional and musical levels that will set the tone for the week.

Monday's Theme: "Sounds and Traditions: The Sacred World of Black Slaves"

Guiding Question: *How is religion and culture reflected in Gullah music, art, storytelling, and dance?*

Dr. Stephens will begin the day with a presentation that offers an overview of the historic and cultural connections that will be drawn during the week. He will be followed by Erskine Clarke a religious historian and scholar will further explore the similarities and differences between West African and American religious traditions and Dr. Peter Wood will discuss connections between West Africa and the Lowcountry. That afternoon teachers will take a tour of African American historical sites in Savannah and visit the Pin Point Heritage Museum.

Tuesday's Theme: "Sounds in Place and Time: The Plantation and the Praise House."

Guiding Question: *How do black-white interactions affect cultural creations and productions during the antebellum and post-bellum periods?*

Teachers will spend the day at Penn Center where they will view the permanent exhibit in the York W. Bailey Museum, take a tour of Penn Center and interact with members of the local

Gullah community. Dr. Emory Campbell will lecture on how his “sense of self” as a Gullah has changed over time and Ron Daise will lead a participatory demonstration of the ring shout, hymns and spirituals. Afterwards, teachers will visit a Praise House on St. Helena Island.

Wednesday’s Theme: “ Images and Iconography”

Guiding Question: *How were the Gullah, and by extension, African Americans represented in images and iconography? By whom, and in what?*

Dr. Junda will lecture on “Gullah Musical Styles” featuring secular music traditions, including work songs, ring plays and clapping games. Afterwards Leroy Campbell, a noted Gullah artist, will speak about his recent artwork, *The Newspaper Series*, which provides a model for integrating historical artifacts into artwork as a critical part of Black American cultural and literary history. The afternoon will be spent at the Georgia Historical Society, where teachers will select images, historical documents, and/or personal narratives to use in their group projects. The evening will feature a participatory performance by the Georgia Sea Island Singers.

Thursday’s Theme: “Stories and Artifacts”

Guiding Question: *In what ways are the influences of African and American traditions reflected in the Gullah tradition?*

Thursday is a day trip to Sapelo Island, where teachers will visit numerous historic and cultural sites with tour guide, Cornelia Bailey. Ms. Bailey will present a session to teachers demonstrating how storytelling served as a vehicle for expressing important political, religious, and social sentiments that influenced civic behavior. The evening is reserved for work on multimedia projects.

Friday's Theme: "Cultural Memories in History: Recollections"

Guided Question: *How can ethnographic research and contextual inquiry be used to describe people, places, language, and creative and expressive events?*

Teachers will spend the early morning working on their multimedia projects. Later in the morning, Al Williams, State Representative for Liberty County and Gullah cultural historian, will introduce Mary Moran and her son, Wilson who will discuss the history and story of Amelia's song as told to Mary Moran by her mother, and their trip to Sierra Leone. In the afternoon, teachers will share multimedia projects, followed by feedback and discussion. We will end the fifth day with a discussion about collaborative teaching techniques and how these teachers might work with fellow educators (in music, language arts or social studies) to involve students actively in the study of the Gullah culture.

Formative evaluation will occur on Wednesday morning each week to monitor the effectiveness of the workshop. At the conclusion of each week, teachers will complete NEH evaluations that address the workshop's content, instructors, format and facilities. The staff will review and summarize the results of formative and NEH evaluations to use in designing future teacher workshops and educational programs.

Faculty and Staff

"Every single presenter was really moving to me. I thought they represented the considerable breadth of the culture-- academics, performers, and oral historians" (#17254).

Our faculty will be the same for the 2015 *Gullah Voices* with the replacement of Dr. Peter Wood for Dr. Cynthia Schmidt, (b) (6)

Our project coordinator is Lisabeth Miller, a doctoral student at the University of Connecticut.

Robert Stephens, Project Co-Director – Professor of Music at the University of Connecticut and Savannah native with expertise in ethnomusicology, technology and steel bands. Recent publications include “Gullah Voices: Bridging Cultures Through the Arts and with the Oral Tradition” with Dr. Mary Ellen Junda in *The International Journal of Critical Cultural Studies* articles in the *International Journal of Religion and Spirituality* and *Journal of Learning Through the Arts*. He will present a session on “Why Culture Counts,” facilitate group discussions, mentor teacher projects, and oversee the use of technology.

Mary Ellen Junda, Project Co-Director – Professor of Music at the University of Connecticut with expertise in American folk songs and singing traditions, choral conducting and recordings of folk songs for children. Recent publications include the one listed above and articles in *General Music Today* and *College Music Society Symposium*. She will present a session on “Secular Music Styles,” facilitate group discussions, mentor teacher research projects, and coordinate faculty members’ sessions.

Project Coordinator–Lisabeth Miller, Doctoral Candidate with experience in arts administration.

On-site Coordinator– Thelma Ellington, former administrative assistant at Beach High School, Savannah, GA.

Erskine Clarke, Historian – Emeritus Professor of American Religious History at Columbia Theological Seminary. Dr. Clarke is the author of *Dwelling Place: A Plantation Epic* that won the prestigious Bancroft Prize in 2006. Dr. Clarke will address the workshop on the first day in order to place the story of the African-American religious experience in a larger context.

Geechee Gullah Ring Shouters –The Shouters embrace and preserve the historical and cultural heritage of the Geechee legacy through song and dance and will perform on Sunday evening.

Dr. Emory Shaw Campbell, Cultural Historian – Author of *Gullah Cultural Legacies* (2002). A

former Director of Penn Center, he spearheaded efforts to create a family connection between the Gullah people and the people of Sierra Leone in West Africa.

Ron Daise, Author, Television Actor and Cultural Historian – Chairman of the Gullah Geechee Cultural Heritage Corridor Commission, he is a leading advocate for the recognition and preservation of Gullah traditions and will engage teachers in a participatory session on spirituals.

Leroy Campbell, Visual Artist – His unique artistic style features distinctive figures and references to cultural traditions and rituals from West Africa and his artwork is exhibited in galleries and institutions throughout the United States, Japan and Africa.

Georgia Sea Island Singers- In existence for over 100 years, the Georgia Sea Island Singers celebrate the rich language, culture, and traditions that developed on and near the Sea Islands. Led by Frankie Quimby, the group will present a participatory program on Wednesday evening.

Cornelia Bailey, Cultural Historian – Author and one of the forty-seven remaining Gullahs on Sapelo Island. Her autobiography, *God, Dr. Buzzard, and the Bolito Man*, is a very successful example of a mainstream publication by a Geechee author.

Victoria Smalls, Director of History, Arts and Culture, Penn Center – Born and raised on St. Helena Island, Ms. Smalls has family ties to Penn Center that span two generations. She will present on the history of Penn Center and her unique family history.

Mary Moran & Wilson Moran, Cultural Historians – Descendants of Amelia Dawley, the women whose singing linked Sierra Leone and the Lowcountry, they are subjects in the film *The Language You Cry I* n.

Dr. Peter Wood, Historian-Professor Emeritus of American History at Duke University. Dr. Wood is author of *Black Majority: Negroes in Colonial South Carolina from 1670 through the Stono Rebellion* (1974), described as one of the most influential books on the history of the

American South of the past 50 years. Dr. Wood will address the workshop on the first day to place the connection between Africa and America in a larger context.

Karen Wortham, Tour Director –will lead the informative African-American Tour of Savannah.

Audience

For the 2013 *Gullah Voices* workshop, we invited K-12 teachers in all content areas and grade levels to apply. Approximately 300 teachers submitted inquiries, and 225 completed applications. The selected teachers came from 26 states and the District of Columbia; taught nine different content areas, primarily in the humanities and arts; and represented a diversity of districts-rural, urban and suburban- and grade levels K-12. Again, we will seek to have a diverse group of educators from throughout the country with varying subject areas, levels of experience, and types of schools. Preference will be given to first-time applicants, and middle and high school teachers who teach social studies, language arts, history, social sciences, visual arts, and music. In addition, we will seek those who have some expertise in technology, a basic understanding of the arts, and formal or informal arts experiences. The selection committee will remain Drs. Robert Stephens and Mary Ellen Junda, with Mr. Louis Gabordi, retired principal and high school language arts teacher, Ledyard High School, Ledyard, CT. Participants will be chosen according to the NEH's guidelines for general eligibility and the criteria stated above.

Publicity and Project Website

To publicize the program and recruit participants, we will 1) update the *Gullah Voices* website with information for the 2015 workshop; 2) enlist former participants to share the information with colleagues; 3) contact those not selected in 2013 to encourage them to apply again; 4) encourage colleagues from throughout the country to share the information with their students; and 5) create postcards to share with interested teachers. For *Gullah Voices* 2013, an

article in the UCONN *Advance* prompted an article by Associated Press that was featured in newspapers throughout the country and on 60+ news-related websites. UCONN will advertise the program again and contact Associate Press on our behalf. The Neag School of Education also will send email announcements to graduates from the past 15 years.

The project will maintain two websites- one internal “blackboard site” for participating teachers hosted and managed by the Project Co-Directors, and one external *Gullah Voices* website, that will be maintained through July 1, 2016. The blackboard site will include assignments and readings, recordings and videos. Teachers will have access to lectures by scholars and cultural historians and their colleagues’ projects for the following academic year. This time we also will include a discussion forum for teachers to continue the discussions generated by the workshop, to share experiences and insights with each other and with staff or to seek additional information.

The *Gullah Voices* website will be used to advertise the program and to share scholars’ lectures and performances. Edited videos of scholarly and performance sessions, and select multimedia projects, will be indexed by specific subject types, i.e. ring shout, history, religion, for easy access. Additionally, the Co-Directors will work with those who have projects that are exceptional in their design and structure to further develop lesson activities and assessments with the goal of submitting to EDSITEment.

Professional development

The University of Connecticut is authorized by the State of Connecticut Department of Education to issue contact hours to teachers who participate in its programs. Participants will be provided with a certificate at the successful completion of the workshop.

Institutional context

Teachers will be housed at the *Inn at Ellis Square* (circa 1851), located in Savannah's Historic District, because evaluations spoke highly of the hotel's hospitality, central location, affordable price and meeting space, with numerous moderately-priced restaurants within walking distance. Another benefit is the Magnolia Room, which easily accommodates 45 people in concert or table seating with lectern, projector, and large screens. For 2015, we have moved the workshop dates back a week to not conflict with the July 4th holiday weekend. Double occupancy rooms are \$109.00 per night (plus tax); suites with a separate living room are available for \$129 per night (plus tax). Continental breakfast and wireless internet access throughout the hotel are complementary. Parking is available at \$13.00 per day. The Project Co-Directors have an extensive library of books on the Gullah that will be made available to teachers throughout the course of the workshop in the Mulberry Room. Two computers and two tablets will be available for teachers to use.

Appendix A
Workshop Schedule

SUNDAY

3:00-5:00 PM Registration
 6:00 PM Welcome & Performance by *Geechee Gullah Ring Shouters*
 7:15 PM Reception hosted by the University of Connecticut

MONDAY

Landmark Site African American Tour of Savannah and First African Baptist Church
Theme: *Sounds and Traditions: The Sacred World of Black Slaves*
Guiding Question: How is religion reflected in music, art, storytelling and dance?
Reading *They shun the scrutiny of white men": Reports on Religion from the Georgia Lowcountry and West Africa, 1834-1850, Erskine Clarke*

8:00 AM Opening session, Dr. Robert Stephens
 9:00 AM Dr. Peter Wood
 10:00 AM Discussion
 10:30 AM Break
 10:45 AM *Conflicting Theologies*, Dr. Erskine Clarke
 11:45 PM Discussion
 12:15 PM Lunch
 2:00 PM African American Tour of Savannah
 4:00 PM Pin Point Museum
 5:30 Dinner (on your own)

TUESDAY

Landmark Site: The Penn Center, St. Helena Island, SC
Theme: *Sounds in Place and Time: The Plantation and the Praise House*
Guiding Question: How did black-white interactions affect cultural creation and production during the antebellum and post-bellum periods?
Reading: *A Sense of Self and Place: Unmasking My Gullah Cultural Heritage,* Dr. Emory Campbell
 "Kneebone in the Wilderness: The History of Shout in America,"
 Art Rosenbaum

7:15 AM Bus Departs Inn at Ellis Square for Penn Center
 8:30 AM Tour: York W. Bailey Museum and Penn Center grounds
 10:30 AM Break
 10:45 AM *A Sense of Self and Place*, Dr. Emory Campbell
 12:00 PM Gullah Lunch
 1:30 PM *"Down by the Riverside" and Other Spirituals*, Ron Daise
 3:00 PM Bus Departs for Praise House
 4:00 PM Bus Departs for Savannah
 6:30 – 8:30 PM Group Project Work (Magnolia Room)

WEDNESDAY

<u>Landmark Site:</u>	Georgia Historical Society
<u>Theme:</u>	<i>Images and Iconography</i>
<u>Guiding Question:</u>	How were the Gullah, and by extension, African-Americans represented in images and iconography? By whom, and in what?
9:00 AM	<i>Secular Music Traditions</i> , Mary Ellen Junda,
10:00 AM	<i>West African Traditions and Transformations</i> , Leroy Campbell
11:30 AM	Lunch (On your own)
12:45-5:15 PM	Georgia Historical Society Group A (12:45-3:15) Group B (2:45-5:15)
5:15 PM	Alternate groups—work on projects with Drs. Stephens & Junda Dinner (On your own)
6:30-8:00 PM	Performance Demonstration, <i>Georgia Sea Island Singers</i>

THURSDAY

<u>Landmark Site:</u>	Sapelo Island, GA
<u>Theme:</u>	<i>Stories and Artifacts</i>
<u>Guiding Question:</u>	What is the nature of African and of American influence in the Gullah tradition?
<u>Reading:</u>	<i>"Summoning the Ancestors: The Flying Africans' Story and Its Enduring Legacy"</i> Timothy Powell
6:45 AM	Bus Depart Inn at Ellis Square for Sapelo Island
8:30 AM	Ferry Departs to Sapelo Island
9:00 AM-2:30 PM	<i>Sapelo Island- History, Culture and me</i> , Cornelia Bailey and <i>Sapelo Island Tour</i>
2:30 PM	Ferry Departs for mainland
3:00 PM	Bus Departs for Savannah
4:30 PM	Dinner (On your own)
6:30 – 8:30 PM	Group Project Work (Magnolia Room Open)

FRIDAY

<u>Theme:</u>	<i>Cultural Memories in History: Recollections</i>
<u>Guiding Question:</u>	How can ethnographic research and contextual inquiry be used to describe people, places, language, and creative and expressive events?
8:00 AM	Group Project Work (Magnolia Room Open)
10:00 AM	<i>Our Family History</i> , Mary and Wilson Moran
11:00 AM	Representative Al Williams Georgia House of Representatives
12:00 PM	Lunch (On your own)
1:00 PM	Group Presentations
3:00 PM	Summary and Future Endeavors
4:00 PM	Workshop Concludes

Appendix D

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