



2018 Supplement to
A Teacher's Guide to African American Historic Places in South Carolina
Integrating the Arts into Classroom Instruction
2017 South Carolina College-and Career-Ready Standards for Visual and Performing Arts Proficiency

A publication of the South Carolina African American Heritage Foundation



Acknowledgements

The South Carolina African American Heritage Foundation (SCAAHF) is very pleased to introduce this 2018 Arts-Integrated supplement to *A Teacher's Guide to African American Historic Places in South Carolina 2015*. The Guide was originally published in 2008, revised in 2012, then updated in 2015. The first Arts-Integrated supplement was published in 2016.

The SCAAHF supports the efforts of the South Carolina African American Heritage Commission (SCAAHC) in the preservation and interpretation of African American contributions to South Carolina. The Commission was created by the South Carolina General Assembly in 1993 as the South Carolina African American Heritage Council; later established as a Commission by Executive Order in 2001.

The SCAAHC's mission is "To identify and promote the preservation of historic sites, structures, buildings, and culture of the African American experience in South Carolina." *A Teacher's Guide* is a resource for public schools throughout the Palmetto State to assist educators with incorporating the information into their classroom instruction.

This Arts-Integrated supplement is the product of a team of dedicated teachers and college students from across South Carolina representing grades K-12.

We are thankful for Darlington County Arts Coordinator, Marissa Johnson; Darlington County School District teachers Stacy Johnson, Joceline Murdock, Cole Davis and Michelle Clark; South Carolina State University history professor Dr. Larry Watson; former SCAAHC member Alada Shinault-Small and SCAAHF Executive Director, Jannie Harriot for their contributions to completing this edition. We deeply appreciate Ashley Brown and Joy Young of the South Carolina Arts Commission for their commitment, direction and guidance in the development of this publication.

This project is funded in part by the South Carolina Arts Commission, which receives support from the National Endowment for the Arts.

Acknowledgements from the 2016 Supplement

The South Carolina African American Heritage Foundation is very pleased to introduce this Arts-Integrated supplement to *A Teacher's Guide to African American Historic Places in South Carolina 2015*. The guide was originally published in 2008, revised in 2012 and updated in 2015.

The SCAAHF supports the efforts of the South Carolina African American Heritage Commission (SCAAHC) in the preservation and interpretation of African American contributions to South Carolina. The Commission was created by the South Carolina General Assembly in 1993 as the South Carolina African American Heritage Council; later established as a Commission by Executive Order in 2001.

The SCAAHC's mission is "To identify and promote the preservation of historic sites, structures, buildings, and culture of the African American experience in South Carolina." *A Teacher's Guide* is a resource for public schools throughout the Palmetto State to assist educators with incorporating the information into their classroom instruction.

This Arts-Integrated supplement is the product of a team of dedicated arts teachers representing grades level K-12. The teachers and the districts they serve are:

Winston Wingo -- Spartanburg County District 7
Jordan Jefferson – Darlington County School District
Marlin Ketter – Darlington County School District
Amanda Greene – Darlington County School District
LeConté Richardson Middleton – Richland District 1
Pamela Stokes – Richland District 1
Leasharn Hopkins – New Life Productions

We are thankful for Darlington County Arts Coordinator, Marissa Johnson; South Carolina State University and University of South Carolina history professor, Dr. Larry Watson; University of South Carolina history professor, Dr. Bobby Donaldson; South Carolina African American Heritage Commission ex-officio member, Dawn Dawson-House; and SCAAHF Executive Director, Jannie Harriot for their contributions to completing the supplement. We deeply appreciate Ashley Brown and Joy Young of the South Carolina Arts Commission for their support and guidance in updating this publication.

This project is funded in part by the South Carolina Arts Commission, which receives support from the National Endowment for the Arts.

Foreword to the 2016 Supplement *Tribute to SCAAHC Chairman Leon Love*

Born in 1863 in Winnsboro, South Carolina, Howard University Professor Kelly Miller grew up as a child of Emancipation and went on to an extraordinary career as a scholar and writer. Despite Miller's national prominence, he remained deeply connected to events and developments in his native state. He once observed that "the Negroes of my state have many ups and downs, but through it all they possess a courage and determination to do worthwhile things." At the time of Miller's death in 1939, W. R. Bowman, the editor of the *Palmetto Leader*, a Columbia African American newspaper, saluted the professor for his distinguished record of service and leadership. Bowman observed: "When a boy he had high aspiration and would take nothing for granted from his teachers." (*The State*, January 10, 1940)

As Miller's remarkable journey from rural Fairfield County illustrated, the history of African Americans in South Carolina has been one of creative change, courageous determination, and "high aspiration." Building upon a cherished art form perfected among enslaved ironworkers, Charleston's Philip Simmons achieved international fame as a gifted blacksmith whose skillfully crafted gates adorn venues around the world. On the well-worn floors of downtown Columbia's Big Apple (a former Jewish synagogue), African American dancers during the Great Depression imaginatively choreographed dance steps and swings that soon gain popularity among black and white students alike around the country. Inspired by the brilliant scholarship of Dr. W. E. B. Du Bois, Charleston businessman Edwin Harleston used his canvas to paint moving portraits and scenes that powerfully captured what his mentor described as "The Souls of Black Folk." Similarly, Harleston's wife Elise Forest Harleston, a graduate of Avery and Tuskegee institutes, opened a photography studio and produced a series of captivating African American images, which have gone largely unrecognized.

Unlike the Harlestons whose artistic contributions have been obscured by time, Dizzy Gillespie distinguished himself as one of South Carolina's most celebrated cultural ambassadors. From a modest home on Cheraw's Huger Street, John Birks Gillespie pursued an insatiable passion for music. Dubbed the "High Priest" of Bebop Jazz, Dizzy Gillespie literally blended and twisted traditional musical forms and generated an entirely new sound that shaped twentieth century American music. After hearing Gillespie and noting his South Carolina roots, a music critic observed: "A reasonably accustomed listener will be able to note the brilliance, the swift passages and weird key changes, the bright modulations which pack themselves somehow among the torrent of notes riding in all directions." (*The State*, January 18, 1948)

Drawing from the brilliant artistry of Philip Simmons, the Big Apple dancers, the Harlestons, Dizzy Gillespie, and countless other individuals who merit greater appreciation, *The Arts Integrated Curriculum Guide for Teaching African American Historic Places, Structures, and Individuals of South Carolina* "notes the brilliance" of African American artistic and cultural expression in the Palmetto State. This publication provides invaluable resources for educators and scholars. Using sites identified in the National Register of Historic Places (NR) or the South Carolina Historical Marker Program (HM), art educators from around the Palmetto State have

developed lesson plans for multiple age levels and aligned their teaching modules with the South Carolina Visual and Performing Arts Academic Standards (ARTS).

Within this booklet, teachers will find instructional resources covering a wide array of genres, including, dance, choral music, general music, instrumental music, media arts, theatre, and the visual arts. These lesson plans are explicitly designed to integrate artistic expression and comprehension with other academic disciplines, such as English, History, and Social Studies. Each submission highlights the grade level, artistic genre, sources, learning objectives, instructional plans, and modes of evaluation.

As an organization deeply committed to expanding South Carolinians' knowledge of the state's broad and diverse history, the South Carolina African American Heritage Commission is very pleased that funding from the South Carolina Arts Commission has created a platform for arts educators to fashion instructive and innovative lesson plans that integrate historic African American sites, events, and personalities from around the state. Over the past two decades, the Commission has sponsored scores of programs that utilize performances and creative expressions as platforms to foster a richer and deeper appreciation of African American history and culture.

The South Carolina African American Heritage Commission is extremely pleased to dedicate this volume in memory of its beloved chairperson Mr. Leon Allen Love (1950-2016). Born in rural York County, Leon was a passionate and energetic champion of African American history and culture. Like his ancestors and role models, Leon "possessed a courage and determination to do worthwhile things." As a civil rights veteran and dedicated social worker, Leon stood on the frontlines of change in South Carolina. Within the Department of Social Services and the First Steps Program, Leon championed the concerns and needs of South Carolina's youngest citizens. As a leader within the African American Heritage Commission, Leon inspired citizens with his knowledgeable mind, his impassioned voice, his persistent advocacy, and his wise counsel.



Leon Love

Leon strongly endorsed the Gullah Geechee Corridor and encouraged greater appreciation of South Carolina's Low Country. Drawing upon a childhood fascination with gospel quartet performances, Leon called for the preservation and documentation of African American churches and religious music. And Leon wanted more people to be exposed to the fascinating historic places and individuals that caught his captive eyes as he traveled South Carolina's rural corridors. As a teacher and mentor, Leon always put forward creative ideas to engage young people about South Carolina's diverse history and culture. He wrote that he wanted to devise strategies for "our youth to become enthusiastically involved in the preservation of our history." "Our children need to know our history so well that passing it on becomes routine," Leon insisted. "They are the only ones to keep the effort to preserve our history alive."

The Commission is eternally grateful that such a wise, caring and devoted leader and friend worked with us for so many years. This volume is a tribute to Leon Love's remarkable life, his

steadfast leadership, and his exemplary service. May his lessons and his example teach and inspire all South Carolinians in the years ahead.

Bobby Donaldson, Ph.D.
Department of History
University of South Carolina, Columbia

How to Use this Supplement

This Arts Integration Supplement to the *Teacher's Guide to African American Historic Places in South Carolina* outlines 22 lesson plans that utilize the *2017 South Carolina College-and Career-Ready Standards for Visual and Performing Arts* as a tool for integrating African American History into classroom instruction through the arts. Education standards for English Language Arts, Math, and Social Studies are listed with each lesson plan, and these standards are current as of 2018.

The teachers who researched and contributed the plans are also credited.

Time periods

The chronological time periods employed in this book are based on the National Assessment of Education Progress (NAEP) timeline for United States History and integrated with those reflected by the historic sites to form five periods of African American history in South Carolina:

- Expansion and Reform: Antebellum (1800-1860) – ANTE
- Civil War and Reconstruction (1860-1877) – CWR
- Modern America and Jim Crow Segregation (1877-1945) – MAJC
- Contemporary America: Civil Rights Movement (1945-present) – CRM
- Multiple Time Periods – MTP

Each lesson plan includes the historic context of the site or facility and its relation to visual or performing art, whether it's music, architecture, dance or painting. Lesson plans also include essential elements for planning, including suggested class size and time periods for instruction, learning objectives, vocabulary lists, recommended materials and resources, assessment parameters and ideas for extending the lesson beyond the classroom.

Teaching Activities

For most teachers, their units of study are already formulated. The teaching activities in this supplement are provided to aid in the development of lesson plans or to complement existing lessons. Teaching activities are the simplest means of integrating art in classroom instruction.

Table of Contents

2016 Lesson Plans	Page
Tingley Memorial Hall, Claflin University	8
Lee Library, Claflin University.....	11
Musical History of the African Methodist Episcopal Church	14
Remnants of the Past: A Potter’s Tale	16
Avery Institute: Preservation of African American History & Culture	25
Carver Theater: Telling a Story With Music and Theater	33
Clayton “Peg Leg” Bates: Tap Dance Extraordinaire!	38
Cheraw, the Birthplace of Bebop.....	43
Let’s Get Dizzy and Improv It!.....	46
Let’s Get Dizzy and Swing It!	49
The Jazz Legend Dizzy Gillespie	53
What is Jazz?.....	57
African-American Artist Edwin A. Harleston	60
Cannon Street All-Stars: Making Their Mark in History	63
Hodge Hall, South Carolina State University.....	70
Old Marine Hospital / Jenkins Orphanage.....	73
William H. Johnson: African American Painter	75
A Performance in the Big Apple	78
Fort Jackson Elementary: A Different View on School Integration	86
Separate but Unequal: The Case Against Segregated Schools	97
The Penn School and Center: Contributions & Recollections of Ron Daise.....	105
Women Working for Change.....	108

Table of Contents

2018 Lesson Plans

Page

A Change is Coming	117
Stacks to Shakes.....	130
Honoring the Families Involved with <i>Briggs v. Elliott</i> (Portrait).....	125
Improvisation Demonstrated through the life and times of Dizzy Gillespie	148
Honoring the Families Involved with <i>Briggs v. Elliott</i> (Collage)	155
Honoring the Families Involved with <i>Briggs v. Elliott</i> (Diorama).....	159
<i>Briggs v. Elliott</i> & the Role of the Church, Lesson 1: Photo Gallery & Art Walk.....	164
<i>Briggs v. Elliott</i> & the Role of the Church, Lesson 2: Song Making	168
<i>Briggs v. Elliott</i> , Lesson 3: Create a Monologue	172
<i>Briggs v. Elliott</i> , Lesson 4: Take It to Court.....	175
I Wish I Knew.....	179
If I Had a Hammer	192
<i>Stanley v. Darlington County School District</i> -Collage, Essay & Bar Graph	205
School Desegregation in Darlington County – Inspirational Painting.....	214
<i>Briggs v. Elliott</i> , A Theater Infusion: Monologue	222
<i>Briggs v. Elliott</i> , A Theater Infusion: Skit	226
School Desegregation in Darlington - A Skit	230
School Desegregation in Darlington - Segregation’s Effect on Spirituals, Blues, Jazz and Rock & Roll	236
More Images for Classroom Use	241
Appendix 1 - PowerPoint presentation for LP - MAJC - 2, Clayton “Peg Leg” Bates: Tap Dance Extraordinaire!	242
Appendix 2 - PowerPoint presentation for LP - CRM - 7, <i>Briggs v. Elliott</i> & the Role of the Church, Lesson 1: Photo Gallery & Art Walk	246
About the SCAAHC and SCAAHF	252

LP – ANTE – 1

William Wilson Cooke African American Architect Winston A. Wingo Carver Middle School, Spartanburg District 7



Property: Tingley Memorial Hall, Claflin University NR, Orangeburg County

Recommended Grade Level: 8th

Arts Standard: Visual

Standard 1: I can use the elements and principles of art to create artwork.

Standard 2: I can use different materials, techniques, and processes to make art.

Standard 6: I can identify and examine the role of visual arts through history and world culture.

Essential Questions:

1. Can you name an outstanding African American Architect?
2. What is architecture?
3. How will you design a house and a building?
4. What are the elements of design used to create architecture?
5. Name another building at Claflin University designed by William Wilson Cooke.
6. What major social and historical events happened during William Wilson Cooke’s lifetime?

Historic Content

Tingley Memorial Hall was designed by African American architect William Wilson Cooke and constructed in 1808 with funds donated by S.H Tingley of Providence, Rhode Island, in memory of his wife Adella M. Tingley. The two-story Georgian Revival building, which was erected for the use of the English and Pedagogical Department at Claflin College, contained classrooms and an assembly hall. After the main campus building burned in 1913, Tingley became the administration building.

William W. Cooke was born in Greenville in 1871. He completed the Classical Preparatory course at Claflin, served as superintendent of Mechanical Arts at Georgia State College, and returned to Claflin as Superintendent of Vocational Training from 1897-1907. During This period Cooke earned a B.S. degree from Claflin and took courses at the Massachusetts Institute of Technology and Columbia University.

The composition of the use of classical motifs reflects Cooke’s knowledge and skill as an architect. In 1907 Cooke became a senior architectural designer with the United States Supervising Architect’s Office of the Department of Treasury in Washington, D.C., the first African American to hold this position. Cooke spent 22 years supervising construction work for the federal government.

Class Size: This lesson plan is based on a class size of 15-20 8th grade students.

Learning Objectives:

1. Student will be able to draw a house and building with landscape.
2. Student will be able to use elements of design to drawings.
3. Student will be able to define architecture.
4. Student will be able draw in Victorian or Modern style of architecture.
5. Student will be able to identify and discuss major social and historical events of William Wilson Cooke’s lifetime.

Materials: Drawing paper, drawing pencils, drawing table or drawing boards, rulers with standard and metric system.

Vocabulary:

Architecture	Measurement
Architect	Sketch
Plans	Element of Design
STEM – STEAM	Landscape

Assessment Ideas/ Evaluation Document:

1. All students will have completed an architectural drawing of Tingley Memorial Hall or the Lee Library-Arthur Rose Museum.
2. Place students in groups to compare and discuss their drawing with the images of

William Wilson Cooke building on computer.

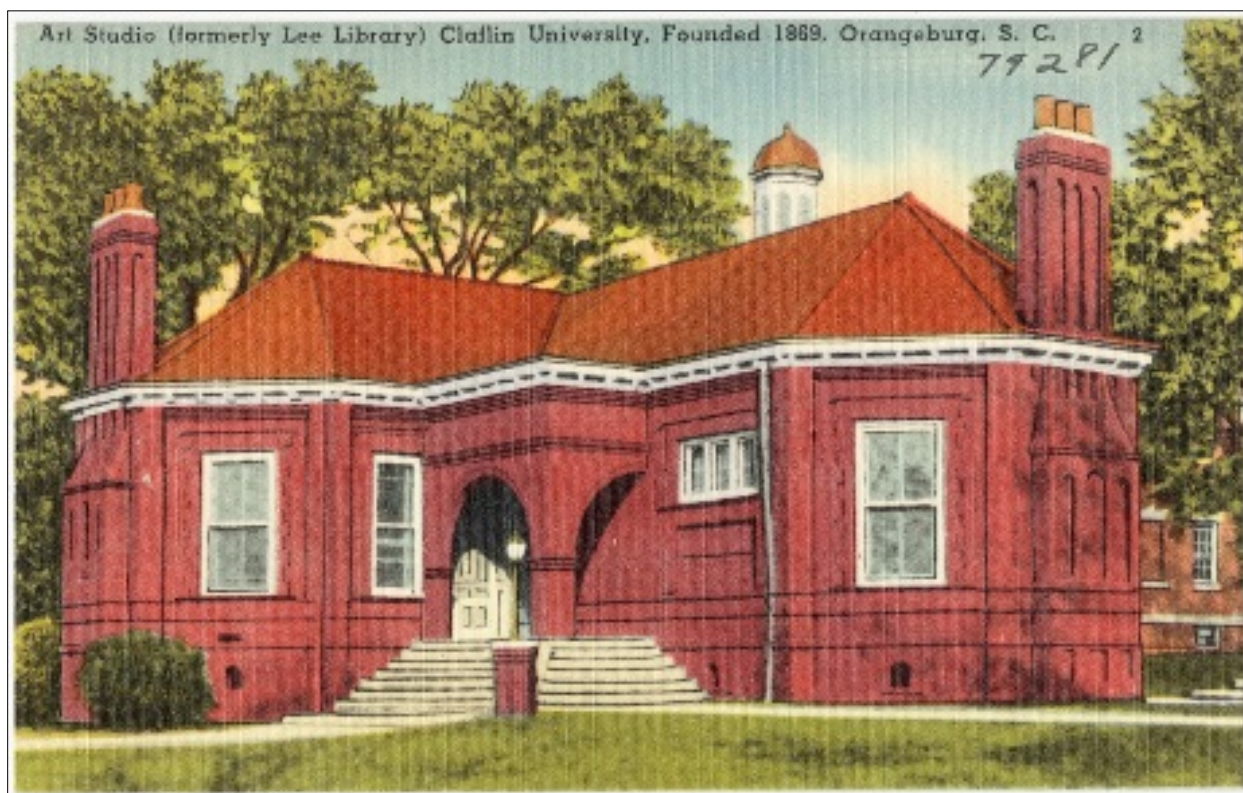
3. Teacher and student classroom critique and discussion on student's problems and successes of creating art works reflecting standards and objectives.
4. Student will write a complete list of major social and historical events of William Wilson Cooke's lifetime.

Ideas for Community Extension:

1. Plan student art exhibition with invitations to teachers, staff, students, friends, parents and family members to attend and see drawings by students.
2. Student art exhibition with display of student's written works about major social and historical events of William Wilson's lifetime.
3. Invitations to Claflin University graduates living in the community to see the art exhibition of student's drawings.



LP – ANTE – 2
William Wilson Cooke
African American Architect
Winston Wingo
Carver Middle School, Spartanburg District 7



Property: The Lee Library, Claflin University NR, Orangeburg County

Recommended Grade Level: 8th

Arts Standard: Visual

Standard 1: I can use the elements and principles of art to create artwork.

Standard 2: I can use different materials, techniques, and processes to make art.

Standard 6: I can identify and examine the role of visual arts through history and world culture.

Essential Questions:

1. Can you name an outstanding African American Architect?
2. What is architecture?
3. How will you design a house and a building?
4. What are the elements of design used to create architecture?

- Name another building at Claflin University designed by William Wilson Cooke.
- What major social and historical events happened during William Wilson Cooke's lifetime?

Historic Content

Like Tingley Memorial Hall, the Lee Library at Claflin College was designed by African American architect William Wilson Cooke. Cooke drew the plans for the construction in a Victorian style of architecture. This building later became the first African American art department in the state of South Carolina. Claflin College, now Claflin University, educated and trained some of the first African American architects in South Carolina, but also educated trained outstanding African American artists and educators throughout the nation.

William W. Cooke was born in Greenville in 1871. He completed the Classical Preparatory course at Claflin, served as superintendent of Mechanical Arts at Georgia State College, and returned to Claflin as Superintendent of Vocational Training from 1897-1907. During This period Cooke earned a B.S. degree from Claflin and took courses at the Massachusetts Institute of Technology and Columbia University.

The composition of the use of classical motifs reflects Cooke's knowledge and skill as an architect. In 1907 Cooke became a senior architectural designer with the United States Supervising Architect's Office of the Department of Treasury in Washington, D.C., the first African American to hold this position. Cooke spent 22 years supervising construction work for the federal government.

Class Size: This lesson plan is based on a class size of 15-20 8th grade students.

Learning Objectives:

- Student will be able to draw a house and building with landscape.
- Student will be able to use elements of design to drawings.
- Student will be able to define architecture.
- Student will be able draw in Victorian or Modern style of architecture.
- Student will be able to identify and discuss major social and historical events of William Wilson Cooke's lifetime.

Materials:

Drawing paper, drawing pencils, drawing table or drawing boards, rulers with standard and metric system.

Vocabulary:

Architecture	Measurement
Architect	Sketch
Plans	Element of Design
STEM – STEAM	Landscape

Assessment Ideas/ Evaluation Document:

- All students will have completed an architectural drawing of Tingley Memorial Hall or the Lee Library-Arthur Rose Museum.
- Place students in groups to compare and discuss their drawing with the images of William Wilson Cooke building on computer.
- Teacher and student classroom critique and discussion on student's problems and successes of creating art works reflecting standards and objectives.
- Student will write a complete list of major social and historical events of William Wilson Cooke's lifetime.

Ideas for Community Extension:

1. Plan student art exhibition with invitations to teachers, staff, students, friends, parents and family members to attend and see drawings by students.
2. Student art exhibition with display of student's written works about major

social and historical events of William Wilson's lifetime.

3. Invitations to Claflin University graduates living in the community to see the art exhibition of student's drawings.

LP – ANTE – 3

Musical History of the African Methodist Episcopal Church

Jordan Jefferson
Spaulding Middle School, Darlington County School District



Property: Emanuel AME Church, 110 Calhoun St., Charleston, SC 29403

Recommended Grade Level: General Music or Chorus, 7th or 8th

Arts Standard: General Music

Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Historic Content

The history of this congregation reflects the development of religious institutions for African Americans in Charleston.

A religious group of free and enslaved blacks organized in 1791. In 1816, black members of Charleston's Methodist Episcopal Church left over disputes under the leadership of Morris Brown, and started a separate congregation. The church's 1,400 members soon thereafter established themselves as an African Methodist Episcopal church. This denomination was established in 1816 in Philadelphia, PA. Two years later, Brown and other ministers of the church were jailed for violating state and local laws, which prohibited religious gatherings of enslaved and free blacks without white supervision.

In 1822, the church was investigated for its involvement with a planned slave revolt. Denmark Vesey, one of the church's founders, organized a major slave uprising in Charleston. Vesey was raised in slavery in the Virgin Islands among newly-imported Africans. He was the personal servant of slave trader Captain Joseph Vesey, who lived in Charleston in 1783. Denmark lived with him until 1799, when he was able to purchase his freedom. He became a successful carpenter, especially among Charleston's majority black population.

Beginning in December 1821, Vesey began to organize a slave rebellion, but authorities were notified before it could take place. Morris Brown was suspected but never convicted of knowledge of the revolt. He moved north to Philadelphia and eventually

became the second bishop of the AME denomination.

During the Vesey controversy, the AME church was closed. The congregation subsequently met in secret until 1865 when it was formally reorganized, and the name Emanuel was adopted. Today, Emanuel AME Church is one of more than 1,400 historically significant buildings within the Charleston Old and Historic District.

Learning Objectives:

1. To identify the aspects of sacred music used in the traditional African Methodist Episcopal Church.
2. Students will understand the history and development of music of the Spiritual.

Time Required: Two class periods.

Materials: Internet and YouTube access, writing materials

Vocabulary:

Negro	Spiritual
call and response	vernacular
revolt	a capella
microtones	

Assessment Ideas/ Evaluation Document:

5. Compare and Contrast the Jubilee Singers versions of *Swing Low Sweet Chariot* with Kathleen Battles’ *Swing Low Sweet Chariot*
6. Perform *Swing Low Sweet Chariot* (Choir)

Resources:

Show Video Clip of “Demark Vesey <https://www.youtube.com/watch?v=j05sCUvzKQ0>. After students watch video, talk about the historical period-what was happening?

Watch Jubilee Singers’ *Swing Low Sweet Chariot* video at <https://www.youtube.com/watch?v=j05sCUvzKQ0> and Kathleen Battle’s *Swing Low Sweet Chariot* with the Harlem Boys Choir. During the video, have students compete a Venn diagram comparing and contrasting the stylistic traits of each.

www.Negrospirituals.com - Have students to explore the site and view the song list.

Music Lesson:

1. The teacher will develop a lesson using the delivery method of their choice i.e. Keynote, PowerPoint or Inspire. The teacher will lecture on the development of the Negro Spiritual. Play example of Negro spirituals and give definitions explaining the audible differences they will hear. A capella, microtones, and vernacular should be a few terms used to explain the negro style.
2. In small groups, students will read the history of the Negro Spiritual and complete a handout. In the handout, students will reflect upon their own experience with church music. They will discuss the differences between their practices and the practices of the past.
3. Share the history of the Emanuel AME Church. Throughout the lesson explain the time period and Charleston’s atmosphere during the development of the church.

LP – ANTE – 4

Remnants of the Past: A Potter's Tale

Dr. LeConte Richardson Middleton
Richland School District One / TriDrama!

Property: Trapp and Chandler Pottery Site near Kirksey, Greenwood County.

Edgefield District which is present-day Greenwood County.

Recommended Grade Level: 3rd

Arts Standard: Theatre

Standard 1: I can create scenes and write scripts using story elements and structure.

Standard 3: I can act in improvised scenes and written scripts.

Standard 7: I can examine the role of theatre through history and culture.

Standard 9: I can use a variety of resources to research multiple aspects of theatre.

English Language Arts Standards:

ELAI 3.2; ELARI 4.2; ELAI4-4.3; ELAI 5-5.1; ELARL 13.1; ELARI 12-12.1, 12.3; ELAW 6-6.1; ELAC 1-1.2

Assessment Ideas / Evaluation Documents:

The teacher might analyze student note-taking skills to determine whether they can appropriately determine the most important details. It might be helpful to develop a checklist of all target skills to be reviewed during this three-day experience.

Historic Content

Back in the early 1800s, a businessman named Andrew Landrum moved to Edgefield and opened a pottery. He taught the craft to his slaves, who ran the pottery. Because of the volume of work and the quality of the stoneware, the area became known as Pottersville. Pottersville is located in the

Of the many pottery sites that flourished during the ante-bellum period, only remnants of the Trapp and Chandler Pottery Factory still exist. John Trapp, a minister and businessman, partnered with Thomas Chandler who had learned the craft of pottery. Together they opened a business, but it did not last long before Chandler ventured out on his own. He, like the other businessmen in the area, ran the pottery with slave labor, but Chandler also employed a few Irish immigrants.

Pottery includes bowls, jars, churns, jugs and other containers used to store meats, grains and other goods. Pottery is made from clay.

Cultures all over the world have some form of pottery that they use for everyday living, but the pottery of Edgefield is special. It is called stoneware. Unique to this area was the alkaline glaze used to design and stain the pots. The clay also contained a heavy iron content that caused the clay to turn an odd gray when fired. The Edgefield stoneware is considered one of three authentic African American folk arts in South Carolina's tradition.

Museums across the nation display some of the distinctive pots of the old Edgefield District including some credited to Trapp and Chandler.

There are also a few remnants of a potter named Dave. Dave Drake was a slave who worked for Lewis Miles. Like other slaves in the area, he learned to work in the pottery factory. Some slaves dug in the earth to harvest the clay; others worked the fire. Dave learned to

turn the pots, and his work was revered all across the state and beyond. Dave was able to craft beautiful pots that were much larger than average. It was quite unusual for pots to be so massive, but somehow, Dave was skilled enough to turn these pots with great ease.

What further set him apart from the others was the fact that he was literate. Dave could read and write. And he was bold enough to sign his pots and pen verses which he etched around the brim or mouth with a sharp, point. This is how many of his works have been identified. Dave’s words revealed his thoughts and opinions about slavery, freedom, love and war during the mid-19th century. There were spans of years when Dave did not write, but from the etchings that do exist, there is much to learn about the people and times when Edgefield was a booming pottery industry.

Class Size: 15-20 students

Time Required: 3 class periods.

Materials: Edgefield Pottery District map, *Great and Noble Jar*, p. 56
Dave’s Poems
Performance Poem Cards

Vocabulary:

enslaved	slave; slavery
antebellum	potter
pottery (noun – place and craft)	character
couplet	furnace
glaze	etch(ed)
turning	potter’s wheel
turning house	elegant
porcelain	shimmer
kiln	groundhog kiln
architecture	archaeology
kaolin	crock
alkaline	stoneware

Resources:

“Pottersville: Home of Alkaline Glazed Stoneware,” Storyline Media video clip

“A Special Clay,” Storyline Media video clip
Dave the Potter: Artist, Poet, Slave by Laban Carrick Hill. Selected poems from *Etched in Clay* by Andrea Cheng

Secondary Sources:

Balwin, Cinda K. *Great and Noble Jar: Traditional Stoneware of South Carolina*. Georgia: University of Georgia Press,

Cheng, Andrea. *Etched in Clay: The Life of Dave, Enslaved Potter and Poet*. New York: Lee & Low Books, Inc., 2013. Print.

"Edgefield District Pottery: Origins of Southern Stoneware." *SCIWAY News*, October 2008. SCIWAY: South Carolina's Information Highway. Web. 30 Sept. 2015. <http://www.sciway.net/south-carolina/edgefield-district-pottery.html>.

Hill, Laban Carrick. *Dave the Potter: Artist, Poet, Slave*. New York: Little, Brown and Company, 2010. Print.

Koelker, Chris Saxon. “Pottersville: Home of Alkaline Glazed Stoneware.” *Storyline Media*. 27 Mar 2012. Web. 8 Jan. 2016. <https://ajkoelker.wordpress.com/pottersville/>

Koelker, Chris Saxon. “A Special Clay.” *Storyline Media*. 27 Mar 2012. Web. 8 Jan. 2016. <https://vimeopro.com/storylinemedia/pottersville>

Koverman, Jill Beute. “Edgefield Pottery.” *The South Carolina Encyclopedia*. Columbia, SC: University of South Carolina Press, 2007. Web. 7 Jan. 2016 <http://scholarcommons.sc.edu>

Koverman, Jill Beute. “The Ceramic Works of Dave, aka, Dave the Potter or Dave the Slave of Edgefield, South Carolina.” *American Ceramic Circle Journal* 13. (2005). 83-98. Web. 7 Jan. 2016 <http://scholarscommons.sc.edu>

Todd, Leonard. *Carolina Clay: The Life and Legend of the Slave Potter Dave*. New York: W.W. Norton & Company, 2008. Print.

Reif, Rita. "Art/Architecture; In a Slave's Pottery, a Saga of Courage and Beauty." *New York Times*, Arts section, 30 Jan. 2000. Web: 30 Sept. 2015.

<http://www.nytimes.com/2000/01/30/arts/art-architecture-in-a-slave-s-pottery-a-saga-of-courage-and-beauty.html>

South Carolina's Information Highway. "Dave the Potter – Pottersville, Edgefield County, South Carolina."

Web. 30 Sept. 2015. www.sciway.net

Pre-assessment/Essential Questions:

1. What was life like for African American slaves in the 1800's?
2. What economic impact did slaves have on the pottery industry in South Carolina?

Student Learning Objectives:

1. *Students will summarize the impact the lives and work of slaves had on pottery manufacturing in South Carolina.*
2. *Students will pantomime and improvise poems that tell about historical people and times.*

Lesson Plan/Instructional Plan:

1. Students will learn about the pottery produced in Edgefield District in the 1800s.
2. They will then learn about master potter, Dave Drake, and interpret his poems. They will act out poems written by Andrea Cheng.

Lesson Activities/Lesson Steps:

Day One

1. Tell the students that over the next few days they will learn about one of the three folk art forms (sweet grass baskets, pottery and indigo) that are credited to South Carolina and its people. Explain that back in the 1800s, South Carolina was home to a very lucrative pottery industry in what is now Greenwood County. Show the students the area on a South Carolina map. Talk about the manner in which pottery manufacturing began and some of the unique characteristics of Edgefield pottery.

2. Provide the students with a copy of the ABC graphic organizer. Explain that they will review photos of old Edgefield pottery and watch video clips about the importance of the pottery during that time. They should record words and phrases that are important as well as any questions that come to mind.
3. Show the students slides of the photographs that exist of Trapp and Chandler and Dave Drake's pieces. Discuss the marking, color, texture and other characteristics. Show clips from "Pottersville: Home of Alkaline Glazed Stoneware," "A Special Clay" or other related clips from www.storylinemedia.com.
4. Engage students in a discussion of why slaves were important to pottery manufacturing during the 1800s and why pottery was important during the time. Discuss the terms and questions students recorded on their organizers. Transfer key ideas to a class chart.

Day Two

1. The teacher should remind the students of Dave and the historical and artistic significance of his work. Tell the students, "Sometimes artists use other artist's works to create their own art or to further define who the original artist is. Dave the Potter taught other potters how to form the clay as he could. The poems he inscribed on his stoneware still inspire writers today. Over the next few days we will work with poetry."
2. Read the *Dave the Potter* aloud. Tell the students to listen for details about Dave and his life as a potter.
3. After reading, ask the students what images could be seen through the author's words? What can they tell about Dave from reading the story? Tell the students, "The final lines

of this poem by Laban Carrick Hill are actually words of Dave himself. Why do you think Dave wrote these words on the pot? What might have happened in his life during this time? What makes you think this?"

4. Tell the students that they will now read some of the poetry Dave inscribed on his jars. Pair the students. Provide each pair with a couplet. Have them study and analyze.
5. Have the students line up chronologically according to the date Dave inscribed the words on his jars. Give each group an opportunity to share the words they've studied and their interpretation with the class.



Day Three

1. Tell the students, "Now that we have had a chance to learn about life in the 1800s through Dave's eyes, we will work with another writer's poems to see what other images we can learn about the time and experiences of the potters. I've selected several poems that describe the life of Dave the potter and other slaves who worked clay back in the 1800s. You will have the opportunity to read and perform the poems

for your classmates. We will pantomime the poems to demonstrate the characters' actions and feelings. "

2. Read a poem from the book, *Etched in Clay*. Be certain to adjust pace, tone and volume to reflect the feeling of the speaker. Discuss the speaker and the images that students see in their minds. Invite two or three students up to the front. Tell them you are going to reread the poem and they will act it out. Discuss with the class what roles each of the students should take on as you read. Explain that actors can play people or objects in the poem.
3. Divide students into groups of three or four. Each group will have one reader, and the others will perform or act out the words. Have each group randomly pull a card and provide them with a hard copy of the selected poem. Give students 10-15 minutes to read and rehearse.
4. Give each group an opportunity to perform their poem for the class. The audience may ask questions about the story that is being told, the characters and the setting. Limit students to 5 minutes for their performances and discussions.

 **Edgefield Clay ABC Chart** 

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y
Z	 Questions 			

Dave the Potter poems

Dave's Words	Your Interpretation/Historical Implications
<i>put every bit all between / surely this jar will hold 14 July 12, 1834.</i>	
<i>horses mules and hogs — all our cows is in the bogs — there they shall ever stay till the buzzards take them away = —March 29, 1836</i>	
<i>a better thing, I never saw when I shot off, the lions Jaw —November 9, 1836</i>	
<i>Ladys & gentlemens Shoes = sell all you can : & nothing you'll loose . x -January 29, 1840</i>	
<i>Give me silver or; either gold though they are dangerous; to our soul - July 27, 1840</i>	
<i>Dave belongs to Mr Miles / wher the oven bakes & the pot biles /// —July 31, 1840</i>	
<i>I made this Jar = for cash — though its called = lucre Trash // —August 22, 1857</i>	
<i>I wonder where is all my relations Friendship to all-and every nation 16 August 1857</i>	

<p><i>I made this for our, Sott it will never- never,-rott March 31, 1858</i></p>	
<p><i>This noble jar will hold 20 fill it with silver then you'll have plenty April 8, 1858</i></p>	
<p><i>A very large jar which has 4 handles= pack it full of fresh meat-then light candles - 12 April 1858</i></p>	
<p><i>When you fill this jar with pork or beef Scot will be there to get a peace April 21, 1858</i></p>	
<p><i>The sun noon and-stars in the west are a plenty of-bears July 29, 1858</i></p>	
<p><i>I saw a leppard, & a lions face, `` then I felt the need of — Grace . —November 3, 1858</i></p>	
<p><i>When Noble Dr. Landrum is dead May Guardian angels visit his bed April 14, 1859</i></p>	
<p><i>Hive is eighteen; hundred + fifty nine unto you all I fill in-, cline April 18, 1859</i></p>	
<p><i>Good for lard or holding fresh meats blest we were, when Peter saw the folded sheets May 3, 1859</i></p>	
<p><i>Great & Noble Jar</i></p>	

<p><i>hold Sheep goat or bear</i> <i>May 13, 1859</i></p>	
<p><i>The forth of July-is surely come</i> <i>to blow the fife = and beat the drum</i> <i>July 4, 1859</i></p>	
<p><i>A noble jar, for pork or beef</i> <i>hen carry' it a round to the indian chief</i> <i>November 9, 1860</i></p>	
<p><i>I made this jar all of cross</i> <i>If you dont repent, you will be lost</i> <i>May 3, 1862 LM Dave</i></p>	

Performance Poems from Etched In Clay

Cut apart. Assign, give students choice or have students randomly draw one card.

<p>Clay and Hope Dave, 1817</p>	<p>Pottery Lesson Dave, 1819</p>
<p>Firing Time Dr. Abner Landrum, 1826</p>	<p>Tell the World Dave, April 18, 1827</p>
<p>That's My Jar Dave, 1826</p>	<p>Words and Verses Dave, 1831</p>
<p>Second Nature Dave, 1833</p>	<p>A Poem! Dave, July 12, 1834</p>
<p>Brilliant Glazes Dr. Abner Landrum, 1825</p>	<p>Carving Words Dave, March 29, 1836</p>
<p>Etched in Clay Dave, June 12, 1834</p>	<p>Pottersville Stoneware Manufactory Dr. Abner Landrum, 1810</p>
<p>Loading the Furnace Dr. Landrum, 1806</p>	<p>Free Choice</p>

LP – CWR – 1

Avery Institute: Preservation of African American History & Culture

Leasharn M. Hopkins
New Life Productions, LLC



Property: Avery Institute, 125 Bull St.,
Charleston, SC 29424

Recommended Grade Level: 8th

Arts Standard: Theatre

Standard 1: I can create scenes and write scripts using story elements and structure.

Standard 3: I can act in improvised scenes and written scripts.

Standard 7: I can examine the role of theatre through history and culture.

Standard 9: I can use a variety of resources to research multiple aspects of theatre.

English Language Arts Standards: ELAI 1-1.1; ELAI3-3.2; ELAI4-4.3; ELAI 5-5.1; ELAR 12-12.1; ELAW 6-6.1; ELAC 1-1.1

Essential Questions:

1. Did freed slaves in the South Carolina Lowcountry have access to quality education? If so, what type of education did they receive? If not, how did freed slaves gain access to education during the Reconstruction period?
2. Who was responsible for training and educating freed slaves during Reconstruction?
3. What was the American Missionary Association (AMA) and how were they instrumental in teaching African Americans in the Low Country during Reconstruction?
4. Who or what was the Charleston's Antebellum Free Black Community?
5. What influence did Northern Missionary have on educating African Americans in the South during Reconstruction?
6. Why was the Avery Institute established?
7. What significant role did Avery Institute have in the education of freed blacks?

Historic Content

With the aid of the American Missionary Association, the Avery Normal Institute came into existence in Charleston, SC, in 1865. It was the first accredited secondary

school for African Americans in Charleston. The Institute was staffed with northern white missionaries and members of Charleston's antebellum free black community, such as the Cardozo brothers (Thomas and Francis).

The school was initially named in honor of New York abolitionist Lewis Tappan. Renamed Saxton after Union General Rufus B. Saxton, an assistant commissioner of the Freedmen's Bureau, the school was temporarily located in several buildings confiscated by the federal government.

Francis Cardozo campaigned to construct a permanent building. He persuaded the AMA's traveling secretary, E.P. Smith, to seek \$10,000 from the estate of the late Reverend Charles Avery of Pittsburg, Pennsylvania. With additional aid from the Freedmen's Bureau, the new school building, renamed Avery, was finished in 1868. Cardozo expanded the school's mission beyond primary and secondary education to include teacher training. Prohibited from teaching in all but one of Charleston's black public schools, many graduates taught in one-room school houses all over South Carolina, especially in the Low country. Graduates from Avery Institute excelled as educators.

The institute offered "common" courses (farming, sewing, cooking, millinery, laundry, housekeeping, etc.) Avery offered its students classical education based on the missionaries' beliefs in the importance of such an education. Students took courses in history, government, economics, languages and literature, methods of teaching, natural philosophy and physiology. Curriculum at Avery combined industrial and manual training with classical training developing the "Self Help—Social Uplift" philosophy. Industrial education at Avery based itself on the notion of maintaining the long-

established traditions and values cherished by the local black community.

The aspects of classical education stressed by Avery added to the emphasis on culture so cherished by Charleston's black elite. This curriculum centered on literature, history, music and manners, all of which were believed to improve oneself in becoming more "refined, respectable and useful." History courses, while focusing on the traditional courses deemed important by the missionaries, also included emphasis on African history, and Afro-American history, further developing cultural awareness among its students. In addition to history courses, a great deal of importance surrounded music, claiming Daniel J. Jenkins, founder of the Jenkins Orphanage Band, as one of its graduates.

In the early 1880s, Avery served as the only educational institution in Charleston that prepared "promising" blacks for college, playing a role in the development of the professional class of blacks. Avery students managed to become doctors, lawyers, businessmen and teachers, participating in a movement of upward mobility not only of the black elite, but also of former slaves and working class blacks. The developing aspirations of blacks during this time period experienced the heavy influence of the ideals set forth by northern missionaries, placing a good deal of importance on the notion of progress.

In the rural South, there were "areas of ignorance and superstition" where many Avery trained educators taught. The rural areas experienced the hardships of overcrowding, lack of funds, low teacher salary, lack of teaching materials, decrepit schoolhouses, and poor attendance due to the fact that the children's labor was needed at home. Often the teachers were placed in

these schools with no further supervision or aid from the public school system, forcing them to make do with what little materials they could find.

Being sent to rural areas with limited funds and equipment frustrated many of the teachers from Avery. Some handled it, but others desired “better” teaching positions. The social uplift ideology stressed at Avery played an important role in the lives of the teachers it produced, for many of them felt it their duty to bring education to the rural areas. Others, however, felt that the rural South did not allow them to effectively teach. Hearing of the promise of job opportunities in the North, many Avery-ites desired a move to the North in search of job fulfillment as teachers.

It should be noted that the last white teachers to teach at Avery did so in 1915, ending the long-standing tradition of education by missionaries. This symbolized an important move toward greater influence of black culture on the lives of the students at Avery, thus strengthening the ties to their roots and traditions. Avery exhibited the changing and evolving awareness of the importance of maintaining the black culture in future generations.

Class Size/Space Size:

Medium to Large Class Size

Normal Class Room and/or Larger Space for Class Activity

Time Required: 2 Weeks

Materials:

1. Writing Journals
2. Computer w/Access to Internet
3. USB Drive
4. Video Camera (Optional)
5. PowerPoint Software

Primary Sources:

YouTube Video: “Avery Institute for African American History and Culture,” <https://youtu.be/2s-NK9cQG14>

Vimeo Video: “Avery Research Center,” <https://vimeo.com/4838043>

“Avery Institute for African American History and Culture,” https://en.wikipedia.org/wiki/Avery_Research_Center_for_African_American_History_and_Culture

“American Missionary Association” https://en.wikipedia.org/wiki/American_Missionary_Association

“Freedman’s Bureau,” https://en.wikipedia.org/wiki/Freedmen%27s_Bureau

Collins, Bruce “Initiative, Paternalism, and Race Relations: Charleston’s Avery Normal Institute” (*Note: Book available through the SC State Library*)

Irvine, Russell “The African American Quest for Institutions of Higher Education Before the Civil War: The Forgotten Histories of the Ashmun Institute, Liberia College, and Avery College” (*Note: Book available through the SC State Library*)

Secondary Sources:

Phillips, Ivory “Black Education from Thomas Cardozo to Phil Bryant” (*Note: Book available through the SC State Library*)

Richardson, Joe M. “Francis L. Cardozo: Black Educator During Reconstruction” (*Note: Book available through the SC State Library*)

Lewis, W. Burke “Reconstruction Corruption and the Redeemers’ Prosecution of Francis Lewis Cardozo” (*Note: Book available through SC State Library*)

YouTube Video: “Septima Clark” <https://youtu.be/yd5kP1fGdDE>

Biography Video: “Septima Poinsette Clark” <http://www.biography.com/people/septima-poinsette-clark-38174>

“State Superintendent of Education Thomas W. Cardozo,” http://www.jackson.k12.ms.us/newsroom/bond/2009_0120_dedication/cardozo_bio.pdf

“Francis Lewis Cardozo,” https://en.wikipedia.org/wiki/Francis_Lewis_Cardozo

Student Learning Objectives:

1. Students will learn the history, significance, and contribution of Avery Institute

2. Students will learn the direct and indirect influence the Institute had on African American society
3. Students will learn about influential administrators and graduates from Avery Institute
4. Students will learn how the Institute is still relevant with preservation of African American culture

- Thomas Cardozo
- Septima Clark
- Arthur J. H. Clement, Jr.
- Daniel J. Jenkins/Jenkins Orphanage Band
- Create a fictional journal of a student attending Avery Institute*

Lesson Plan/Instructional Plan:

Prior to beginning lesson activities, instructor should provide background information (via PowerPoint or video resources) on slave education prior to; during; and after the Civil War. Also, note the deficiencies and challenges of educating freed slaves during Reconstruction in the Low Country. Once background information is established instructor can proceed with the following new information:

- Need to establish Avery Institute
- Daily function and key role the Institute had during Reconstruction
- Who or what entities played a vital role in the establishment of the Institute
- The role of the Cardozo Brothers with Avery Institute
- How the Institute influenced education in the Low Country and throughout the South
- Notable and influential administrators and graduates from Avery Institute
- Role of Avery Institute in the 21st Century

In preparation for lesson activity, students will need to do additional research either orally or in writing (may use PowerPoint presentation) on one of the following (student’s choice):

- Avery Institute
- American Missionary Association
- Freedman’s Bureau
- Francis Cardozo

*If student elects to do fictitious journal, please encourage student to use their imagination (ex: *Diary of Anne Frank*) plus academic information to create journal. For journal activity emphasis will be placed on correct spelling, grammar, and sentence structure. If student is capable, the journal should be written in cursive. Journal entries can also contain original drawings.

If the instructor has student to orally present their journal, students who are listening should be encouraged to engage the presenting student with questions and comments about journal entries.

Journal(s) can be displayed at the class project (museum).

Lesson Activities/Lesson Steps:

THEATRE/FILM PROJECT (Class Project)

Developing Skit –Avery Institute: A Glance in our Past Guiding Us Forward

PURPOSE: To reinforce the significance Avery Institute had in training freed blacks during Reconstruction to the preservation of African American Culture and History

SETTING: Classroom will be converted into a “mock” museum – Avery Institute Today

Students should be divided into one of the following groups:

- Group 1:** Develop Skit (Scriptwriters)
- Group 2:** Actors for Skit (Performers)
- Group 3:** Visual Artists (Photo or Drawing)
- Group 4:** Technical crew for setup and designing of museum and helping with costumes, et al

What is a skit? A short play no more than 30 minutes long (25 pages or less)

Skit must contain information that was taught by instructor and/or additional research from students to combine into a script for either reading and/or production. Skit should consist of brief components of historical Avery (its establishment); Avery during the 20th century; and Avery today as a museum.

No scene changes should be required however students will need the use of entire classroom or large space to serve as a “mock” museum (Avery Institute) which will be divided into sections.

Examples:

- Section 1:** Historical (Reconstruction Era)—founding and establishing the Institute
- Section 2:** Avery during the 20th century as a viable secondary school training teachers, et al
- Section 3:** Avery today pictures or art work displaying African American culture and/or history

GROUP 1: Develop Skit

Scriptwriters should develop a script outline on the following:

- Plot for Script
- Length
- Number of characters
- Number of scenes (3-4 scenes)
- Title of Script
- Script Synopsis

- **REMINDER:** Script must include historical significance students learned from instructor as well as their own research

Students can co-write skit in one classroom period.

GROUP 2: Actors for Skit

Performers should have ample time to review script with scriptwriters. May require actors to do a “reading” of the script for instructor and scriptwriters from Group 1 to ensure there are consistencies and ample content in script that’s comparable with information that was taught or researched. NOTE: This is the time for scriptwriters to make any modifications to finalize script.

Actors can choose who’s going to serve in skit roles as well as an overall person to act as narrator/museum curator.

GROUP 3: Visual Artists

Students can draw and/or photograph pictures of African American life/culture. Artwork and photographs should depict African American History/Culture from Reconstruction through the today. All drawing, photographs, etc. should be creatively displayed as if in a museum. The “fictitious” curator or visual artist (student) should be able to explain the artwork and its significance to African American history/culture.

GROUP 4: Technical/Setup

This group will coordinate the skit and visual arts work. The goal of this group is to make sure the visual artists artwork is organized and displayed in a creative manner and the performers (actors) are able to perform their skit by assisting with props, et al.

If time does not permit for class to present their “mock” museum skit as a staged production, the other option is to have the class setup for performance but have the instructor and/or a designated student film the skit/museum using a school video camera or smartphone and present the finished product to the class to view and serve as critiques and recap the lesson.

Lesson Notes:

The research papers, journal, and class project are designed for students to use their creativity and imagination intermingled with academic and historical information about Avery Institute.

The overall goal for the lesson activity is to unlock students’ imaginations and help them engage and discover the historical value of Avery Institute to African American history.

Assessment Ideas / Evaluation

Documents:

1. Have students write a newspaper column (review) on the skit about Avery Institute.
2. Have students interview the “mock” museum curator about the various pieces housed within the museum.
3. Have students interview the scriptwriters group and performance group about their role in the skit and what it meant to portray or write about the Institute.

RESEARCH PAPER/FICTIONAL JOURNAL RUBRIC:

Rubric can be used to assess the knowledge student gained from instructor’s background information and/or additional research conducted by student

Skills for Mastery	Exemplary 5-6	Achieved 3-4	Developing 1-2
Lecture/Topic Instruction <i>(Adequate Knowledge about subject matter)</i>	Has a clear and concise understanding on project and/or subject matter	Has somewhat of a clear and concise understanding on project and/or subject matter	Has no understanding on project and/or subject matter
Attention to Project <i>(Follow directions for project)</i>	Each aspect of the assignment is addressed	Most aspect of assignment is addressed	Some aspect of assignment is addressed
Effective Communication and Organization <i>(Is project organized and understandable)</i>	Ideas are organized and presented with clarity	Ideas are mostly clear and understandable	Difficult to follow ideas
Creativity <i>(Is project design and/or presentation innovative)</i>	Designed or presented project in an extraordinary innovative manner	Designed or presented project in a satisfactory manner	Designed or presented in standard manner
Independent Thought <i>(Does project show personal reflection)</i>	Students reflection shows knowledge gained and personal conclusions	Evidence of original thought and reflection	Work does not reflect any personal reflection
Accessing Information <i>(Is work based on course materials and resources)</i>	Work is based on specific and accurate information	Most work is based on specific and accurate information	Work is not based on specific and/or accurate information
Originality <i>(Is project design and/or presentation unique)</i>	Designed or presented project in a unique manner	Designed or presented project in a satisfactory manner	Designed or presented project in a standard manner
Content <i>(Does project contain a vast amount of information on topic)</i>	Project contains an abundant amount of information on subject matter	Project contains a significant amount of information on subject matter	Project contains a minimal amount of information on subject matter

CLASS PROJECT MUSEUM RUBRIC:

Rubric can be used to evaluate script/museum project. Groups will earn points with the exception of Visual Artists their points will be individual unless they combined into a group. Modifications can be made by instructor that is applicable for project completion/timeline

Skills for Mastery	Exemplary 5-6	Achieved 3-4	Developing 1-2
Literary—Script Group Only <i>(Adequate knowledge about subject matter)</i>	Script contains an abundant amount of project information	Script contains a substantial amount of project information	Script contains minimal amount of project information
Contribution—Script, Visual, Performance, and Technical <i>(Contribution to Group)</i>	Very effective in contributing to group	Satisfactorily effective in contributing to group	Minimal contribution to group
Effective Communication and Organization—Script, Visual, Performance, and Technical <i>(Was student and/or group information organized and understandable)</i>	Overall presentation was very organized and easily understandable	Overall presentation is mostly clear and understandable	Presentation is difficult to understand and follow
Creativity—Script, Visual, Performance, and Technical <i>(Is script and/or presentation innovative and/or represent project content)</i>	Script and/or Presentation is presented in an extraordinary innovative manner	Script and/or Presentation is presented in an satisfactory manner	Script and/or Presentation is presented with basic information
Collaboration—Script, Visual, Performance, and Technical <i>(Group Collaboration)</i>	Works extremely well within group	Works satisfactorily within group	Reluctant to work within group
Accessing Information—Script, Visual, and Technical Only <i>(Is script and/or presentation based on course materials and resources)</i>	Script and/or Presentation is based on specific and accurate information	Most of the script and/or presentation is based on specific and accurate information	Script and/or Presentation is not based on specific and/or accurate information
Originality—Script and Visual Only <i>(Is script and/or visual presented in a unique manner)</i>	Script and/or visual is presented in a unique manner	Script and/or visual is presented in a satisfactory manner	Script and/or visual is presented in standard manner
Content—Script and Visual Only <i>(Does script and/or visual contain a vast amount of information on topic)</i>	Script and/or visual contains an abundant amount of information on subject matter	Script and/or visual contains a significant amount of information on subject matter	Script and/or visual contains a minimal amount of information on subject matter
Completeness—Script and Visual Only <i>(Was script and/or visual completed in a timely manner— inclusive of modifications)</i>	Script and/or visual is completed (modifications included) before deadline	Script and/or visual is completed (modifications included) on deadline	Script and/or was completed (modifications included) after deadline
Performance—Actor(s) Only <i>(Portrayal in the skit and/or museum)</i>	Actor(s) was very prepared, knowledgeable, and believable in portrayal	Actor(s) was adequately prepared, knowledgeable, and believable in portrayal	Actor(s) was not prepared, knowledgeable, or believable in portrayal
Effective Communication and Organization – Technical/Setup Only	Very effective in communicating with group(s)	Somewhat effective in communicating with	Not effective in communicating with

<i>(Was communication clear to participants and area organized neatly and ready to present)</i>	and organizing room, displays, et al	group(s) and organizing room, displays, et al	group(s) and organizing room, displays, et al
Display – Technical/Setup Only <i>(Was display neat, organized, and appealing)</i>	Very organized and creatively setup	Adequately organized and setup	Not organized or setup

LP – MAJC – 1 Carver Theater

Telling a Story With Music and Theatre

Marlin T. Ketter

West Hartsville Elementary School, Darlington County School District



Property: Carver Theater, 1519 Harden Street, Columbia, SC 29204

Recommended Grade Level: 3rd or 8th grade

Arts Standard: Music

Standard 2: I can improvise music.

Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Arts Standard: Theatre

Standard 1: I can create scenes and write scripts using story elements and structure.

Standard 3: I can act in improvised scenes and written scripts.

Standard 7: I can examine the role of theatre through history and culture.

Standard 9: I can use a variety of resources to research multiple aspects of theatre.

English Language Arts Standards

ELAI: 1-1.1, ELAI: 3-3.2, ELAI: 4-4.3, ELAI: 5-5.1, ELAR: 12-12.1, ELAW 6-6.1, ELAC 1-1.1

Essential Questions:

1. What was the Carver Theatre, and why is it important in our history?
2. What musical characteristics did the Carver Theatre use to tell stories?
3. How can we use these elements of music to tell our own stories?

Historic Content

The Carver Theatre is important for its association with Columbia's African American community in the early to mid-twentieth century. Built in c. 1941, it is the only theatre built exclusively for African Americans still standing in Columbia. During the days of Jim Crow segregation, the theatre provided entertainment to African Americans, including movies, weekly talent shows, and special shows on Saturday mornings for children.

The Carver Theatre was run by black operators but owned by the white-owned Dixie Amusement Company for most of its history. Carver Theatre also hosted weekly talent shows based on the popular “Amateur Hour” in Harlem. The theatre which closed in 1971, was listed in the National Register of Historical Places in 2003.

Class Size/Space Size: Small or Large Group Activity

Materials: rhythm sticks/instruments, pencils and music story telling worksheet, classroom instruments.

Sources Needed:

- To view pictures of the Carver Theatre, visit this web link:
<http://www.nationalregister.sc.gov/richland/S10817740129/>
<http://www.nps.gov/nr/feature/afam/2004/carver.htm>
- An article on the significance of the Carver Theatre:
<http://www.thestate.com/news/local/civil-rights/article14429726.html>
- To view media of the Carver Theatre
https://www.youtube.com/watch?v=YEf8BOWzd_o

Vocabulary:

Motif Leitmotif
Scene

Student Learning Objectives:

1. The students will define the Carver Theatre as a landmark with important African American influences.
2. They will understand musical history behind the Carver Theatre.
3. The students will define motif and leitmotif
4. The students will create a short scene using the following elements:
 - a. Motif and leitmotif
 - b. Performances based off of the

- c. Connections between real life student experiences

Lesson Plan/Instructional Plan:

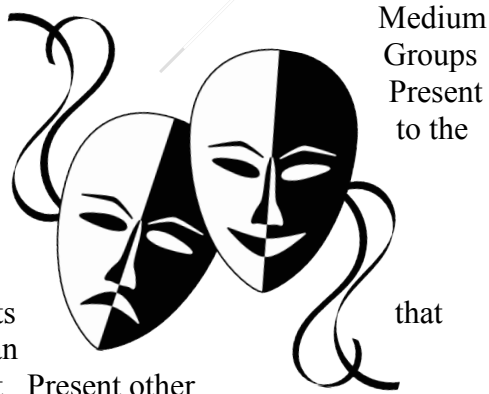
1. Begin the class by showing students 2-3 pictures of the Carver Theatre (<http://www.nationalregister.sc.gov/richland/S10817740129/>). Have students brainstorm a list of characteristics about the Carver Theatre. Record these answers because they can be used as a writing assignment later in the lesson or summative assessment.
2. Introduce the Carver Theatre through a discussion about the historical feature of the landmark. During this time, the teacher will model how the theatre was created and used.
3. Present a short PowerPoint presentation about how the Carver Theatre was used: <http://www.thestate.com/news/local/civil-rights/article14429726.html>
 - a. To tell stories using musical and theatre techniques.
 - b. Talent nights
 - c. Movies
 - d. A place to go freely
4. Explain some of the performers at the Theatre:
 - a. Community members
 - b. Children
5. Discuss how performances incorporated theme music to represent different characters and emotions.

6. Make the connection that performers integrated many improvisational skills to communicate stories to children.
7. Define motif and leitmotif.
 - a. Keyword: Motif – A short melodic figure or fragment of a musical theme.
 - b. Keyword: Leitmotif – A short theme or musical idea intended to represent a character, place, object, or situation.
8. Present examples of the Carver Theatre through media:
 - a. https://www.youtube.com/watch?v=YEf8BOWzd_o
9. Using a worksheet and rubric, students will break off into groups of 4-5 and create a short musical scene (no more than 1 minute and 30 seconds) using the information from class, as well as, musical instruments. The students will present their acts to the class and receive feedback.

Differentiation of Instruction

Advanced Groups – Have students increase the time of presentation to 2 minutes. Have students create visuals to go along with their theme.

Medium Groups Present to the students they can present. Present other ideas from the Carver Theatre to generate ideas that



Low Groups – Let the groups present from 2 options that you gave them. Make sure they have simple instruments to create a musical motif, as well as, some starting lines if they are not good rhythmically.

Content Extension Ideas:

1. The teacher can tape the scenes that each group presents. The instructor will show the videos and the class will offer constructive feedback.
2. If it is close to a performance time for your school, students can rework and modify scenes and present some of them at the performance.
3. Have groups create brochures about their scenes incorporating titles, performances dates, prices, and detail pictures about the presentation.

Links to Citations:

1. <http://www.nationalregister.sc.gov/richland/S10817740129/>
2. <http://www.nps.gov/nr/feature/afam/2004/carver.htm>
3. <http://www.thestate.com/news/local/civil-rights/article14429726.html>
4. https://www.youtube.com/watch?v=YEf8BOWzd_o

Name: _____

Write a Scene!!!

Note taker: _____ **Character:** _____

Timekeeper: _____ **Character:** _____

Manager: _____ **Character:** _____

Materials: _____ **Character:** _____

Choose your setting:

The lunchroom at School

The checkout at a store

A sports game

Other: _____

Write one sentence to set the scene:

Actions:

Writing a Scene Rubric

Playing on instruments, alone and with others, a varied repertoire of music.

Criterion	Good	Satisfactory	Poor	Score
Pitches	The pitches are all correct. The intonation is excellent throughout. The tone is well supported.	The pitches are generally correct, though there may be 3-4 errors. The intonation is generally satisfactory, though there may be discrepancies attributable to poor position, overplaying, or lack of breath support. The timbre is generally satisfactory, although there is some evidence of harshness, scratchiness, or breathiness.	The pitches are often incorrect and there are five or more errors. The intonation is not yet satisfactory. Discrepancies exist that may be caused by poor position, overplaying, or lack of breath support. The timbre is not yet satisfactory, and may be harsh, scratchy, or breathy.	
Rhythmic Accuracy	The student's rhythm is excellent and the beat is steady throughout.	The student's rhythm is generally satisfactory, though somewhat lacking in precision.	The student's rhythm is not yet satisfactory and lacks precision. The beat is unsteady.	
Posture, Body, Position, and Breath	The student sits or stands properly, with the head up and the shoulders erect. The student's posture and position are excellent. Breath control is excellent.	The student demonstrates marginally acceptable posture and position. The head and shoulders are not sufficiently erect. Breath control is marginally acceptable. Good hand position is inconsistently demonstrated.	The student does not demonstrate acceptable posture and position. The head and shoulders are not sufficiently erect. Breath control needs improvement.	
Performing easy accompaniments accurately and independently on classroom instruments	The student performs the ostinato throughout the song on the first attempt. The beat is steady and the rhythm is accurate.	The student is not successful on the first attempt, but performs the ostinato throughout the song on the second attempt. The beat is not steady and the rhythm is not accurate, but the student finishes with the group.	The student is not successful in performing the ostinato accurately and independently. The beat is not steady and the rhythm is not accurate.	
				Total Points

LP – MAJC – 2

Clayton “Peg Leg” Bates: Tap Dance Extraordinaire!

Amanda Greene

Thornwell School for the Arts, Darlington County School District



Property: Fountain Inn Principal’s House and Teacherage (105 Mt. Zion Drive), Greenville County

Recommended Grade Level: 8th grade

Arts Standard: General Music

Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Arts Standard: Dance

Standard 7: I can relate dance to other arts disciplines, content areas, and careers.

Essential Questions:

1. When was the Fountain Inn Principal’s House and Teacherage built?
2. For whom was the building originally intended?
3. Within the Fountain Inn Negro School Complex, which structure was named after Clayton Bates?
4. What caused Bates to end up with a peg leg?

5. How many appearances did he make on the Ed Sullivan Show?

Historic Content

The Fountain Inn Principal's House and Teacherage was built in 1935 originally with the intention of it being a home for teachers who provided educational instruction for African Americans in Fountain Inn, but by the 1940s, it housed teachers as well as the principal and his family.

It is significant for its historical association with the Fountain Inn Negro School and African-American history in Fountain Inn. The house is the only remaining building that is historically associated with the Fountain Inn Negro School complex, which includes the grade school built in 1928, a high school built in 1930, a library, and the Clayton "Peg Leg" Bates Gymnasium, built in 1942.

Clayton Bates, a famed tap dancer, was born in Fountain Inn on October 11, 1907. He came from an extremely poor sharecropping family, whose father deserted them when he was only 3 years old. During World War I, Bates took a job in a cotton seed oil mill. Soon after he began working there, the lights failed and at the age of 12, he accidentally stepped into the open auger conveyer. The equipment chewed up his leg so badly that an amputation was necessary. Since hospitals were segregated, the doctor performed the procedure on the family's kitchen table. However, despite the serious accident, he did not let this stop him. He still wanted to dance. So, fitted with an artificial wooden limb-or "peg", he adapted tap dancing steps to his own specifications and three years later, at the age of 15, he was entrenched in a professional career as a tap dancer.

He worked his way up from minstrel shows to carnivals, from the African American vaudeville circuit T.O.B.A. (Theatre Owners Booking Association) to the white vaudeville circuits. Throughout the 1930s, he played top Harlem nightclubs, including the Cotton Club, Connie's

Inn, and Club Zanzibar. In the late 1930s, he was the opening act for the Ed Sullivan Revue, traveled the Keith and Loews circuits, and appeared to great acclaim on Australia's Tivoli Circuit. He performed throughout the 1940s, including dancing in the popular Los Angeles version of Ken Murray's Blackouts. He had an active career in television, including 21 appearances on the Ed Sullivan Show, the most by a tap dancer.

In the 1960s, he opened the Peg Leg Bates Country Club in Kerhonkson, New York. It catered primarily to African American clientele. Bates retired from dancing in 1989 and died at Fountain Inn on December 6, 1998. He was buried in Palentown Cemetery, Ulster County, New York.

Class Size/Space Size: 25-30

Materials: Pencil, paper, laptop, Promethean Board

Vocabulary:

Vaudeville	sharecropping
segregation	minstrel show

Sources Needed:

- The American Tap Dance Foundation - <http://www.atdf.org/awards/pegleg.html>
- The SC Dept of Archives and History <http://www.nationalregister.sc.gov/greenville/S10817723070/>
- Performance Footage of Clayton "Peg Leg" Bates <https://www.youtube.com/watch?v=hayM4B7hcBQ>
- Additional Bio Information - <http://www.scencyclopedia.org/bates.htm>
- Frank, Rusty E. *Tap! The Greatest Tap Dance Stars and Their Stories, 1900-1955*. New York: William Morrow, 1990.

Student Learning Objectives:

1. Students will explore the background information of the Fountain Inn Principal's House and Teacherage property as well as the childhood and performing life of tap dancer Clayton "Peg Leg" Bates" through a PowerPoint lesson.

2. Students will complete the attached fill-in-the-blank handout (pg. 3) that accompanies the lesson.
3. Students will recall and define the following vocabulary terms used in the lesson after it is complete: Vaudeville, sharecropping, segregation, minstrel show

Music Lesson Plan:

The lesson will begin with performance footage of Clayton Bates. (A link is provided to this YouTube clip) After the short clip, a PowerPoint lesson will follow. Students will be provided with a handout to complete with the lesson. They will learn about the Fountain Inn Principal House and Teacherage property and the childhood and performing life of Clayton “Peg Leg” Bates, for whom a part of the Fountain Inn Negro School Complex is named.

Assessment Ideas:

- Handout to accompany lesson
- Students will be placed into groups to review the information given and then must state one fact per group that they learned without repeating something that another group has already said.
- Students will be quizzed orally on the information taught which requires recalling specific details from the lesson as a closure activity.

Lesson Activities:

Follow along with the PowerPoint presentation lesson ([Appendix 1](#)) and fill in the blanks.

The “Fountain Inn Principal’s House and Teacherage” was built in _____ originally with the intention of it being a home for _____

_____ in Fountain Inn, It is significant for its historical association with the Fountain Inn Negro School and African-American history in Fountain Inn. The house is the only remaining building that is historically associated with the Fountain Inn _____, which includes the grade school built in 1928, a high school built in 1930, a library, and the Clayton “Peg Leg” Bates _____, built in _____.

Clayton Bates, a famed tap dancer, was born in Fountain Inn, SC on October 11, 1907. He came from an extremely poor _____ family, whose father deserted them when he was only three years old. During World War I, Bates took a job in a _____.

_____ . Soon after he began working there, the lights failed and at the age of twelve, he accidentally **stepped into the open auger conveyer**. The equipment chewed up his leg so badly that an amputation was necessary. Since hospitals were _____, the doctor performed the procedure on the family’s kitchen table.

However, despite the serious accident, he did not let this stop him. He still wanted to dance. So, fitted with an artificial wooden limb-or "peg", he adapted tap dancing steps to his own specifications and three years later, at the age of fifteen, he was entrenched in a professional career as a tap dancer.

He worked his way up from _____ shows to carnivals, from the African American _____ circuit T.O.B.A. (Theatre Owners Booking Association) to the white vaudeville circuits.

Throughout the 1930s, he played top Harlem nightclubs, including the Cotton Club, Connie's Inn, and Club Zanzibar. In the late 1930s, he was the opening act for the _____-, traveled the Keith and Loews circuits, and appeared to great acclaim on Australia's Tivoli Circuit. He performed throughout the 1940s, including dancing in the popular Los Angeles version of Ken Murray's Blackouts. He had an active career in television, including _____ appearances on the Ed Sullivan Show, **the most by a tap dancer.**

In the 1960s, he opened _____ in Kerhonkson, New York. It catered primarily to African American clientele. Bates retired from dancing in _____ and died at Fountain Inn on December 6, 1998. He was buried in Palentown Cemetery, Ulster County, New York.

Define the following terms.

Vaudeville: _____

Sharecropping: _____

Segregation: _____

Minstrel show: _____

John Birks “Dizzy” Gillespie

The next five lesson plans will help students discover the story of jazz legend and native son John Birks “Dizzy” Gillespie, his home, his music and his innovation in the field of jazz.

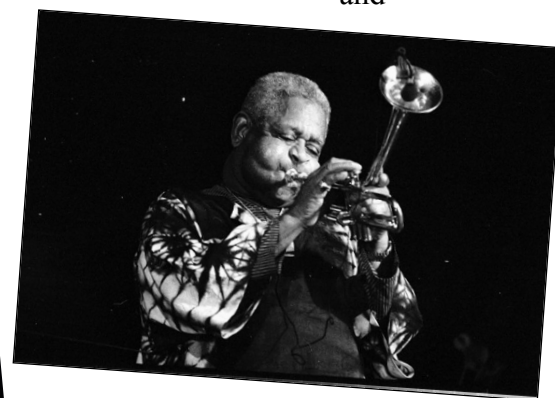
Born in Cheraw on Oct. 21, 1917, Dizzy Gillespie’s family lived in the town for almost 20 years before they moved to Philadelphia in 1935. A founder of modern jazz, Gillespie was an innovative trumpeter and bandleader known for his bent horn, bulging cheeks, sense of humor and showmanship. In the 1950s, he became a good will ambassador for the U.S. State Dept., playing concerts around the world.

Gillespie was invited to perform at the White House by eight presidents from Eisenhower to George Bush. He received the National Medal of Arts, the highest prize awarded to an American artist, in 1989 and received the Kennedy Center Honors in 1990 for his lifetime contributions to American culture. Among his best-known songs were “A Night in Tunisia” and “Salt Peanuts.” He died in New Jersey January 6, 1993.

Property: Dizzy Gillespie Birthplace HM, 337 Huger Street, Cheraw, SC 2952



and



LP – MAJC – 3

Cheraw

The Birthplace of Bebop

Pamela Stokes
Hopkins Middle School, Richland District 1

Recommended Grade Level: 8th

Arts Standard: General Music
Standard 6: I can analyze music.

Standard 7: I can evaluate music.

Standard 8: I can relate musical ideas to personal experiences, culture, and history.

Standard 9: I can relate music to other arts disciplines, other content areas, and career path choices.

Supporting Academic Standards:
SI: K-3.3, 2-1.4, 5-4.1, USHC-6.1 STA: TA-MAJC-1, TA-MAJC-6, TA-ARTS-1 TA-ARTS-2, TA-ARTS-3.

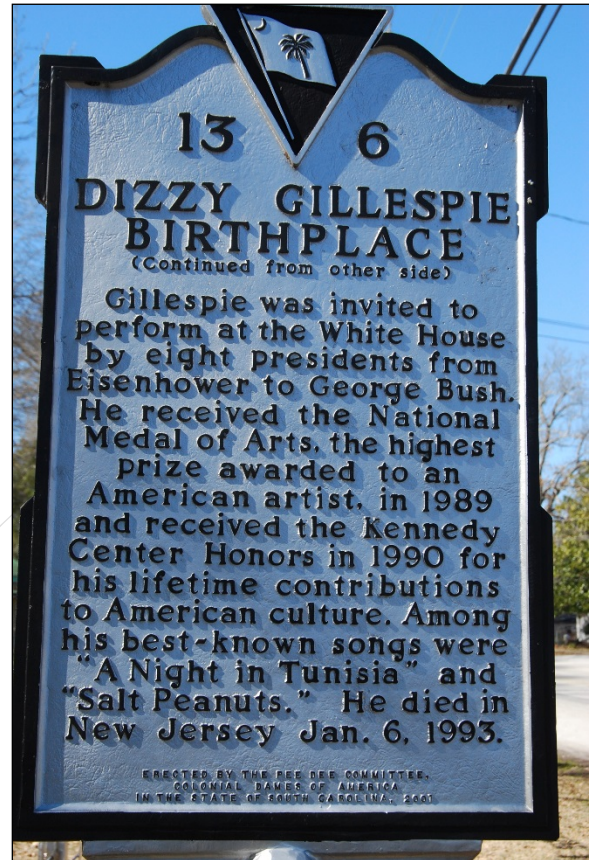
Essential Questions:
1. What is Jazz?
2. What is bebop?
3. Who was Dizzy Gillespie?

Class Size/Space Size: Band or Music Room any size class

Time Required: 2 class sessions

Vocabulary:
Jazz Bebop

Resources:
Brown, Leah E. *A Teacher's Guide to African American Historic Places in South Carolina*. Columbia, SC: State Historic



Preservation Office, South Carolina Department of Archives & History, 2008. Print.

"Dizzy Gillespie". *Encyclopædia Britannica*. *Encyclopædia Britannica Online*.
Encyclopædia Britannica Inc., 2016. Web. 03 Jan. 2016
www.britannica.com/biography/Dizzy-Gillespie.

Primary Sources:

"Dizzy Gillespie". *Encyclopædia Britannica. Encyclopædia Britannica Online.*
Encyclopædia Britannica Inc., 2016. Web.
03 Jan. 2016
www.britannica.com/biography/Dizzy-Gillespie

Gillespie, Dizzy, and Al. Fraser. *To Be, or Not-- to Bop.* Minneapolis: U of Minnesota, 2009. Print.

www.readwritethink.org/files/resources/interactives/timeline_2/
<https://youtu.be/QlnGZyZuoZI> interview
<http://mirc.sc.edu/islandora/object/usc%3A31708> Dizzy Gillespie's interview starts 14:30 – How he got started in Cheraw

Secondary Sources:

www.dizzygillespie.com
www.pbs.org/jazz/biography/artist_id_gillespie_dizzy.htm

Student Learning Objectives:

1. Students will be able to explain the difference between an autobiography and a biography.
2. Students will be able complete a map and a timeline of the life and travels of Dizzy Gillespie.

Lesson Plan / Instructional Plan:

The teacher will need to

- Set up smartboard or projector, laptop and screen
- Make copies of Biocube sheet.

Lesson Activities/Lesson Steps:

Session 1: The teacher will introduce the lesson by reading the book *Dizzy* by Jonah

Winters. Then lead a discussion that will include the difference between Autobiography and Biography. The students will have projects to complete in which they will need to use one print and one electronic resource.

- The students will have to take notes on the Biocube sheet because they will be creating a Biocube for the life of Dizzy Gillespie.
www.readwritethink.org/files/resources/interactives/cube_creator/
 - This will include: Person's Name, Time Period, Bicoand Place; Personal Background; Personality Traits; Significance; Obstacles; Important Quote
- The teacher will then show a short segment of an interview with Dizzy Gillespie.
<http://mirc.sc.edu/islandora/object/usc%3A31708>
- The students will need to use one of the resources below:
- Print resource:
 - *To Be, or Not-- to Bop*
- Website resources:
 - www.dizzygillespie.com
 - www.pbs.org/jazz/biography/artist_id_gillespie_dizzy.htm
 - www.britannica.com/biography/Dizzy-Gillespie

Session 2: The teacher will introduce the lesson by reading the book *Dizzy* by Jonah Winters. Then review the difference between Autobiography and Biography. The students will have projects to complete in which they will need to use one print and one electronic resource.

Goals: I participate consistently and with enthusiasm in music.
 I work hard at developing my skills.
 I am a good role model for my classmates.

Criterion	Good	Satisfactory	Poor	Score
Am I participating in class? Do I give my best effort? Am I working to improve?	I work very hard to become a better musician. I am focused and respectful in class and help others to do the same. I set a great example for others to follow.	I make an effort to improve my skills some of the time. I try to participate in class, but sometimes I am not giving my best effort or attention.	I did not make an effort to improve my skills. I do not participate in class, or give things my best effort. I may make it difficult for others to learn.	
Do I work together well with others? Am I a part of the team?	I am respectful of the teacher and my classmates. I am always looking for ways to help others be better. I model the safety rules and I take pride in doing the right thing.	I am usually respectful of others, but I may need reminders. I try to follow the rules and do the right thing, but make mistakes sometimes.	I did not treat others with respect. I make it hard for others to do the right thing. My behavior is unsafe.	
Do I take care of the instruments?	I help others treat instruments with respect and care. I follow the ground rules, and help others do the same.	I treat instruments with respect and care some of the time. I try to follow the ground rules, but I do not follow them all the time.	I am careless with instruments and often ignore the ground rules. I may cause damage to instruments or disrupt the learning of others.	
Am I ready to do my best in class?	I always have my materials with me in class. I do my written work neatly and on time. I practice music outside of class when asked.	I have my materials in class some of the time. My work is sometimes sloppy or I might turn it in late on occasion. I do not practice outside of class.	I usually forget to bring my class materials. My work is often sloppy or late. I do not practice outside of class, even if the teacher asks me to.	
				Total Points

LP – MAJC – 4

Let's Get Dizzy and Improv It!

Pamela Stokes
Hopkins Middle School, Richland District 1



Recommended Grade Level: 8th

Arts Standard: Instrumental Music

Standard 1: I can compose and arrange music.

Standard 2: I can improvise music.

Standard 3: I can produce a characteristic tone.

Standard 4: I can perform with technical accuracy and expression.

Standard 5: I can perform using musical notation.

Standard 6: I can analyze music.

Standard 7: I can evaluate music.

Standard 8: I can relate musical ideas to personal experiences, culture, and history.

Standard 9: I can relate music to other arts disciplines, other content areas, and career paths.

Math Standard: Expressions, Equations and Inequalities

Standard 8.EE1.5: Apply concepts of proportional relationships to real-world and mathematical situations.

Essential Questions:

1. What is jazz?
2. What does it mean to trade fours?
3. What does it mean to improvise?

Class Size/Space Size: Band or Music Room any size class

Time Required: 1 class session

Materials:

1. six laminated blank index cards (per groups of four)
2. music manuscript paper (5 sheets per group of four)
3. fine tip dry erase marker (2 per group of four)
4. dry erase marker eraser
5. 1 die

Optional Materials

- music classes or band classes – non-pitched or pitched instruments
- computer, smartboard, or laptop with projector and screen, internet access to <http://safeshare.tv/> (submit ALL YouTube videos for students to view)

Vocabulary:

Jazz	Bebop
Swing	Syncopation
Riff	Trading Fours

Resources:

Brown, Leah E. *A Teacher's Guide to African American Historic Places in South Carolina*. Columbia, SC: State Historic Preservation Office, South Carolina Department of Archives & History, 2008. Print.

Primary Sources:

Bb Play along -
<https://youtu.be/wHVxf2M20gQ>
<http://vicfirth.com/elastic-subdivisions/>
 Dizzy w Armstrong -
<https://youtu.be/ZO1uMjz3n3w>

Secondary Sources:

<http://safeshare.tv/>

Student Learning Objectives:

1. Students will be able to explain how jazz eighth notes are different from straight eighth notes.
2. Students will be able to demonstrate the difference between straight and jazz eighth notes.
3. Students will be able to improvise a twelve bar (measure) rhythm pattern.

Lesson Plan/Instructional Plan:

Before the lesson the teacher needs to

- Print and copy Music Manuscript Paper - <http://www.music-paper.com/music-manuscript.html>
- Create looping track using the Bb 12 bar blues or use YouTube example - <https://youtu.be/wHVxf2M20gQ>
- For advanced students print Bb 12 bar blues changes by instrument - <http://www.learnjazzstandards.com/jazz-standards/981/>

- Load all the videos into <http://safeshare.tv/> (submit ALL YouTube videos for students to view – comments are not appropriate)

Lesson Activities/Lesson Steps:*Improvisation Performance*

1. Teacher will introduce Session 2 by playing video of Dizzy Gillespie playing with Louis Armstrong <https://youtu.be/ZO1uMjz3n3w>. This is a review Lesson 3 “Swing It” concept of “trading fours”.
2. The teacher will then review the concept by helping the students build competence in improvising and by reviewing the conversational tone of improvising by starting the lesson with students “trading fours” in pairs.
 - Students will pair up and take turns echo clapping 2 bar rhythms with their partner
 - Students will then trade 4 bar rhythms with their partner
 - Students will finally use the Bb 12 Bar Blues track to play their creations for the class (if possible the students can extend the review by playing their trading fours on non-pitched or pitched instruments)
3. The teacher will help the class form small groups of four. Once in small groups each person in the group will be assigned as:
 - Recorder/Producer - writes down the rhythms created by the group on the index cards with the marker; set up recording of performance piece
 - Director/Band Leader - in charge of the performances of the chance pieces; maintains the steady beat for the group; leads the group through each created piece several times until accurate; begins each repetition with

“One, two, ready, go.”; final vote on the performance ready piece.

- Organizer/Production Manager - keeps group on task; sees to it that all group members follow directions by creating and performing the improved song; asks the teacher to listen to at least one of the group’s performances; staples index cards together; lists the names of the students in the group on the back of the index cards and manuscript paper.
- Arranger/Composer - arrange the cards in the order of the best improvised song performed; rewrite the improvised song on manuscript paper.

Group Directions:

1. Create SIX four-beat patterns/riffs as a group and have the recorder write them

on the index cards.

- rhythms should use quarter notes/rests and/or eighth notes/rests - Bb Concert Note (extension - students may use sixteenth notes/rests; students can use notes from the Bb 12 Bar Blues)
2. Take turns rolling the die to determine the order in which the cards will be placed. If a repeat occurs, keep it then simply roll again until all six cards are used.
 3. Clap and say the rhythm piece as formed together as a group under the leadership of the director. (Music or Band classes can perform on instruments)
 4. Repeat the at least ONE more time. Be sure the organizer invites the teacher to listen to at least one performance. Can you perform your piece to the beat track?!

LP – MAJC – 5
Let's Get Dizzy and Swing It!
Pamela Stokes
Hopkins Middle School, Richland District 1



Charlie Parker and Dizzy Gillespie

Recommended Grade Level: 8th

Arts Standard: Instrumental Music

Standard 1: I can compose and arrange music.

Standard 2: I can improvise music.

Standard 3: I can produce a characteristic tone.

Standard 4: I can perform with technical accuracy and expression.

Standard 5: I can perform using musical notation.

Standard 6: I can analyze music.

Standard 7: I can evaluate music.

Standard 8: I can relate musical ideas to personal experiences, culture, and history.

Standard 9: I can relate music to other arts disciplines, other content areas, and career paths.

Math Standard: Expressions, Equations and Inequalities

Standard 8.EE.5: Apply concepts of proportional relationships to real-world and mathematical situations.

Essential Questions:

1. What is jazz?
2. What does it mean to “swing the eights?”
3. How are straight eighth notes different from jazz/swing eighth notes?

Class Size/Space Size: Band or Music Room any size class

Time Required: 1 class session

Materials: computer, smartboard or laptop with projector and screen, internet access to <http://safeshare.tv/> (submit ALL YouTube videos for students to view)

Vocabulary:

Jazz	Bebop
Swing	Syncopation
Riff	

Resources:

Brown, Leah E. *A Teacher's Guide to African American Historic Places in South Carolina*. Columbia, SC: State Historic Preservation Office, South Carolina Department of Archives & History, 2008. Print.

Primary Sources:

Bb Play along - <https://youtu.be/wHVxf2M20gQ>
<http://vicfirth.com/elastic-subdivisions/>
Dizzy w Parker - <https://youtu.be/rb9qcXGpPpQ>

Secondary Sources: <http://safeshare.tv/>

Student Learning Objectives:

1. Students will be able to explain how jazz eighth notes are different from straight eighth notes.
2. Students will be able to demonstrate the difference between straight and jazz eighth notes.

Lesson Plan/Instructional Plan:

Before the lesson the teacher needs to

- Load all the videos into <http://safeshare.tv/> (submit ALL YouTube videos for students to view – comments are not appropriate)
- Create looping track using the Bb 12 bar blues or use YouTube example - <https://youtu.be/wHVxf2M20gQ>
- For advanced students print Bb 12 bar blues changes by instrument - <http://www.learnjazzstandards.com/jazz-standards/981/>

Lesson Activities/Lesson Steps:

The teacher will introduce the concept of improvisation:

1. Students will sit in a circle with the teacher
2. The teacher will clap a rhythm and ask the students to echo clap the same rhythm back using straight eighth notes. (Hint: Start with 1 bar if this is their first time, then add bars until you get to 4)
3. The teacher will then clap a rhythm and asking the students to clap it back but this time using swing eighth notes.
4. The teacher will lead a discussion on the difference between straight and swing eighth notes.

Teacher will lead the following exercise for straight eighth note counts

- a. Explain if you cut a quarter note in half you get two halves these are straight eighth notes of equal value.
- b. The teacher will again clap eighth notes this time using whatever counting method (i.e., one and two and; ta ti; food counting)

- c. The students will then trade with the teacher and say the counts while the teacher claps
- d. The teacher and the students do it together adding a slow background with straight eighth notes displayed <http://vicfirth.com/elastic-subdivisions/> (00:00 – 1:00) pause

Teacher will lead the following exercise for eighth notes that swing

- a. Explain how swung eighth notes are based on triplet – if you cut a beat into three parts
- b. The teacher will this time clap a triplet beat using whatever counting method (ie one, two, three; tri-o-la; food counting)
- c. Explain that you are now taking out the number two (one...three)
- d. The teacher should show fast and slow triplet feel and then switch to jazz syllables (du va; or do bah)
- e. The students will then trade with the teacher and use the syllables while the teacher claps
- f. The teacher and the students do it together adding a slow background with swing eighth notes displayed

- g. <http://vicfirth.com/elastic-subdivisions/> (1:00 – 1:28)

- 5. The teacher will introduce the concept of trading four.

Teacher will lead the following exercise

- a. The teacher will show the video of Dizzy Gillespie “trading fours” with Charlie Parker <https://youtu.be/rb9qcXGpPpQ> and explain the concept of improvisation with the performers making up their own bars as they “answer” their partner (remind the students that they don’t always have to be four bars so we will start with trading two bars)
- b. The teacher will clap a 2 bar rhythm with the swing background playing <https://youtu.be/wHVxf2M20gQ> and ask a student to clap back their answer in 2 bars
- c. The teacher will then let that student make up a 2 bar rhythm and call on another student to answer with a 2 bar.

Rubric: Participation rubric.

Goals: I participate consistently and with enthusiasm in music.
 I work hard at developing my skills.
 I am a good role model for my classmates.

Criterion	Good	Satisfactory	Poor	Score
Am I participating in class? Do I give my best effort? Am I working to improve?	I work very hard to become a better musician. I am focused and respectful in class and help others to do the same. I set a great example for others to follow.	I make an effort to improve my skills some of the time. I try to participate in class, but sometimes I am not giving my best effort or attention.	I did not make an effort to improve my skills. I do not participate in class, or give things my best effort. I may make it difficult for others to learn.	
Do I work together well with others? Am I a part of the team?	I am respectful of the teacher and my classmates. I am always looking for ways to help others be better. I model the safety rules and I take pride in doing the right thing.	I am usually respectful of others, but I may need reminders. I try to follow the rules and do the right thing, but make mistakes sometimes.	I did not treat others with respect. I make it hard for others to do the right thing. My behavior is unsafe.	
Do I take care of the instruments?	I help others treat instruments with respect and care. I follow the ground rules, and help others do the same.	I treat instruments with respect and care some of the time. I try to follow the ground rules, but I do not follow them all the time.	I am careless with instruments and often ignore the ground rules. I may cause damage to instruments or disrupt the learning of others.	
Am I ready to do my best in class?	I always have my materials with me in class. I do my written work neatly and on time. I practice music outside of class when asked.	I have my materials in class some of the time. My work is sometimes sloppy or I might turn it in late on occasion. I do not practice outside of class.	I usually forget to bring my class materials. My work is often sloppy or late. I do not practice outside of class, even if the teacher asks me to.	
				Total Points

LP – MAJC – 6

The Jazz Legend

Dizzy Gillespie

Marlin T. Ketter

West Hartsville Elementary School, Darlington County School District

Recommended Grade Level: 8th

Arts Standard: General Music

Standard 5: I can examine music from a variety of stylistic and historical periods and cultures.

Standard 6: I can analyze music.

Standard 7: I can evaluate music.

Essential Questions:

1. What do you remember about jazz?
2. How did Dizzy Gillespie influence the art of jazz?
3. What elements of music did Dizzy Gillespie invoke in his playing and artistry?

Class Size/Space Size: Small or Large Group Activity

Time Required: 1 class period

Content / Class Extension: 2-3 class periods

Materials: Student white boards.

Sources Needed:

To view YouTube performances of Dizzy Gillespie:

- <https://www.youtube.com/watch?v=VUVuX3lLrdg>
<https://www.youtube.com/watch?v=B1Yz9G1wwzU>
<https://www.youtube.com/watch?v=TvIXzeDLpMw>
- Salt Peanut



<https://www.youtube.com/watch?v=mkemox0461U> - A Night in Tunisia

To view a brief documentary on Dizzy Gillespie:

https://www.youtube.com/watch?v=8iU8_D258nA

To acquire facts and historical significance:

<http://www.dizzygillespie.com/>
http://www.pbs.org/jazz/biography/artist_id_gillespie_dizzy.htm
<http://www.biography.com/people/dizzy-gillespie-9311417>

Vocabulary:

Dizzy Gillespie
Rhythm pattern
Jazz

Afro
Improvisation

Student Learning Objectives:

1. Students will recall the meaning of jazz and its importance.
2. Students will explain through writing how Dizzy Gillespie influence the art of jazz.
3. Students will use the elements of music to listen to, describe, analyze, and evaluate music and music performances starring Dizzy Gillespie.

Lesson Plan/Instructional Plan:

1. As the students are walking in, the instructor will play music by Dizzy Gillespie.
 - a. <https://www.youtube.com/watch?v=B1Yz9G1wwzU>
 - b. Have student brainstorm one idea on their white boards about the meaning of Jazz and the importance of Jazz.
 - c. Discuss ideas with students noting bigger picture ideas.
2. Using the historical facts and historical significance bullet, create a PowerPoint presentation that explains the following:
 - a. The birthplace of Dizzy Gillespie
 - b. The life and influences of Dizzy Gillespie
 - c. The rise to Jazz stardom
 - d. Performance venues
 - e. Music performed
3. Share the story of Dizzy Gillespie's life by reading, "The Life and Times of John Birks Gillespie" by Donald Maggin. Throughout the story, point out important facts that is reiterated from the PowerPoint to the book.
4. Show the documentary video about Dizzy Gillespie
 - a. https://www.youtube.com/watch?v=8iU8_D258nA
 - b. Have students fill out a describing wheel about Dizzy Gillespie listing at least four facts about him
5. Have students listen to two of Dizzy's famous pieces:

- a. <https://www.youtube.com/watch?v=TxIXzeDLpMw> - Salt Peanut
 - b. <https://www.youtube.com/watch?v=mkemox0461U> - A Night in Tunisia
 - c. While listening to the examples, they are thinking about step 6.
 - d. As a class decide what piece is the favorite. This will be the base for the next assignment.
6. Differentiation of Instruction – Grouping based of teacher knowledge of students
 - a. Group 1 – Have students create their own piece that represents one of the pieces. The students can use classroom instruments to help emphasize the piece. To enhance the project, students can create words that goes along with the time period and music selected.
 - b. Group 2 – Have students create a drawing/collage of the piece that support the piece the class voted on. Students can use newspapers, magazines, and other books to create the collage. They can also hand draw as well.
 - c. Group 3 – Have students create a news report that interviews Dizzy Gillespie's Band (Group 1) after the performance that addresses material from Steps 2-4. This group can use actual people in their interviews or visualize the people in the interview.
 - d. Group 4 (optional-if you have more students) – Have students create a Facebook page that promotes the premier of the piece the class voted on.

Modifications

- a. Teachers can have all the students do one of the grouping activities and present to the class. You can also do the activities that best fit your class and the materials available to you.

Assessment Ideas/ Evaluation:

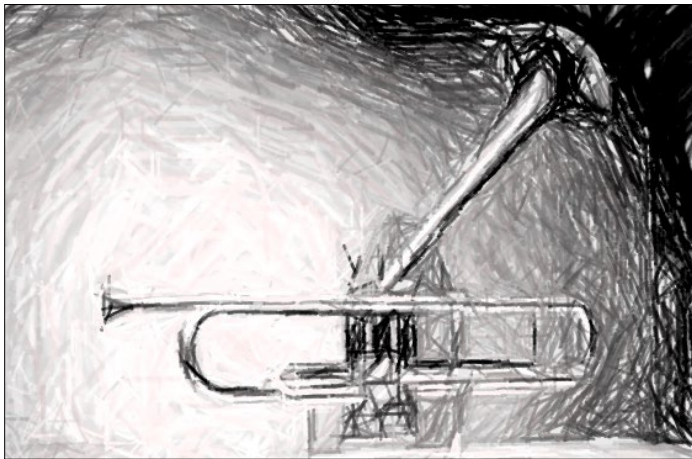
1. See worksheets

Links to Citations:

1. <http://www.dizzygillespie.com/>
2. http://www.pbs.org/jazz/biography/artist_id_gillespie_dizzy.htm
3. <http://www.biography.com/people/dizzy-gillespie-9311417>
4. https://www.youtube.com/watch?v=8iU8_D258nA
5. <https://www.youtube.com/watch?v=B1Yz9G1wwzU>
6. <https://www.youtube.com/watch?v=mkemox0461U>
7. <https://www.youtube.com/watch?v=TxIXzeDLpMw>
8. <https://www.youtube.com/watch?v=VUVuX3ILrdg>

Content Extension Ideas:

1. Research biographies of African American actors, actresses, and performers from 1930s-1960s who interacted and performed with Dizzy Gillespie. Identify by name and define by genre and style exemplary characteristics of musical works from those actors, actresses, and performers.
2. Have students write a formal 5 paragraph essay explaining the composer abilities to play Jazz or how he you would modify Dizzy Gillespie life you had a chance to be his manager.



Goals: I participate consistently and with enthusiasm in music.

I work hard at developing my skills.

I am a good role model for my classmates.

Criterion	Good	Satisfactory	Poor	Score
Am I participating in class? Do I give my best effort? Am I working to improve?	I work very hard to become a better musician. I am focused and respectful in class and help others to do the same. I set a great example for others to follow.	I make an effort to improve my skills some of the time. I try to participate in class, but sometimes I am not giving my best effort or attention.	I did not make an effort to improve my skills. I do not participate in class, or give things my best effort. I may make it difficult for others to learn.	
Do I work together well with others? Am I a part of the team?	I am respectful of the teacher and my classmates. I am always looking for ways to help others be better. I model the safety rules and I take pride in doing the right thing.	I am usually respectful of others, but I may need reminders. I try to follow the rules and do the right thing, but make mistakes sometimes.	I did not treat others with respect. I make it hard for others to do the right thing. My behavior is unsafe.	
Do I take care of the instruments?	I help others treat instruments with respect and care. I follow the ground rules, and help others do the same.	I treat instruments with respect and care some of the time. I try to follow the ground rules, but I do not follow them all the time.	I am careless with instruments and often ignore the ground rules. I may cause damage to instruments or disrupt the learning of others.	
Am I ready to do my best in class?	I always have my materials with me in class. I do my written work neatly and on time. I practice music outside of class when asked.	I have my materials in class some of the time. My work is sometimes sloppy or I might turn it in late on occasion. I do not practice outside of class.	I usually forget to bring my class materials. My work is often sloppy or late. I do not practice outside of class, even if the teacher asks me to.	
				Total Points

LP – MAJC – 7

What is Jazz?

Pamela Stokes
Hopkins Middle School, Richland District 1

Recommended Grade Level: 8th

Arts Standard: General Music

Standard 5: I can examine music from a variety of stylistic and historical periods and cultures.

Standard 6: I can analyze music.

Standard 7: I can evaluate music.

English Language Arts Standards:

ELAI 1-1.1; ELAI3-3.2; ELAI4-4.3; ELAI 5-5.1; ELAR 12-12.1, 13.1; ELAW 6-6.1; ELAC 1-1.

Supporting Academic Standards:

SI: K-3.3, 2-1.4, 5-4.1, USHC-6.1 STA: TA-MAJC-1, TA-MAJC-6, TA-ARTS-1 TA-ARTS-2, TA-ARTS-3.

Essential Questions:

1. What is Jazz?
2. How do different styles or genres of music distinguish themselves from each other?

Class Size/Space Size: Band or Music Room any size class

Time Required: 1 class session

Materials: computer, smartboard or laptop with projector and screen, internet access to <http://safeshare.tv> (submit all YouTube videos for students to view,) copies of Venn Diagram



Resources:

Brown, Leah E. *A Teacher's Guide to African American Historic Places in South Carolina*. Columbia, SC: State Historic Preservation Office, South Carolina Department of Archives & History, 2008. Print.

Vocabulary:

Jazz Swing
Syncopation Call and response

Primary Sources:

"Dizzy Gillespie - Swing Low, Sweet Cadillac Song Lyrics, Music Video." *FamousFix.com*. Web. 19 Dec. 2015. <<http://www.famousfix.com/topic/dizzy-gillespie-swing-low-sweet-caddilac>>.

"Smithsonian Jazz." *National Museum of American History*. 9 Mar. 2015. Web. 19 Dec. 2015. <http://www.smithsonianjazz.org/index.php?option=com_content&view=article&id=104:groovin-to-jazz-8-13&catid=10&Itemid=96>.

Secondary Sources:

Gospel - ""Swing Low, Sweet Chariot" (1958)- The Caravans." *YouTube*. YouTube, n.d. Web. 19 Dec.

2015. <<https://www.youtube.com/watch?v=Q-J4MxuKNew>>.

Country – "Dolly Parton - Swing Low Sweet Chariot." *YouTube*. YouTube, n.d. Web. 19 Dec. 2015. <<https://www.youtube.com/watch?v=27pqfJJb54>>.

Classical/Opera - "Kathleen Battle - Swing Low Sweet Chariot - Boys Choir of Ha." *YouTube*. YouTube, n.d. Web. 19 Dec. 2015. <<https://www.youtube.com/watch?v=UVyBjqY3r0k>>.

Pop - "UB40 - Swing Low Sweet Chariot - Birmingham NEC Live (2003)." *YouTube*. YouTube, n.d. Web. 19 Dec. 2015. <<https://www.youtube.com/watch?v=Xb25pqs-OEA>>.

Soul - "Sam Cooke - Swing Low, Sweet Chariot." *YouTube*. YouTube, n.d. Web. 19 Dec. 2015. <https://www.youtube.com/watch?v=_uk0XVt_dpA>.

Reggae - "Charlie Chaplin - Swing Low Sweet Chariot." *YouTube*. YouTube, n.d. Web. 19 Dec. 2015. <<https://www.youtube.com/watch?v=bLHL3xhJoG8>>.

Student Learning Objectives:

3. Students will be able to explain the difference between an autobiography and a biography.
4. Students will be able complete a map and a timeline of the life and travels of Dizzy Gillespie.

Lesson Plan/Instructional Plan:

The teacher will need to:

- Load all you tube videos into Safeshare website and prescreen videos
- Set up Smartboard or projector, laptop and screen
- Make copies of Venn Diagram

Lesson Activities/Lesson Steps:

1. The teacher will use the smartboard to show the definition of genre
2. Play a small part of different genres of *Swing Low Sweet Chariot*. Students will

play a “Name That Genre Game”. After each video discuss how the characteristics of the song placed it into that genre.

Before the lesson the teacher needs to load all the videos into:

- <http://safeshare.tv/> (submit ALL youtube videos for students to view – comments are not appropriate)

During Lesson the teacher will play:

- Gospel - <https://www.youtube.com/watch?v=Q-J4MxuKNew>
- Country – <https://www.youtube.com/watch?v=27pqfJJb54>
- Classical/Opera - <https://www.youtube.com/watch?v=UVyBjqY3r0k>
- Pop- <https://www.youtube.com/watch?v=Xb25pqs-OEA>
- Soul - https://www.youtube.com/watch?v=_uk0XVt_dpA
- Reggae - <https://www.youtube.com/watch?v=bLHL3xhJoG8>

3. Then students will brainstorm all the genres of music that they know or that the teacher did not demonstrate. The teacher will lead a discussion about what makes those genres different and the same. The teacher will also lead the discussion with questions that lead to Jazz being an American genre. The teacher will then show the Smithsonian video that defines Jazz.

http://www.smithsonianjazz.org/index.php?option=com_content&view=article&id=104:groovin-to-jazz-8-13&catid=10&Itemid=96

4. Play Dizzy Gillespie’s *Swing Low Sweet Cadillac*

<http://www.famousfix.com/topic/dizzy-gillespie-swing-low-sweet-chariot>

5. Teacher will lead students in a discussion of Dizzy Gillespie's use of (Words, Rhythm, Background Music, Form - Call & Response, Swing, Syncopation) to make Swing Low Sweet Chariot into a Jazz song.

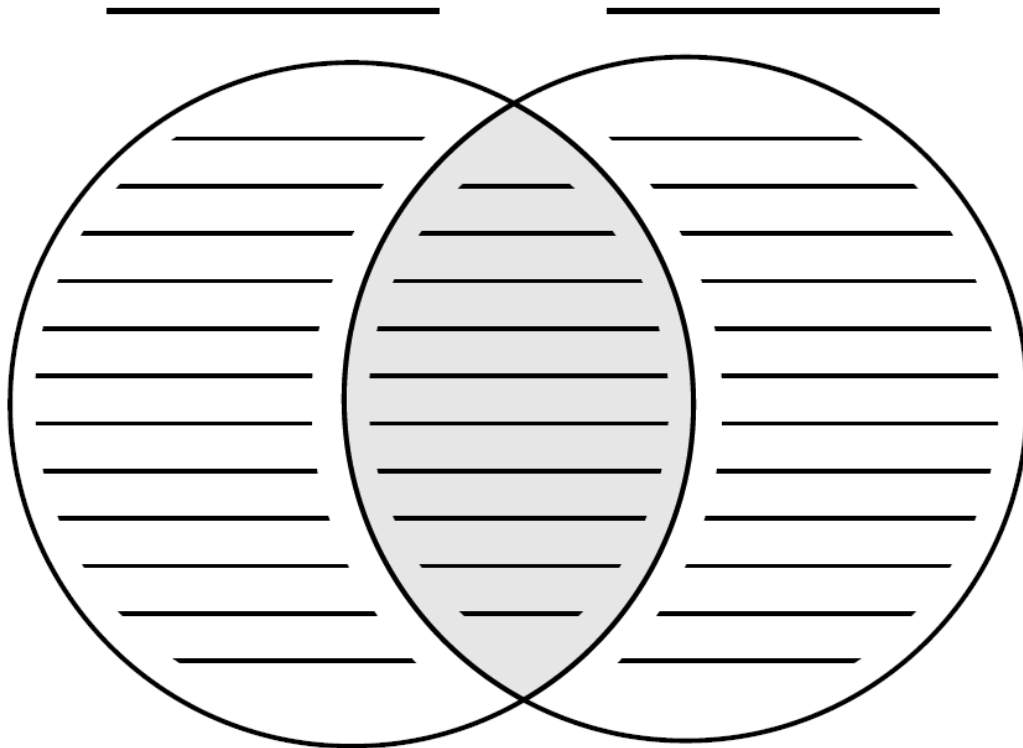
6. Students will complete a Venn Diagram (that compares Jazz and their favorite/other genre of music).

Assessment Ideas/ Evaluation Documents:

2. Rubric – Venn diagram rubric below.

Venn Diagram

Name _____



LP – MAJC – 8
African-American Artist Edwin A. Harleston
Winston Wingo
Carver Middle School, Spartanburg District 7



Property: Harleston-Boags Funeral Home
NR, 121 Calhoun Street, Charleston

Recommended Grade Level: 8th

Arts Standard: Visual

Standard 2: I can use different materials, techniques, and processes to make art.

Standard 5: Standard 5: I can interpret and evaluate the meaning of an artwork.

Essential Questions:

1. How do we apply the terms: composition, technique, studio, and style when creating works of visual arts?
2. As a student artist, how will you learn to create a portrait drawing in contrast to a portrait painting of someone else?
3. Who are famous African-American artists from the Palmetto State?
4. Who have left a lasting legacy in the world of art?
5. What is the relationship between the visual arts and Social Studies?

Historic Content

Captain Edwin G. Harleston, a former sea captain, constructed this building in 1915 for the family undertaking business. The three-story building included an office, showroom, morgue, embalming room and chapel. An apartment for family members was on the third floor.

Harleston's son, Edwin A. Harleston, an artist who was educated at Atlanta University and Boston Museum of Fine Arts, returned to Charleston to become a painter and help in the family business. He and his wife, the photographer Elise Forrest Harleston, also established the Harleston Studio in the building and lived here after.

Class Size: 15-20 students in large room

Materials:

1. Drawing or Watercolor paper
2. Drawing pencils
3. Brushes
4. Watercolor paint sets or Tempera paints
5. Water containers
6. Pictures and images
7. Computers with projector

Resources:

- Computers and internet technology
- Posters and books with examples of art work Edwin A. Harleston's art
- South Carolina middle school Social Studies Text books
- Bridging "The Curriculum Through Art Interdisciplinary Connections" by Pamela Stephens and Nancy Walkup, Crystal Production.

Vocabulary

Artist	Studio
African-Americans	Culture
Composition	Period
Technique	Portrait painting

Student Learning Objectives:

The African-American artist, Edwin A. Harleston who lived and worked in Charleston during the early 20th century, created great outstanding drawings and paintings depicting many local and national African-Americans. Today when you are in any social Studies textbook, you will find reproductions of great artists' artworks with information on artist life. The drawings, paintings and other visual arts give us narrative stories of the past in visual form. We can begin the process of making connections between art and history. Many African-American artists who created outstanding works of art give us an insight and perspective on historical events, locations and outstanding people who contributed to the development of our nation and state.

1. Student will create works of visual art which demonstrate competence in the use of images, materials, techniques and creative processes of drawing and painting.
2. Student will demonstrate an understanding of how African-American visual art relates to social studies, specifically the works of Edwin A. Harleston and others.
3. Student will be able to draw and paint the figure-face.
4. Student will be able to use the element of design to create drawings and paintings.
5. Student will be able to define and discuss drawing and painting composition.
6. Student will be able to define and discuss the Harlem Renaissance by identifying outstanding African American artists and historians, from the Harlem Renaissance period.
7. Student will be able to identify and describe major social and historical

events that emerged during the life of Edwin A. Harleston.

Lesson Plan/Instructional Plan:

- Lecture: Teacher introduction of the lesson featuring biographical information on Edwin A. Harleston painter.
- Demonstration: Modeling and discussion on drawing and painting techniques.
- 21st-century Skills: Teacher and student will use digital and print tools to research works by Edwin A. Harleston and other African American artists.
- Interpersonal Enhancement: The teacher will use a discussion strategy to engage students in discourse on the connections between the visual arts and Social Studies.
- Students will apply drawing techniques to render a portrait of themselves or a family member using a photo or picture they have chosen.
- Students will enhance their drawings by using tempera or watercolor techniques in the style of Edwin A. Harleston.

Assessment Ideas / Evaluation

Documents:

1. Place students in groups to compare stylistic elements of their portrait painting with paintings of Edwin A. Harleston.
2. Teacher and students engage in self-critique of successes and challenges throughout the design process. Using these reflections, students can create a plan for how they would approach a similar project in the future.
3. Student will write a complete list of major social and historical events that happened during the life of Edwin A. Harleston, and briefly discuss how these events may have impacted his art.

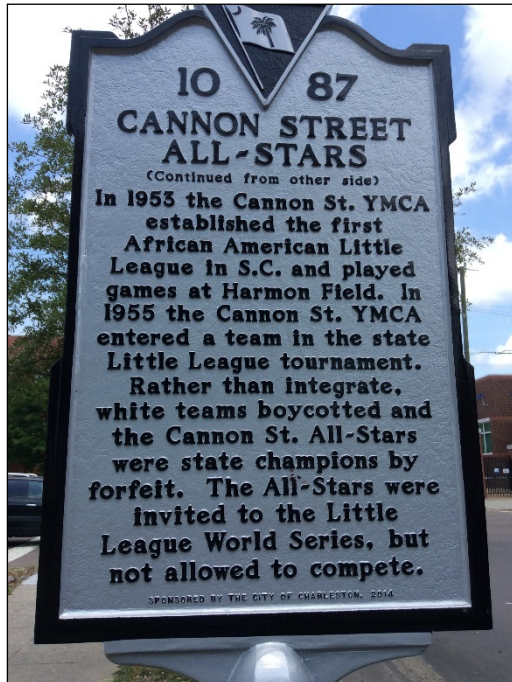
Community Extensions:

Plan a student art exhibition that is open to peers, family, and community members. The exhibition should feature student portraits as well as student created artifacts of the time period in which Harleston lived.

LP – MAJC – 9

Cannon Street All-Stars: Making Their Mark in History

Dr. LeConté Richardson Middleton
Richland School District One / TriDrama!



Property: Harmon Field, 201 President Street, Charleston, 29403

Recommended Grade Level: 3rd

Arts Standard: Theatre

Standard 1: I can create scenes and write scripts using story elements and structure.

Standard 3: I can act in improvised scenes and written scripts.

Standard 9: I can use a variety of resources to research multiple aspects of theatre.

Supporting Academic Standards:

RI 5.1; RI 6.1; RI 12.1; SS 3-5.5.

Essential Question:

What impact did the *Brown v. Board of Education (1954)* ruling have on other public facilities, areas of living and decision-making in America's history?

Historic Content

Although the U.S. Supreme Court ruled in the class action lawsuit *Brown v. Board of Education (1954)* that segregation of public schools was unconstitutional, states were slow to implement change. The Cannon Street YMCA had four teams that were sponsored by black-owned businesses and civic organizations in the community. Their home base was Harmon Field in downtown Charleston. Just over a year after the *Brown v. Board* decision, the president and coaches of the Cannon Street YMCA league decided to register the first African American Little League team to compete in the Charleston Little League baseball tournament. The 12-year-old boys were prepared to compete. However, the tournament was cancelled because the all-white teams refused to play against them.

The Cannon Street YMCA All-Stars advanced through the local and state tournaments because the other 61 all-white teams refused to play. The team won by default and traveled to Rome, Georgia hoping to play in the regional tournament. Unfortunately, the road ended there. They were disqualified because they had to win the actual game in order to advance to the next level. In spite of this, the 14 children of

the Cannon Street All-Stars were invited to the World Series as spectators. It was determined that it was the adults who were unfair in their decision-making and ill-treatment toward the young players that cost them a fair opportunity to compete. The team was able to attend the game, spend the night in the dorm and do everything the other teams were allowed to do except play in the game.

The coaches of all-white teams were unwilling to accept the idea that African American children would be able to play baseball alongside their children. Therefore, an alternate “whites only” league was formed in seven states. The Little Boy’s Baseball League is now known as the Dixie Youth League. Today, the 1955 Cannon Street All-Stars are recognized for the accomplishments they should have received more than 50 years ago.

Class Size/Space Size: 15-20

Time Period: Two 50-minute periods

Materials:

- list of baseball and story-related Join-In scenarios
- digital devices or print copy of article
- ball or beanbag

Resources:

- news article “1955 Little League Team From Charleston, SC, to be Honored at Little League Baseball World Series”
- 1955 Cannon Street All-Star Weebly
- various articles as desired

Vocabulary:

Little League	meddle
segregation	bunking
exodus	prohibit
playoffs	boycott
World Series	secede

prohibit
tournament
prevent

integrate
resistance

Primary Sources:

“Dixie Threatens Kids Baseball juvenile delinquency program is shattered.” *The Baltimore Afro-American*. 2 Aug. 1955: 10. Web. 31 December 2015
<https://news.google.com/newspaper>

Godfrey, William. *The Team Nobody Would Play*. Pittsburg, PA. Dorrance Publishing, 2008. Print.

Sapakoff, Gene. “1955 Cannon Street All-Star team honored with historical marker.” *The Post and Courier*. 13 Jul. 2012. Web.
<http://www.postandcourier.com/article/20120713/PC20/120719656>

Secondary Sources:

Jackson, Ramon and Donna Roberts. *1955 Cannon Street Y.M.C.A. All-Stars*. 2015. Web. 31 Dec. 2015.
<http://1955cannonstreetallstars.weebly.com/>
Karpinski, David. “A Big Day for Little League- and the Cannon Street YMCA All Stars.” *BaseballRoundTable.com*, 16 Aug. 2013. Blog. 30 Dec. 2015
<http://www.baseballroundtable.com/a-big-day-for-little-league-and-the-cannon-street-ymca-all-stars/>

Little League. “1955 Little League Team From Charleston, SC, to be Honored at Little League Baseball World Series.” *Little League Online*, 6 Aug. 2002. Web. 30 Dec. 2015.
<http://www.littleleague.org/Page56510.aspx>

Raven, Margo Theis. *Let them Play*. Ann Arbor, MI. Sleeping Bear Press, 2005. Print.

Weatherford, Carole Boston. *Champions on the Bench: The Cannon Street All-Stars*.

New York. Dial Books for Young Readers, 2007. Print.

Will, George F. "Cannon Street All Stars, Reminding America How Far We've Come." *Washington Post*. 11 Jan. 2012. Web. 29 Dec. 2015.
https://www.washingtonpost.com/opinions/cannon-street-all-stars-reminding-america-how-far-weve-come/2012/01/10/gIQA6rlwrP_story.html

Student Learning Objectives:

1. Summarize the details of the events surrounding the Cannon Street All-Stars and their attempt to integrate Little League Baseball.
2. Improvise scenes that capture the thoughts and feelings of individuals impacted by segregation and integration in the mid-19th century.

Lesson Plan/Instructional Plan:

1. The students will explore various resources to learn about the Cannon Street All-Stars. They will take notes about the team and participate in a group storytelling activity to summarize the details of the story. They will then create improvisational scenes that will depict the characters' thoughts and feelings about segregation and how it impacted the lives of African Americans and Caucasians in the 1950s.

Lesson Activities:

Day One

1. Tell the students, "Today you will learn about how the Brown v. Board of Education decision impacted other public facilities and events in South Carolina and other parts of the country. You will read some articles about the Cannon Street All-Stars and what happened when they attempted to integrate Little League Baseball during the summer of 1955."

2. Have the students access the *1955 Cannon Street Y.M.C.A. All-Stars* Weebly. The website is listed as:
<http://1955cannonstreetallstars.weebly.com/>. If students do not have access to computers or other digital devices, the teacher may print some of the articles listed under "Sources."
3. The teacher should model the strategy Skim and Scan to demonstrate how students should read the article to pull out the details that are needed to complete the "Cannon Street Boys Scavenger Hunt." Be certain students understand that the sentences are not exact matches to the article but summarizes its content. Students should be assigned partners. Then provide 15-20 minutes to read and complete the remaining portions of the handout.
4. Review and discuss the handout together. Ask questions to make sure students understand that this happened as a result of the *Brown (1954)* decision. It might also be helpful to mention other major happenings of the time such as bus boycotts, sit-ins, integration of schools and resistance toward integration.
5. The students will participate in a group storytelling to demonstrate their understanding of the events discussed. The teacher should begin the story by providing the first line. Explain that each student will add one sentence that logically follows the previous statement in the story. The teacher might begin the story with, "The YMCA league was used to playing ball for their families and community members who packed the stands at Harmon Field as they had done for two years, but the summer of 1955 changed everything!" Any suitable and accurate beginning would be acceptable.
6. Once the story has begun, the teacher will then toss the beanbag to another student in the group to continue. Students will continue tossing the beanbag until everyone has had an opportunity to speak. If the story is not

done, continue until it is done. It would be a good idea to clarify any misconceptions or misunderstandings prior to dismissing the class.

Day Two:

1. Tell the students, “Today, you will read an article about the 1955 Cannon Street All Stars. From this, we will learn more about the experiences of the first African American Little League team, their trip to the World Series game in 1955 and their role in the movement to end segregation.”
2. Provide students with copies of the article “1955 Little League Team from Charleston, SC, to be Honored at Little League Baseball World Series” or have the students access the article on their digital devices. The article is available on the Little League Online website (<http://www.littleleague.org/Page56510.aspx>).
3. After reading, remind the students of yesterday's reading. Tell them that they can imagine these 12-year-olds felt many different emotions throughout the experiences they had with being the first African American team, to having teams forfeit games because of the color of their skin. They also felt different emotions when being asked to ride a bus all the way to the Little League World Series in Philadelphia. Some of their emotions were probably kept bottled up inside, because adults were doing most of the talking and decision-making. Ask the students, “What are some of the emotions you think the team felt?” Student

- answers may include: excitement, fear, embarrassment or disappointment. It might be helpful to chart some of the emotions if this is the first lesson on character emotions.
4. Tell the students you will play a game called Join In. The students should be seated on one end of the room away from the “stage” area. The teacher will share different scenarios that may have been experienced by members of the team or their families. Volunteers will come up and take on a character in the scene, being careful about displaying the character’s emotions. The focus of the game is show emotions and feelings through actions and space objects rather than words. This helps students to physicalize their emotions and make effective use of the space around them. It would be a good idea to limit the number of participants joining in to five, and make sure all students participate at some point. If this is going to be a problem, the teacher may wish to select the first player prior to announcing the event or situation.
 5. As the class ends, remind the students about the focus of the lesson and activities.

Assessment Ideas/ Evaluation:

1. A checklist may work best for this lesson. The teacher should focus on the student being able to provide accurate and logical details in the story and create a realistic character during the improvisation.

Cannon Street Boys Scavenger Hunt

Instructions: Review the 1955 Cannon Street All-Star Weebly as well as other books and resources made available to complete the scavenger hunt.

1. The Cannon Street YMCA was the _____ African American Little League team sanctioned by _____.
2. The YMCA Little League included _____ teams sponsored by black-owned businesses and groups in Charleston, SC.
3. The Cannon Street YMCA President and coaches chose their best players as the _____ team to play league in the _____ tournament. The Little League tournament was for _____ only.
4. The Cannon Street All-Stars dreamed of _____ in Williamsport, Philadelphia.
5. Although the boys worked hard, the tournament was _____ because the other teams did not want to _____. They were not ready for white kids and black kids to play baseball together.
6. Since the other team forfeited, the Cannon Street All-Stars _____ the game. So they got ready to play in the _____.
7. _____ Little League officials, _____ and _____ started to _____. They did not want their boys to play an African American team.
8. This boycott caused the Cannon Street All-Stars to win the state competition. However, they could not play in the _____ because they did not play and _____ the state game. They became the state _____ by _____.
9. Little League Baseball would not allow the _____ leagues to host a _____ tournament and name an all-white state _____ team.
10. The Little League Baseball President did not like what happened to the Cannon Street All-Star team, so he invited them to the _____ as his personal - _____.
11. The boys got to meet the other teams and participated in all of the activities. They even got to _____ on the field before the games began.
12. The crowd cheered _____ from the stands. The Cannon Street All-Stars will always be remembered for trying to _____ Little League Baseball.

Cannon Street Boys Scavenger Hunt Answer Key

1. The Cannon Street YMCA was the **first** African American Little League team sanctioned by **Little League Baseball, Incorporate**.
2. The YMCA Little League included **four** teams sponsored by black-owned businesses and groups in Charleston, SC.
3. The Cannon Street YMCA President and coaches chose their best players as the "All Star" team to play in the **Little League** tournament. The Little League tournament was for **whites** only.
4. The Cannon Street All-Stars dreamed of **playing in the Little League World Series** in Williamsport, Philadelphia.
5. Although the boys worked hard, the tournament was **cancelled** because the other teams did not want to **integrate**. They were not ready for white kids and black kids to play baseball together.
6. Since the other team forfeited, the Cannon Street All-Stars **won** the game. So they got ready to play in the **South Carolina state tournament**.
7. **White** Little League officials, **coaches** and **parent** started to **boycott**. They did not want their boys to play an African American team.
8. This boycott caused the Cannon Street All-Stars to win the state competition. However, they could not play in the **regional tournament** because they did not play and **win** the state game. They became the state **champions** by **forfeit**.
9. Little League Baseball would not allow the **white** leagues to host a **segregated** tournament and name an all-white state **championship** team.
10. The Little League Baseball President did not like what happened to the Cannon Street All-Star team, so he invited them to the **Little League World Series** as his personal **guests**.
11. The boys got to meet the other teams and participated in all of the activities. They even got to **practice** on the field before the games began.
12. The crowd cheered "**Let them play!**" from the stands. The Cannon Street All-Stars will always be remembered for trying to **integrate** Little League Baseball.

Join In Scenarios

- YMCA President and coach register the team for the Little League Tournament
- The Cannon Street Boys find out they may compete in the tournament and world series
- YMCA league baseball game
- Cannon Street Boys wait to play in the Charleston tournament (opponents forfeit)
- Bus ride to Rome, Georgia for the regional tournament
- The team/coaches find out they cannot play at the regional tourney
- The team gets invited by the present of the Little League to go to the World Series
- The boys share the news about going to the World Series
- The adults (coaches, parents) discuss how the team will get to the games
- The team rides a bus to the World Series
- The Cannon Street All Stars walk into the dorms at Lycoming College.
- The little league team spends the night in the dorm where all of the other teams are staying.
- The boys are allowed to practice on the field at the World Series
- The audience begins to chant, “Let them play!”

LP – MAJC – 10
African-American Architect
Miller F. Whittaker
Winston A. Wingo
Carver Middle School, Spartanburg District 7



Property: Hodge Hall, South Carolina State University, Orangeburg

Recommended Grade Level: 8th

Arts Standard: Visual

Standard 1: I can use the elements and principles of art to create artwork.

Standard 2: I can use different materials, techniques, and processes to make art.

Standard 6: I can identify and examine the role of visual arts through history and world culture.

Essential Questions:

1. Give names of an outstanding African American Architect.
2. What is architecture?
3. How will you draw house design and a building?
4. What are the element of design use to create architecture?
5. Name another building at South Carolina State University designed by Miller F. Whittaker
6. What major important social and historical events happened 1892 to 1949 during Whittaker's life?

Historic Content

Hodge Hall was built in 1928 for the Agriculture and Home Economics Department at South Carolina State College. It is a Palladian design by architect Miller F. Whittaker, the director of the college's Mechanical Arts Department. The design and supervision of the building's construction were requirements for Whittaker's Master of Science Degree from Kansas Agricultural College. Whittaker was one of South Carolina's first professionally trained African American architects. His expression of sound architectural principles at Hodge Hall demonstrates his expertise. South Carolina State College students helped construct the two-story brick building.

Whittaker also designed Lowman Hall at South Carolina State University. The building, which was constructed in 1917 as a men's dormitory, is the oldest intact building on campus of South Carolina State University. Lowman Hall was one of the first designs of Miller F. Whittaker, who was then on the college faculty. Whittaker was a pioneer African American architect in South Carolina and his work helped set standards for students aspiring to the architectural profession.

Class Size/Space Size: 15-20

Materials: Drawing paper, drawing pencil, drawing tables or boards, rulers with standard and metric system.

Resources:

- Computer with internet technologies.
- Printed examples of William Wilson Cooke works.

Vocabulary:

Architecture Sketch

Architect Element of Design
Design Landscape
Plans Civil Rights
STEM Integration
Measurement

Student Learning Objectives:

1. Student will be able to draw a house and building with landscape.
2. Student will be able to use elements of design to drawings.
3. Student will be able to define architecture.
4. Student will be able to identify and discuss major social and historical events that happened during Miller F. Whittaker's lifetime.

Lesson Plan/Instructional Plan:

1. **Lecture:** Teacher introduction of the lesson -- African American architect Miller F. Whittaker.
2. Teacher demonstration, discussion, and modeling drawing techniques of drawing house or building.
3. Teacher and student will use computer technologies to find and locate information and images of Miller F. Whittaker buildings at South Carolina State University campus.
4. Teacher and student questioning with discussion making connection between visual art and social studies- history.
5. The student begin drawing Hodge Hall or Lowman Hall at South Carolina State University.

Assessment Ideas/ Evaluation Document:

1. All students will have complete architectural drawing of Hodge Hall or Lowman Hall.
2. Place students in groups to compare and discuss their drawings with the images of Miller F. Whittaker's building on South Carolina State University campus.
3. Teacher and student classroom critique and discussion on student's problems

and successes of creating drawings reflecting standards and objectives.

4. Student will have a written list of major social and historical events happened during Miller F. Whittaker lifetime.

Community Extension:

1. Plan student art exhibition with invitations to teachers, staff, students,

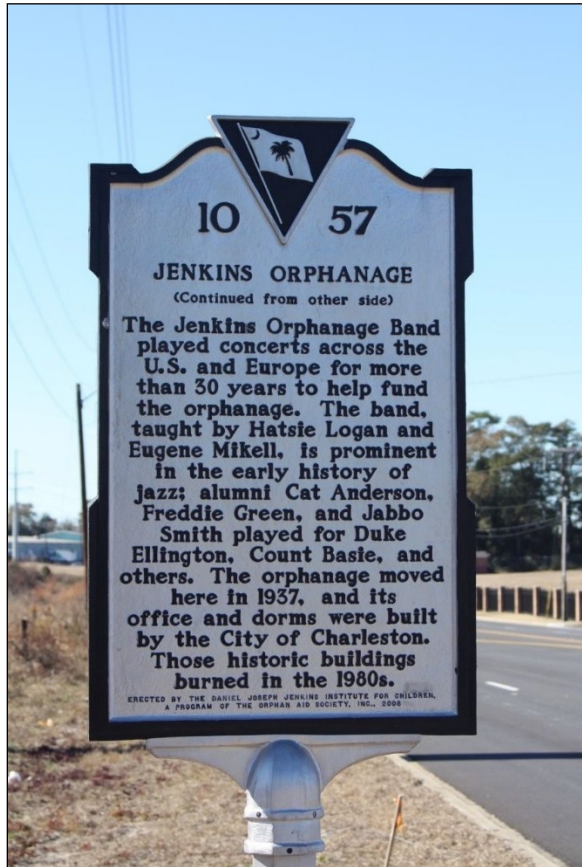
friends, parents and family members to attend and see the drawings.

2. Student art exhibition with display of student's written works with social and historical events during Miller F. Whittaker period.
3. Invitations to formal South Carolina State University graduates living in the community to see the art exhibition.

LP – MAJC – 11

Old Marine Hospital / Jenkins Orphanage

Jordan Jefferson
Spaulding Middle School, Darlington County School District



Property: Old Marine Hospital / Jenkins Orphanage, 20 Franklin Street, Charleston, SC 29401

Recommended Grade Level: 7th and 8th

Arts Standard: General Music
Standard 6: I can analyze music.

Standard 7: I can evaluate music.

Standard 8: I can relate musical ideas to personal experiences, culture, and history.

Standard 9: I can relate music to other arts disciplines, other content areas, and career path choices.

Historic Content

This building, which was designed by Robert Mills, was constructed in 1833 for the care of sick and disabled seamen. After the Civil War, it became a school for African American children. From 1895 to 1939 the building was the home of Jenkins Orphanage, established by Rev. Daniel J. Jenkins for African American children who were orphans or had poor or disabled parents. Enrollment at the orphanage grew to include more than 500 children. In addition to this building, the orphanage included a 100-acre farm, a print shop, and a shoe repair shop. The Jenkins Orphanage Band, wearing uniforms discarded by the Citadel, performed throughout the country and in England raising money to support the orphanage. In 1973 the Old Marine Hospital was designated a National Historic Landmark as an outstanding example of the work of Robert Mills.

Among many of the students who learned an instrument at the Jenkins Orphanage was Cat Anderson. Anderson was born on September 12, 1916 in Greenville, SC. Anderson ended up at the orphanage in Charleston after both of his parents died. While there he learned the trumpet. While performing with the Jenkins Orphanage Band he became a musician in skill and range. He toured with the Carolina Cotton Pickers, a group in which he made his

recording debut. After performing with several different other groups, Cat Anderson landed a job with the Duke Ellington Big Band.

Class Size/Space Size: 15-20

Time Required: Four class periods

Materials: Web access, writing materials, student technology (i.e., laptop, iPad, iMac) and YouTube access.

Resources:

- Show live recording of the Jenkins Orphanage Band.
<https://www.youtube.com/watch?v=JsZcEHFhWOA>
- Show video recording of Cat Anderson performing with Duke Ellington.
https://www.youtube.com/watch?v=d70fiI2Mn_A

Vocabulary:

Orphan Jazz
Swing Range
Improvisation Ensemble
Big Band

Student Learning Objectives:

1. To evaluate and discover the history of the Jenkins Orphanage.
2. Students will research Cat Anderson's history and learn about the jazz style.

Music Lesson:

1. The teacher will develop a lesson using the delivery method of their choice i.e. Keynote, PowerPoint or Inspire. The teacher discusses the technical terms of jazz, such as swing, solo, and improvisation providing samples of each by way of audio, or video aid or live performance. They will also discuss the use of these terms within the ensemble setting.
2. In small groups, students will analyze the tone, articulation and style of the piece performed by the Jenkins Orphanage Band.
3. Have students prepare a PowerPoint on Cat Anderson (Jenkins Orphanage Band Member). Have students present research findings orally to the class.

Assessment Ideas/ Evaluation:

1. Create a test based on classroom instruction that assesses students on the content including multiple-choice, fill in the blank, and short answer questions.
2. Have student's research the Jenkins Orphanage using a technological device. Provide them with a fill in the blank note taking sheet guiding them through the history, culture, and time period of the Orphanage.
3. Have students prepare a PowerPoint on Cat Anderson (Jenkins Orphanage Band Member)

LP – MAJC – 12
William H. Johnson
African American Painter
Winston A. Wingo
Carver Middle School, Spartanburg District 7



**The work of William H. Johnson on display in the artist's hometown of Florence, South Carolina.
William H. Johnson: New Beginnings at Florence County Museum © 2016**

Property: William H. Johnson Birthplace
Historic Marker, Palmetto Street, Florence

Recommended Grade Level: 8th

Arts Standard: Visual

Standard 1: I can use the elements and principles of art to create artwork.

Standard 2: I can use different materials, techniques, and processes to make art.

Standard 6: I can identify and examine the role of visual arts through history and world culture.

Essential Questions:

1. How do you draw and paint a landscape with figures?
2. What are the Elements of Design used to create art works?
3. Define and discuss planning composition.
4. How art movement and styles change from one time period to another.
5. When social and historical events happened during William H. Johnson's lifetime?
6. What is the Harlem Renaissance?
7. Where in America did the Harlem Renaissance happen and when?
8. Where did William H. Johnson live and create his works of art?
9. What major important social and historical events happened during William H. Johnson's lifetime?

Historic Content

During the early 20th century, a number of African American artists left the South and America to advance and further their artistic training in Europe. Once free of the Jim Crow South and race discrimination in the United States, they created some of their greatest works.

William H. Johnson developed his unique style of painting during the period when he was living and working in Europe.

Johnson (1901-1970,) quickly became one of the most important African-American artists of the 20th century. He was born in Florence on Cox Street. His family later lived on the corner of Cheves and Kemp Street. In 1918, at the age of 17, Johnson moved to New York City to study at the National Academy of Design and then to Massachusetts to study at the Cape Cod School of Art. He won several prizes and studied art in Europe from 1926 to 1929.

Materials: Drawing paper or watercolor paper, watercolor or tempera paints, drawing pencils, paint brushes, water containers, computer, image of people and buildings.

Resources:

- The William H. Johnson Foundation for the Arts -- <http://www.whjohnsongrant.org/>
- William H. Johnson gallery, at Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artist/?id=2486>
- Flickr <https://www.flickr.com/photos/smithsonian/sets/72157623263871511/>
- William H. Johnson, Florence Museum -- <http://www.flocomuseum.org/william-h-johnson/>

Vocabulary:

Harlem Renaissance	Artist
Composition	African-American
Studio	Culture
Style	Technique
Elements of Design	Civil Rights
Movement	

Student Learning Objectives:

1. Student will be able to draw and paint a landscape with figures
2. Student will be able to use the elements of design to create paintings.
3. Student will be able to define and discuss painting composition.
4. Student will be able to create paintings in the painting style of William H. Johnson.
5. Student will be able to define and discuss the Harlem Renaissance and identify outstanding African American artists and historians during the Harlem Renaissance period.
6. Student will be able to identify and describe major social and historic events that happened during William H. Johnson's career.

Lesson Plan/Instructional Plan:

1. Lecture: Teacher introduction of the lesson – African American artist William H. Johnson: Demonstration - Modeling with class discussion on techniques of drawing and painting.
2. Teacher and student will use computer technologies to find and locate paintings by William H. Johnson and other South Carolina African American artists.
3. Teacher and student questioning and discussion, making connection between visual art and social studies / history.
4. The student will locate and select a figure or landscape painting by William H. Johnson.
5. The student will begin a drawing of selected William H. Johnson's painting. When all students complete drawing in the style of William H. Johnson.
6. All student will begin the water or tempera painting techniques to complete a painting lesson.

Assessment Ideas/ Evaluation:

1. All students will have a complete figure of landscape using watercolor or tempera painting techniques.
2. Place students in groups to discuss and compare their paintings with painting of William H. Johnson they located using computer technologies or with reproduction of Johnson works.
3. Teacher and student classroom critique and discussion on student's problems and successes of creating art works in relation to standards and objectives.
4. Students will write and complete list of major social and historical events that

happened during William H. Johnson's lifetime.

Community Extensions:

Plan a student art exhibition with invitation to teachers, staff, students, friends and family members to see student's art works. Invitations should be sent to community members with connections to Florence, South Carolina.

Rubric:

Exemplary Student works:

1. Outstanding use of materials, and techniques in creating paintings
2. Outstanding applying the elements and principle of design.
3. Outstanding design and composition.
4. Outstanding verbal or written historic connection with African American Artists of the Harlem Renaissance Period and works of William H. Johnson's.

Proficient student works:

1. The understanding the use of painting materials and techniques.
2. Understanding and applying the elements and principle of design.
3. Planning design and composition for painting.
4. Verbal or written historic connections on African American Artists of the Harlem Renaissance Period and works of William H. Johnson.

Needs Improvement:

1. Understanding the use of painting materials and techniques.
2. Understanding and applying the elements and principle of design.
3. Planning design and composition for painting.
4. Verbal or written historic connections with African American Artists of the Harlem Renaissance Period and works of William H. Johnson's.

LP – MAJC – 13
A Performance in the Big Apple:
Big Apple / House of Peace Synagogue

Marlin T. Ketter
West Hartsville Elementary School, Darlington School District



Property: The Big Apple, 1000 Hampton St., Columbia, SC 29201

Recommended Grade Level: 3rd

Arts Standard: Instrumental Music Standard 2: I can improvise music.

Standard 4: I can play instruments alone and with others.

Standard 5: I can read and notate music.

Supporting Academic Standards:

SI: 1-1.4, 1-1.6, 2-2.4, 3-5.1, 5-4.1, USHC-7.2

ELA SI: ELAI: 1-1.1, ELAI: 3-3.2, ELAI: 4-4.3, ELAI: 5-5.1, ELAR: 12-12.1, ELAW 6-6.1, ELAC 1-1.1

STA: TA-MAJC-1, TA-ARTS-14, TA-ARTS-15.

Essential Questions:

1. What is improvisation?

2. What are some common issues with improvisation?
3. How can we improvise simple rhythmic patterns?
4. How does learning about the history of the House of Peace Synagogue help us understand the effectiveness of improvisation?

Historic Content

The House of Peace Synagogue was built in 1907-1909 and located 100 yards to the south at 1318 Park Street. This building was sold in 1936, and shortly thereafter became a popular African American nightclub known as The Big Apple Club. A dance by this name originated here and soon swept the country. It is immortalized in the Tommy Dorsey song, "The Big Apple." The building was moved to its present location in 1984.

Class Size: Small and Large group activity

Time Required: 1 class period (Extended instruction 2-3 class periods)

Learning Objectives:

1. The students will read and perform notation for quarter, eighth, and sixteenth notes using rhythmic syllables.
2. The students will improvise rhythmic question-and-answer patterns.
3. The students will improvise 4 beat rhythmic variations in a small group circle game.
4. The student will make a historical connection with the House of Peace Synagogue and improvisation.

Materials: rhythm Cards with rhythm patterns, student white boards, pencil/paper.

Vocabulary:

improvisation	rhythm
variation	notations

call and response rhythmic notation

Sources:

1. To view pictures of the House of Peace Synagogue, visit this web link: <http://www.nationalregister.sc.gov/richland/S10817740058/>
2. To listen to a recording of Tommy Dorsey "The Big Apple.": https://www.youtube.com/watch?v=YZxoaC6bl_M
3. To view dance movement and more historical information: <http://www.streetswing.com/histmain/z3bigapl.htm>; <http://www.historiccolumbia.org/the-big-apple>

Lesson Plan/ Instructional Procedures:

Bellwork: As the students are walking in, the teacher will have an image of the House of Peace Synagogue on the board (<http://www.nationalregister.sc.gov/richland/S10817740058/>).

While the image is on the board, music from the Synagogue will be playing. The teacher will ask students to write 3-5 sentences that describes the picture as well as the music that they are hearing.

The teacher will review the picture, pointing out several features in the image. The students will be encouraged to describe the image as if they were there.

The teacher will lead in a brief model and discussion about The House of Peace Synagogue pointing out several facts:

- The history of The House of Peace Synagogue
- Tommy Dorsey performance of "The Big Apple"

https://www.youtube.com/watch?v=YZxoaC6bl_M

- Viewing the “The Big Apple” dance through improvisation in someone’s head
<http://www.streetswing.com/histmain/z3bigapl.htm>. This will lead into the lesson on improvisation.
- Performers in The House of Peace Synagogue

Begin the next part of the lesson as follows:

“Today we’re going to make things up! Talk to your partner and decide what it might mean to make things up in music.”
(Students will discuss various responses that aim for “improvisation,” “Performing/playing/singing without practice,” sight reading,” etc.)

The teacher will call on random students for response.

“To improvise, we need to make sure we can read and perform our learned rhythms, including quarter, eighth, and sixteenth notes. Today’s activity won’t include half or whole notes, or rests.

Have students review the sheet music for “Riding in a Buggy” with their partner, recalling what rhythm they can identify and read. Bring students together and have student volunteer responses.

The teacher will lead students to review reading rhythm cards using correct syllables and by maintaining a steady beat. (**Modeled and Guided Practice**)

Divide students into groups by the number on the back of their rhythm card (1’s will go together, etc.). “For this activity we are going to practice reading rhythms as a small

group. You each have a number and a letter on the back of your card. You’re sitting by number and will perform by letter starting with “a.” Keep the steady beat and read your rhythm cards in order without pausing between beats. Remember we don’t want any rests to appear!”

“Show me you’re ready to move by putting your card face down on the floor.” The students will complete the activity one/two times then put their cards face down on the floor. Moving forward, the teacher will ask students “If the card is upside down, can you still tell me your rhythm? If you’re an odd number turn your card over and peek! Even numbers will say theirs from memory.” Students will read their cards accordingly and switch to perform the activity again.

“Now that you’ve shown me that you can recall your rhythm from memory, let’s try this as a whole group. Staying with your group, get into the half circle to perform as an ensemble” *Teacher explains that they’ll do the same memorized activity but as a whole group, one time.*

“Now that we’ve said our patterns memorized, could we make up a pattern to try something different? If you can think of a new pattern, raise your hand and volunteer your performance.” *Students will volunteer to perform a new “improvised” pattern.*

“Could anyone tell me what it’s called when he/she made up a new pattern for me without practicing?” *response: Improvisation*

“Maybe we will like our group pattern better if we can make up something new or...” *Student should complete with “improvise.”*
“Let’s create a variation to our pattern in small groups.” Students will return to their small group where the teacher will model the improvisation activity where students

will make up a 4 beat pattern one time and raise their hands to show they are finished.

After the students have finished one rotation of the pattern, repeat by going around 4-5 times without echoing the pattern that was said right before them, Direct students back to whole group and try a couple of whole class improvisation line.

Following this activity, students will expand upon content knowledge by incorporating beat box rhythms!

Teacher will point to a few students and ask them “can you perform this pattern for me over and over again until I say stop?” *Teacher will say some simple 4 quarter note pattern.* This will repeat with the teacher saying random learned patterns with different vocal and body percussion syllables.

After, teacher will ask “What did we just do?” *Student will respond accordingly.*

“Did I still improvise? *Yes because it’s not something rehearsed.* Did I have you keep a steady beat? *Yes.* Did we still use learned rhythms? *Yes, because the division of the beats didn’t change, just the syllables.*”

The teacher will recall how the activity was introduced then have students, in their groups, improvise a best box ostinato.

Patterns will overlap unlike previous activities. Students will perform in the same order they have for each activity and may switch as they experiment. Recall that it’s improvised and not written down.

Following activity, whole group will gather back and divide (if needed). “If do not want to do this activity in a large group, scoot back this time; however, the students that scooted back will be responsible for

answering closing questions.” *The teacher will guide students through improvised activity by pointing to students randomly to begin a new pattern that will continue until all students are included.*

To close this lesson, students will talk in their small groups about the process they went through to improvise in front of their peers. The teacher will then reiterate the process and discuss the activities to the end of class and compare to how the people in the House of Peace Synagogue would improvise certain musical attributes. This is where teachers will use the students (if applicable) that did not participate in the last activity.

Content Extension:

Students will be randomly call to improvise an 8 beat rhythm pattern and use body percussion to perform pattern in front of the class.

Students can also have a writing assignment that describes how improvisations was a part of the House of Peace Synagogue. Students can write about the importance of the theatre, as well as, describe how improvisation was an important part some of the performances in the theatre.

Arts Standard - Dance

Standard 1: I can use movement exploration to discover and create artistic ideas and works.

Standard 2: I can choreograph a dance.

Dance – In an upcoming or integration into this lesson, students can learn the dance moves to “The Big Apple.” Students can learn step-by-step instructions on the dance moves that they can incorporate into a performance at their school. This can be a

lesson strictly on its own that incorporates dance standards.

Integration to Other Subjects:

Students will be learning how to read music. They will find out that all music will tell a story that has a beginning, middle, and end. They will also note that all songs with not make sense or not have a meaning nor ending.

Science – students will take note that music is a chart, a type of graph that indicates frequencies, intensities, volume changes, melody and harmony all at once and with exact control of time. Teacher will make those connections by showing this as an example on the board.

Culminating Assessment:

Summative:

Teacher observation of student participation for reading rhythms, group participation, and class discussions

As the students are working in their groups, the teacher will be monitor conversations to make sure they are on the right track. The teacher might provide start sentences to help a group move the activity along. Teacher will provide feedback to make sure they can meet the requirements of the Collaboration Improvisations Check-List.

Formative:

Collaboration Improvisations Check-List
Students will be provided with a Collaboration Improvisations Check-List. The check-list is done during the class and it progresses. Students will be given feedback

in several ways. The first way is through group participation. If the student can improvise question and answers rhythm is the group setting, then we are on the right track.

Grade Translation

Advance = Good (G)

Met = Satisfactory (S)

Not Met = Poor (P)

*Since this is a progression lesson, if 75% of the class are met, I will move on with the unit. If the mastery is 75% or lower, the teacher will present material in a different way.

Differentiation of Instruction:

Advance – If groups are mastering improvising 4 beat phrases, challenge them to do 8 or 12 beat phrases.

Medium – Provide examples of 4 beat improvisation.

Low – Give direct examples on 4 beat improvisation; If there is a bigger challenge, limit their improvisation with 2 beat phrases.

Accommodations:

Teacher will work with small groups for those who need additional help with this objective. Students are strategically grouped by number for success/help; extra modeling when needed during guided practice in lesson will be provided if needed.

Attachments:

Collaboration Improvisations Check-List
Riding in a Buggy – Lyric sheet

Links to Citations:

Bond, J. (2005). Unit 6: Express Yourself. In *Spotlight on Music* (pp. 131-132). New York : Macmillan/McGraw-Hill.

<http://www.historiccolumbia.org/the-big-apple>
<http://www.nationalregister.sc.gov/richland/S10817740058/>

<http://www.streetswing.com/histmain/z3bigapl.htm>
https://www.youtube.com/watch?v=YZxoaC6bl_M

Collaboration Improvisations Check-List

Goals: I participate consistently and with enthusiasm in music.

I work hard at developing my skills.

I am a good role model for my classmates.

Criterion	Good	Satisfactory	Poor	Score
Am I participating in class? Do I give my best effort? Am I working to improve?	I work very hard to become a better musician. I am focused and respectful in class and help others to do the same. I set a great example for others to follow.	I make an effort to improve my skills some of the time. I try to participate in class, but sometimes I am not giving my best effort or attention.	I did not make an effort to improve my skills. I do not participate in class, or give things my best effort. I may make it difficult for others to learn.	
Do I work together well with others? Am I a part of the team?	I am respectful of the teacher and my classmates. I am always looking for ways to help others be better. I model the safety rules and I take pride in doing the right thing.	I am usually respectful of others, but I may need reminders. I try to follow the rules and do the right thing, but make mistakes sometimes.	I did not treat others with respect. I make it hard for others to do the right thing. My behavior is unsafe.	
Do I take care of the instruments?	I help others treat instruments with respect and care. I follow the ground rules, and help others do the same.	I treat instruments with respect and care some of the time. I try to follow the ground rules, but I do not follow them all the time.	I am careless with instruments and often ignore the ground rules. I may cause damage to instruments or disrupt the learning of others.	
Am I ready to do my best in class?	I always have my materials with me in class. I do my written work neatly and on time. I practice music outside of class when asked.	I have my materials in class some of the time. My work is sometimes sloppy or I might turn it in late on occasion. I do not practice outside of class.	I usually forget to bring my class materials. My work is often sloppy or late. I do not practice outside of class, even if the teacher asks me to.	

Riding In A Buggy

Lyrics:

Riding in the buggy Miss Mary Jane
Miss Mary Jane, Miss Mary Jane.
Riding in the buggy Miss Mary Jane,
I'm a long way from home.

Come ride with me.
Come ride with me.
Come ride with me, my darling.
Come ride with me.

Riding in a train Miss Mary Jane,
Miss Mary Jane, Miss Mary Jane.
Riding in a train Miss Mary Jane,
I'm a long way from home.

Come ride with me....

Flying in a plane Miss Mary Jane,
Miss Mary Jane, Miss Mary Jane.
Flying in a plane Miss Mary Jane,
I'm a long way from home.

Come ride with me....

LP – CRM – 1

Fort Jackson Elementary: A Different View on School Integration

Dr. LeConté Richardson Middleton
Richland School District One / TriDrama!

Property: Fort Jackson (Hood Street)
Elementary, Richland County

Recommended Grade Level: 3rd

Arts Standard: Theatre

Standard 1: I can create scenes and write scripts using story elements and structure.

Standard 3: I can act in improvised scenes and written scripts.

Standard 7: I can examine the role of theatre through history and culture.

Standard 9: I can use a variety of resources to research multiple aspects of theatre.

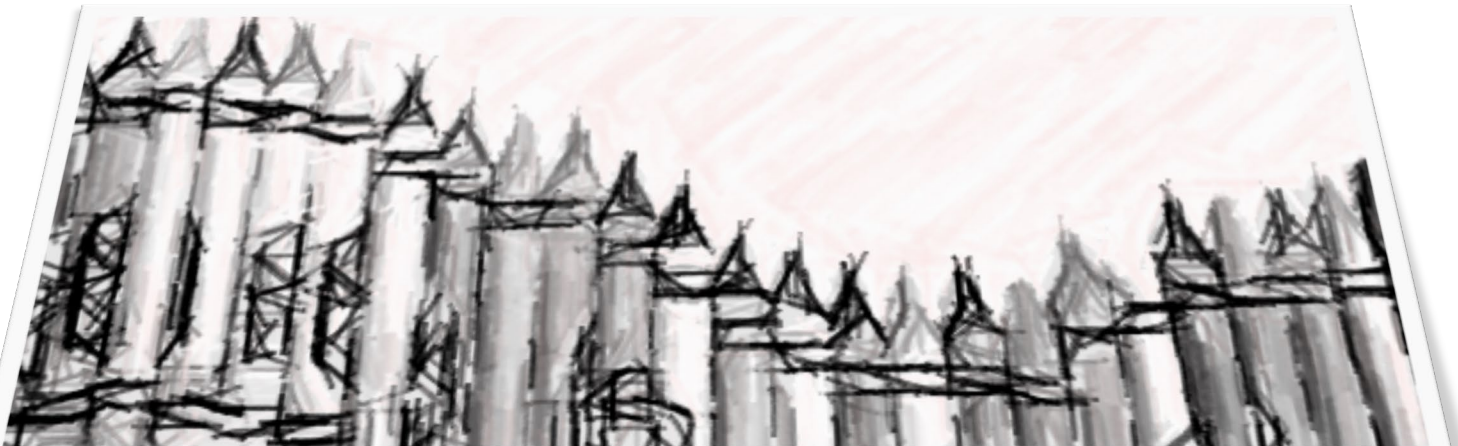
Essential Questions:

1. How was education different for African American and Caucasian students during the Jim Crow era?

2. How did the decision of *Brown v. Board of Education* impact schools and other public places?
3. How was the reaction to integration of schools on military bases different from the way people responded in other places?

Historic Content

Fort Jackson (Hood Street) Elementary was one of the first public schools in South Carolina to open its doors to both African American and Caucasian students. When it opened on September 3, 1963, the school employed nine teachers and served 245 students. Contrary to what was occurring all over the country with violent resistance toward integration, Fort Jackson Elementary opened its doors peacefully. The same children who played and lived together on base walked the same halls and sat in classrooms together.



For more than fifty years after the Supreme Court decision in the case of *Plessy v. Ferguson* (1896), Americans lived in a segregated society. The government had determined that African Americans and Caucasians should live separately; it was the law. This meant that people of color lived in separate neighborhoods from white Americans. There were separate playgrounds for their children to play in. In fact, the South Carolina Constitution of 1895 stated, “separate schools shall be provided for children of the white and colored races, and no child of either race shall ever be permitted to attend a school provided for children of the other race.” The law enforced a “separate but equal” policy. Although things were supposedly equal, this was far from the truth.

African Americans went along with the unfair law for as long as they could. Soon, parents got tired of the way they and their children were being treated, so they began to speak out. New cases such as *Briggs v. Elliott* and *Brown v. Board of Education* paved the way for change in America. When the Supreme Court ruled that segregated public schools were unconstitutional, states had to begin to integrate. There was resistance in many states; however, they eventually had to change their ways.

The Department of Defense issued the order that all schools on military bases must be integrated by September 1, 1955. Fort Jackson heard the order, but at the time, there were no schools on base. All children attended schools off base. But even so, white students attended schools just outside the base, while black students were bused several miles away to all-black schools. On September 3, 1963 all of this changed. Fort Jackson Elementary, a brand new public school facility built on the military base located in the Midlands, made history.

Class Size/Space Size: 15-20

Time Required: Three 50-minute class periods

Materials: Smartboard

Resources:

- Copies of *The Story of Ruby Bridges* readers theater script
- Article, "Fort Jackson Elementary School Led the Way in Desegregation"
- Article, "Fort Jackson Elementary Led the Way in 1960s School Desegregation"
- Article, "Integration Working In Military Schools"

Vocabulary:

maintained	inequality
protest(ers)	civil rights movement
federal marshal	cease
mob	rapid
freedom	tension
ability	conflict
integration	prohibit
Jim Crow laws	unconstitutional
Segregation	assassination
Desegregation	constitutional

Brown v. Board of Education

Secondary Sources:

Bridges, Ruby. *Through My Eyes*. New York. Scholastic, 1999.

Brown, Millicent. "Somebody Had To Do It: First Children in School Desegregation." College of Charleston. Avery Research Center, Charleston, SC. 3 Dec. 2015. Lecture.

Brown, Millicent, Jon Hale and Clerc Cooper. "Somebody Had To Do It: First Children in School Desegregation." Lowcountry Digital History Initiative. Web: December 23, 2015

http://ldhi.library.cofc.edu/exhibits/show/somebody_had_to_do_it/project_overview

Coles, Robert. *The Story of Ruby Bridges*. New York. Scholastic, Inc., 2004.

Coles, Robert. "The Story of Ruby Bridges Reader's Theater Script." Web. 15 Dec. 2015. www.pbworks.com

De Laine Gona, Ophelia. *Dawn of Desegregation: J.A. De Laine and Briggs v. Elliott*. Columbia: University of South Carolina, 2011. Print.

Hornsby, Benjamin, F. *Stepping Stone to the Supreme Court: Clarendon County*. Columbia, South Carolina. South Carolina Department of Archives and History, 1992. Print.

"Integration Working In Military Schools." *The Baltimore Afro-American*, 29 Nov. 1955. Web. 2 Jan. 2016. <http://news.google.com>

McBride, Alex. "Landmark Cases: Plessy v. Fergusson." *Supreme Court History: The First Hundred Years*. Public Broadcast Service, 2006. Web. 26 Dec. 2015. http://www.pbs.org/wnet/supremecourt/antebellum/landmark_plessy.html

McBride, Alex. "Landmark Cases: Brown v. Board of Education." *Supreme Court History: Expanding Civil Rights*. Public Broadcast Service, 2006. Web. 26 Dec. 2015. http://www.pbs.org/wnet/supremecourt/rights/landmark_brown.html

McBride, Wallace. "Fort Jackson Elementary School Led the Way in Desegregation." *U.S. Army*. 6 Sept. 2013. Web. 1 Oct. 2015. http://www.army.mil/article/110769/Fort_Jackson_Elementary_School_led_the_way_in_desegregation/

Myers, Andrew H. *Black, White & Olive Drab: Racial Integration at Fort Jackson, South Carolina, and the Civil Rights Movement*. South Carolina. University of Virginia Press, 2006.

Riley, Nichole. "Fort Jackson Led the Way in 1960s School Desegregation." *US Army*, 26 Feb. 2007. Web. 15 Dec. 2015. http://www.army.mil/article/1985/Fort_Jackson_Led_the_Way_in_1960s_School_Desegregation/

Student Learning Objectives:

Summarize and compare the experiences of children who attended integrated schools during the civil rights. Write and perform in theater activities that are related to historical periods.

Lesson Plan/Instructional Plan:

Over several days students will read about and discuss the experiences of children and adults who were involved or witnessed integration of public schools. One of the schools discussed was located on a military base in South Carolina. The students will compare and contrast the experiences then

write and perform a monologue that captures the thoughts and feelings of a student of that time.

Lesson Activities/Lesson Steps:

Day One

1. The teacher will tell the students that there was a time when African American and Caucasian children did not attend the same schools. Schools were segregated. The teacher should explain what segregation means. Tell the students about some of the differences that existed between black schools and white schools and how this led to integration of all public schools. Then tell the students, "Today you will learn about a little girl's experience as the very first African American student at an all-white school in her town."

2. Prior to reading the script, it would be a good idea to discuss the parts of the script if this is the first time students are reading a play. This would also be the time to introduce vocabulary students may be puzzled by as they read. Suggested terms might be:

maintained	freedom
protest(ers)	ability
federal marshal	integration
mob	

3. The script contains nine roles. The teacher should determine the manner in which the script should be read by the students.

Scenario 1: Each of nine students could be assigned a role from the script. The other students could serve as protesters or other students.

Scenario 2: The students can perform the script twice. The first nine students will perform; the other will serve as the

audience. Then the students who served as the audience will take on the roles, and the actors will become spectators.

Scenario 3: The class could be divided into two groups. Each group will perform the script in tandem. The teacher will need to monitor the work of each group as they read through. It might also be important to discuss what might be on the signs that the protesters carried.

4. Once all students have been given an opportunity to participate in the reading, the teacher will engage students in a discussion of the details. Be sure the students understand that although the Supreme Court ruled that segregated schools were illegal, some people were not ready for black students and white students to attend school together. People even threatened students and their families. The federal government had to intervene to make sure students were safe when they integrated these schools.

Day Two

1. The teacher will need to explain that different people reacted to the idea of desegregation in different ways. While people in some cities and states rejected the idea, others accepted it and integrated in a peaceful manner. Remind the students of the reactions when Ruby Bridges integrated her elementary school in New Orleans. It might also be a good idea to discuss the case of *Briggs v. Elliott* and how it impacted the Supreme Court's decision in *Brown v. Board of Education* to deem segregation of schools unconstitutional. While school districts across the state would eventually integrate in 1963, the number of private schools serving white students increased from 16 to more than 200 in a short time. Certain communities simply did not agree with integrating schools. Tell the students, "Today we will read some articles about Fort Jackson Elementary, the first school in Columbia, South Carolina to integrate."

2. The teacher should engage students in a shared reading and discussion of the articles, "Fort Jackson Elementary School Led the Way in Desegregation" and "Fort Jackson Elementary Led the Way in 1960s School Desegregation." Vocabulary that may need to be discussed prior to the reading include:

cease	prohibit
inequality	unconstitutional
rapid	assassination
tension	constitutional
conflict	Civil Rights Movement

3. During and after the reading, draw student attention to the thoughts and words of William Fry, a fifth grader who attended Fort Jackson Elementary during the 1963-64 school year. After reading the two articles, students should be able to compare and contrast the experiences of Will Fry and Ruby Bridges. The teacher should document the discussion using a Venn diagram or other graphic organizer so students can see how differently the students felt and how the community reacted to the change.

Day Three

1. The teacher should tell the students, "Now that we have learned about segregation and how people reacted when schools began to change, you will write a short monologue to show what you understand about this period in history." Tell the students they will pretend that they are a student who is entering an integrated school for the first time. They should think about their character, what the character may have thought or felt. They will use the 5 Senses Monologue planning sheet to write.

2. The teacher should model writing and/or performing a monologue using the frame. The following monologue is included in the "5 Senses Monologue Example" provided:

“I am Cecilia, and I am going to my new school today. I see a crowd gathering around the doors. Some people are white, but some people I know from my neighborhood. I wonder why that lady is frowning at me. My parents just want me to have a good education. I hear the chants from the crowd. Angry. But scared, really. ‘Go home!’ ‘Go away!’ I’m not afraid. I smell fear in the air, but not from me. I think people are afraid of change. Maybe they will see that it is okay. I can taste equality right at my fingertips if only people would just come together and see that the only thing different about us is the color we were born with. I feel strong and tall. I feel like my ancestors are

watching me and standing right behind me shouting, ‘*Be brave!*’ I clutch my momma’s hand even tighter. I can do this!”

3. Provide students with copies of the “5 Senses Monologue/Poem” planning frame and have them write a draft of their own monologues to perform. The students should be encouraged to use any of the resources discussed or provided as resources for ideas. This might include articles or books related to the topic.

Day Four

Students should perform their monologues for the class or other audience.

5 Senses Historical Monologue/Poem

Each line of the monologue should include a sentence or phrase that tells about the historical person, place or event. Be certain that the lines make sense when you put them together. Once you have completed your thoughts, you can rearrange them to make it sound the way you want it to sound when you perform it.

Line 1: Who or what is the poem about? Begin your statement with I AM...

Line 2: Tell about what is happening in your world. I SEE...

Line 3: What sounds would set this time period or event apart? I HEAR...

Line 4: What can you smell? I SMELL...

Line 5: What tastes can you talk about? I TASTE...

Line 6: What do you feel with your hands or on the inside? I FEEL...

5 Senses Historical Monologue Example

Each line of the monologue should include a sentence or phrase that tells about the historical person, place or event. Be certain that the lines make sense when you put them together. Once you have completed your thoughts, you can rearrange them to make it sound the way you want it to sound when you perform it.

Line 1: Who or what is the poem about? Begin your statement with I AM...
I am Cecilia, and I am going to my new school today.
Line 2: Tell about what is happening in your world. I SEE...
I see a crowd gathering around the doors. Some people are white, but some people I know from my neighborhood. I wonder why that lady is frowning at me. My parents just want me to have a good education.
Line 3: What sounds would set this time period or event apart? I HEAR...
I hear the chants from the crowd. Angry. But scared, really. "Go home!" "Go away!" I'm not afraid.
Line 4. What can you smell. I SMELL...
I smell fear in the air, but not from me. I think people are afraid of change. Maybe they will see that it is okay.
Line 5: What tastes can you talk about? I TASTE...
I can taste equality right at my fingertips if only people would just come together and see that the only thing different about us the color we were born with.
Line 6: What do you feel with your hands or on the inside? I FEEL...
I feel strong and tall. I feel like my ancestors are watching me and standing right behind me shouting, "Be brave. " I clutch my momma's hand even tighter. I can do this!

5 Senses Monologue Rubric

Category	4	3	2	1
Role	Point-of-view, arguments, and solutions proposed were always in character.	Point-of-view, arguments, and solutions proposed were often in character.	Point-of-view, arguments, and solutions proposed were sometimes in character.	Point-of-view, arguments, and solutions proposed were rarely in character.
Historical Accuracy	All historical information appeared to be accurate and in chronological order.	Almost all historical information appeared to be accurate and in chronological order.	Most of the historical information was accurate and in chronological order.	Very little of the historical information was accurate and/or in chronological order.
Senses	All five senses are used to show the character's thoughts and feelings.	At least four senses are used to show the character's thoughts and feelings.	At least three senses are used to show the character's thoughts and feelings.	Only one or two senses are used to show the character's thoughts and feelings.
Physical Delivery	Gestures and movement make sense and add meaning to the message; they fit the character or role.	Most gestures or movements make sense, but some do not fit the character.	Gestures, movements, and/or behaviors do not fit the character.	There are no gestures or movements used to make the character come alive.
Speaking Techniques	Volume, tone, and pace are used creatively for special effects; nonverbal gestures and facial expression add a special touch to the character.	Volume, tone, and pace are used for special effects; nonverbal gestures and facial expression make sense for the character.	Volume, tone, and pace are somewhat useful; nonverbal gestures and facial expressions are somewhat related to the character.	Volume, tone, and/or pace are not effective; nonverbal gestures and facial expressions are limited and/or do not match the character.

The Story of Ruby Bridges

by Robert Coles

This script takes place during two different time periods (when Ruby Bridges is young and when Ruby Bridges is an adult) with narrators telling the story and the characters playing out the roles.

Characters:

Ruby Bridges (Adult Ruby)
Young Ruby Bridges (Young Ruby)
Narrator 1
Narrator 2
Ruby's mom
Little girl, little boy
Protestor 1
Protestor 2
Mrs. Henry
Narrator 1:

It was years ago in a small town in Mississippi called Tylertown when a little girl named Ruby Bridges was born.

Narrator 2:

Her family was very poor and they had to work really hard to survive.

Adult Ruby (talking with her mother and a little girl/boy):

My life has been really hard. We had to do everything to support our family. I went to bed some nights hungry because we did not have enough to eat. When my dad lost his job, things got worse and we ended up moving.

Little girl, Little boy:

Where did you move to, Ruby?

Adult Ruby:

We moved to New Orleans and then both of my parents got jobs.

Ruby's mom:

I got a job cleaning floors and Ruby's dad also had a cleaning job.
Things were definitely tough.

Little girl, Little boy:

Did you like school when you were little? *(Said with excitement)*
We love it!

Adult Ruby:

It was really bad at first.

Narrator 1:

The white children and the African American children were not allowed to go to the same school.

Narrator 2:

The worst part is that the two groups of people did not get to have the same education. Schools for African American children had fewer teachers, did not have many good books or supplies, and were not maintained very well.

Adult Ruby:

But when I was in elementary school, the laws changed, and I was allowed to go to a white school, William Franz Elementary School. I was only six years old.

Ruby's mom:

We were so proud of her and happy because this was such an important event for African American people.

Little girl, Little boy (talking to Ruby's mom):

Were you scared?

Ruby's mom:

Yes, her father and I were, but we did a lot of praying, and we knew that she would be okay.

Little girl, Little boy:

What was so bad about it, Ruby?

Ruby:

When I first started at the white school, people were not very happy.

Little girl, Little boy:

What happened?

(Ruby starts to think back and remembers about what happened)

(This next part takes place back when Ruby was in school.)

(Young Ruby is walking into school and passing the protestors.)

Protestor 1 (carrying a sign):

We don't want our white children going to school with a black girl!

Protestor 2 (carrying a sign):

Go away! You don't belong here!

Narrator 1:

As Ruby walked into school, she always had people screaming and shouting at her. She never said anything to the crowd. She just held her head up high and walked right past them.

Narrator 2:

She would be driven to school, then the marshals walked into the building with her. They were sent there by the president to protect her from the angry mob.

Narrator 1:

When Ruby got into school, she was the only one in there other than Mrs. Henry, her new teacher. She was learning in school all by herself. She didn't have anyone to play with at recess or eat with at lunch.

Mrs. Henry:

How are you doing, Ruby? Are you afraid?

Young Ruby (with a happy face):

No, I am doing fine, Mrs. Henry! I am ready to learn!

Narrator 1:

Mrs. Henry was very nervous for Ruby and wondered how much longer she would want to stay in this school.

(Scene switches back to old Ruby)

Adult Ruby:

A couple days later when I was walking to school, I stopped near the crowd. People started yelling loudly at me. Many people were nervous for me, especially Mrs. Henry.

(Scene switches back to young Ruby)

Protestors (chanting):

Go away! You don't belong here! Go away!

(Young Ruby walks into school and is greeted by Mrs. Henry)

Mrs. Henry:

What were you doing out there Ruby? I was so scared for you. It looked like you were talking to them.

Young Ruby:

I wasn't talking. I was praying.

Mrs. Henry:

Praying?

Young Ruby:

Yes. I usually stopped earlier, but I forgot today. I was just praying for them. I know that they are saying these bad things about me, but they don't really mean it. I want God to forgive them.

(Scene switches back to old Ruby)

Little girl, Little boy:

Wow, it sounds like you had a really hard time when you were a little girl, Ruby.

Adult Ruby:

Yes I did. There were so many tough times but I was able to work through them. Most importantly, I had the freedom to go to any school no matter whether it was for white or black children. Education is very important. I am glad the laws changed, so that I had the freedom and ability to get an education at a better school.

Little girl, Little boy:

Thank you, Ruby. What you did back then makes our schools today better places for everyone. Maybe you didn't know it then,
But you were very, very brave.

(Ruby, Ruby's mother, and the little girl walk off together.)

December 15, 2015 from <http://networkleader09.pbworks.com>.

LP – CRM – 2

Separate but Unequal: The Case Against Segregated Schools

Dr. LeConté Richardson Middleton
Richland School District One / TriDrama!



Property: Summerton High School,
Clarendon County

Recommended Grade Level: 3rd

Arts Standard: Theatre

Standard 1: I can create scenes and write scripts using story elements and structure.

Standard 3: I can act in improvised scenes and written scripts.

Standard 7: I can examine the role of theatre through history and culture.

Standard 9: I can use a variety of resources to research multiple aspects of theatre.

Essential Questions:

1. How was education different for African American and Caucasian students during the Jim Crow era?
2. What conditions existed in the public school system that led to the eventual integration of schools?

Historic Content

Since the 1896 Supreme Court ruling regarding *Plessy v. Ferguson*, America's schools held to the "separate but equal" or Jim Crow laws. This case made it legal for

public facilities to operate in a segregated manner as long as they provided seemingly equal opportunities and resources for both blacks and whites. For decades, African Americans drank from separate water fountains, sat at the back of city buses, entered the back door of public buildings and were denied seats at the lunch counter in local restaurants. There was even segregation and substandard expectations in public schools.

Black students and white students attended separate schools in the early 1900s. While these schools were supposed to provide equal education and resources, it was obvious that students attending black schools were subject to less-than-stellar resources. These students received used books and materials that were not wanted or needed by white students. White schools were well-structured and roomy, while schools attended by black students were in disrepair and overcrowded. White children rode to school on busses, while African American children walked miles and miles in rain, snow and heat to take advantage of the opportunity to earn a good education. By the mid-1950s, parents were fed up with the unfair conditions of the schools in African American communities. As a result, the NAACP filed a class action lawsuit which included cases from Kansas, Delaware, Virginia, District of Columbia and South Carolina. This lawsuit demanded fair treatment and equal resources for African American children on the grounds that the system currently in place made them feel inferior and had long-term mental effects.

One case that influenced or led to the noted *Brown v. Board of Education* (1954) was *Briggs v. Elliott* in Clarendon, South Carolina. White students in Clarendon County made up only 13 percent of the total public school population, yet more than two-

thirds of the funding went to these schools (Egerton, 1994.) Parents, led by Harry Briggs, filed a petition against R. W. Elliott and the School Board of Clarendon County School District Number 20 in 1949. They outlined 14 different complaints against the school board including the fact that their children, by the mere fact that they were citizens of the United States of America and residents of Clarendon County deserved the same educational rights and benefits as their white counterparts. The petition discusses the extreme differences between the learning facilities and resources of the students in the school district. They closed the petition with three requests: 1) the school board put an end to discriminatory practices against African American students, 2) the petitioners be given the opportunity to express their concerns before the board, and 3) there be immediate action on all requests outlined in the petition.

Although change did not come immediately as parents and students would have hoped, perseverance eventually paid off. After its attempt to use equalization funds to build and renovate facilities to better accommodate African American students, South Carolina was forced to integrate schools in 1963. Summerton High School, now serving approximately 95 percent African American students, is one of two all-white schools scrutinized in the Briggs Petition and the only one of the five schools identified that still survives today (Debrasko, 2015; South Carolina American Heritage Foundation, 2015.)

Class Size/Space Size: 15-20

Time Required: Three to four 50-minute class periods

Materials:
Smartboard and / or student digital devices

Copies of Briggs Petition

Vocabulary:

Jim Crow laws	pastor
desegregation	sanitation
appeal	racial segregation
policy	equality
discrimination	constitution
segregation	petition(er)
integration	dilapidated
NAACP	

Primary Source:

Petition of Briggs et al. to the Board of Trustees to School District No. 22, et al. 11 Nov. 1949. Clarendon County Board of Education, L14167. South Carolina Archives and History Foundation. Web. 21 Dec. 2015
<http://www.palmettohistorysc.org/exhibits/briggs/>

Secondary Sources:

Brown, Millicent. "Somebody Had To Do It: First Children in School Desegregation." College of Charleston. Avery Research Center, Charleston, SC. 3 Dec. 2015. Lecture.

Brown, Millicent, Jon Hale and Clerc Cooper. "Somebody Had To Do It: First Children in School Desegregation." Lowcountry Digital History Initiative. Web: December 23, 2015
http://ldhi.library.cofc.edu/exhibits/show/somebody_had_to_do_it/project_overview

Coles, Robert. *The Story of Ruby Bridges*. New York. Scholastic, Inc., 2004.

Debrasko, Rebekah. *South Carolina's Equalization Schools 1951-1960*. 2015. Web: 21 Dec. 2015.
www.SCEqualizationschools.org.

De Laine Gona, Ophelia. *Dawn of Desegregation: J.A. De Laine and Briggs v. Elliott*. Columbia: University of South Carolina, 2011. Print.

Hornsby, Benjamin, F. *Stepping Stone to the Supreme Court: Clarendon County*. Columbia, South Carolina. South Carolina Department of Archives and History, 1992. Print.

McBride, Alex. "Landmark Cases: Plessy v. Ferguson." Supreme Court History: The First Hundred Years. Public Broadcast Service, 2006. Web. 26 Dec. 2015
http://www.pbs.org/wnet/supremecourt/antebellum/landmark_plessy.html

McBride, Alex. "Landmark Cases: Brown v. Board of Education." Supreme Court History: Expanding Civil Rights. Public Broadcast Service, 2006. Web. 26 Dec. 2015

http://www.pbs.org/wnet/supremecourt/rights/landmark_brown.html

McBride, Wallace. "Fort Jackson Elementary School Led the Way in Desegregation." *U.S. Army*. 6 Sept. 2013. Web. 1 Oct. 2015
http://www.army.mil/article/110769/Fort_Jackson_Elementary_School_led_the_way_in_desegregation/

"Reading 1: From Briggs v Elliott to Brown v. Board of Education." National Park Service. Web. 23 Dec. 2015
<http://www.nps.gov/nr/twhp/wwwlps/lessons/158equalization/158facts2.htm>

Student Learning Objectives:

1. Students will contrast the public schools attended by African American and Caucasian students in the early 20th century.
2. Students will present arguments/opinions related to the issues surrounding the integration of schools in South Carolina.

Lesson Plan/Instructional Plan:

After reading about Briggs v. Elliott and viewing photographs of the Clarendon County Schools, students will analyze the impact of Jim Crow on the public school system and discuss reasons why schools needed to change or integrate. Each student will then present a two-minute argument relaying the concerns of parents, teachers, students and community figures during that time.

Lesson Activities/Lesson Steps:

Day One

1. The teacher will explain that there was a time when African American and Caucasian children did not attend the same schools. This was the time when schools were segregated. The teacher should explain what segregation means, then tell the students, "Today you will learn about the differences that existed between black schools and white schools and how this led to integration of all

public schools in South Carolina as well as the United States of America.”

(<http://www.nps.gov/nr/twhp/wwwlps/lessons/158equalization/158facts2.htm>).

2. Begin by showing the students photos of the Clarendon County schools located on South Carolina Archives and History Foundation website where the Briggs Petition is posted (<http://www.palmettohistory.org/exhibits/briggs/>). It might also be useful to show photos of other schools during the period. Ask the students what major differences they notice about the Summerton Graded School where Caucasian students attended and Summerton Colored High School and Liberty Hill Colored School where African American students attended school. Answers will vary, but students should notice that one school is a two-story brick building, while the others are wooden, single-story structures. They also may notice how the grounds surrounding the Graded School are well-manicured, while the other schools are located in a dirt-covered field.

5. The teacher will then create a t-chart on the Smartboard or chart paper. Have the students share some of the differences between black and white schools in South Carolina as noted in the passage and photographs. Record these differences on the chart. Since the students will need this information later in the week, it might be a good idea for them to record responses in their journals or their own individual t-charts. See t-chart sample at the end of lesson plan.

3. The teacher should tell the students they will now read a passage about these schools and how the parents of the children who attended them helped change the conditions of education for students all over the country. It might be helpful to talk about some of the tricky vocabulary the students may encounter as they read. The teacher should preview the passage to select such terms. Examples might be:

6. Have students turn and talk to a partner to share one or two things they learned about the differences between the schools in the early nineteenth hundreds.

racial segregation	NAACP
appeal	pastor
policy	equality
desegregation	constitution

Day Two

1. The teacher should tell the students, “Today you will review the Briggs Petition to discover additional reasons for desegregation of schools. You will summarize your thoughts in a one-word poem.”

2. Possible vocabulary to add to the list already begun might include:
petition sanitization
discrimination dilapidated

4. Have students participate in a shared reading of passage "Reading 1: From Briggs v. Elliott to Brown v. Board of Education" on the National Park Service website

3. The teacher should read or summarize page 1 of the petition as well as points 1-4 on page 2. The teacher should model highlighting the additional disparities between the schools and add them to the class chart. Assign each pair of students a different point outlined in the petition (5-14) and have them read and highlight the descriptions noted by the petitioners.

4. Each group should report what they have learned and either add their points to the

chart begun yesterday or the teacher can add them.

5. End the class with a waterfall of words. Each student should summarize their thoughts about the study of schools in one word. Examples may be “unfair”, “unequal”, “segregated”, “different”, etc. Students should share whatever comes to mind. The teacher may wish to audio tape the poem.

Day Three

1. Now that the students have an understanding of what schools were like and why parents began to fight for change, they can use this information to develop a 2-minute argument about the issues of that time. Tell the students, "Today you will use the information you have learned about schools in the early twentieth century to develop a two-minute monologue or argument explaining why schools should be integrated." Explain that the petitions filed by Harry Briggs and the other petitioners led to a lawsuit that became a part of the landmark case, *Brown v. Board of Education* which eventually overturned the decision that legalized Jim Crow laws (separate but equal) that had begun more than 50 years earlier. Although the Supreme Court ruled in favor of African American children all over America, some communities were resistant toward this change. South Carolina's school districts were no different.

2. In order to give the students an idea of what is expected, the teacher should model a two-minute monologue that discusses the one of the issues that may be argued such as the fact that citizenship should entitle all

students to the equal rights or the challenges of walking several miles to school in winter. From a teacher's perspective, the teacher might present the problem of getting to school early enough to heat the building before students arrive.

3. Review the argument frame following the OREO strategy and discuss it with the students.

4. Tell the students that as they develop their monologues, they will take on the point-of-view of a parent, teacher (such as Briggs who was both a teacher and parent), a student, a community member, a member of the NAACP, or even a politician. The teacher should create cards and have each student randomly pull one. The goal is to present a believable argument that would convince a judge, jury or even a local community member that segregation is wrong.

5. Give students 5-10 minutes to develop their 2-minute (monologue/argument). Provide the 2-Minute Debate template as guidance. Students may be given time to "practice" prior to the class presentation. To do this, set the timer for two-minutes and have them all rehearse at once. The teacher should walk around to ensure students are using the time wisely.

6. Have each student share their monologue before the class. Students should be deliberate in making at least two points to justify their position. It may take two days to get through the entire class.

Assessment Ideas / Evaluation Documents:

CATEGORY	4 - Above Standards	3 - Meets Standards	2 - Approaching Standards	1 - Below Standards	Score
ROLE	Point-of-view, arguments, and solutions proposed were always in character.	Point-of-view, arguments, and solutions proposed were often in character.	Point-of-view, arguments, and solutions proposed were sometimes in character.	Point-of-view, arguments, and solutions proposed were rarely in character.	
POSITION STATEMENT	The position statement provides a clear, strong statement of the author's position on the topic.	The position statement provides a clear statement of the author's position on the topic.	A position statement is present, but does not make the author's position clear.	There is no position statement.	
SUPPORT FOR POSITION	Includes 2 or more pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement. The writer anticipates the reader's concerns, biases or arguments and has provided at least 1 counter-argument.	Includes 2 or more pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement.	Includes 1 pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement.	Includes no of evidence (facts, statistics, examples, real-life experiences).	
EVIDENCE AND EXAMPLES	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position.	Evidence and examples are NOT relevant AND/OR are not explained.	
HISTORICAL ACCURACY	All historical information appeared to be accurate and relevant.	Almost all historical information appeared to be accurate and relevant.	Most of the historical information was accurate and related.	Very little of the historical information was accurate and/or related.	

Point-of-View Cards

These cards should be copied, cut apart and placed in container. Have each student pull one.

Student	Parent	Teacher	NAACP member
Community Member	Lawyer	Politician	Free Choice

Two-Minute Monologue Idea Frame

Introduce the frame to guide student thinking about their arguments.

Point-of-View:

Opinion statement or claim: Write a sentence that tells your opinion about segregated schools.
Reason: Write a sentence that tells one reason
Evidence: Tell how students or families are harmed by this.
Reason 2: What is another reason you believe things should change?
Evidence: Tell how this reason harms people.
Opinion statement or claim: Repeat your opinion or say it another way.

Sample T-chart

White Schools	Black Schools
Brick, two-story	Wooden, single-story
Indoor plumbing	Outdoor toilets
Small classes	Overcrowded classes
New textbooks	Outdoor wells for water
	Old books
	Stove for heat

LP – MTP – 1
The Penn School and Center:
Contributions and Recollections of Ron Daise and of the
Gullah Geechee Culture and Music
Amanda Greene
Thornwell School for the Arts, Darlington County School District



Property: Penn School / Penn Center
Historic District, 16 Penn Center Circle W.,
St. Helena Island, SC 29920

Recommended Grade Level: 9th-10th grade

Arts Standard: General Music
Standard 8: I can examine music from a
variety of stylistic and historical periods
and cultures.

Standard 9: I can relate music to other arts
disciplines, other subjects, and career paths.

Materials: pencil, paper, laptop, Promethean board

Time Required: 4 class periods

Essential Questions:

1. Where was Ron Daise born?
2. What is the name of the children’s television show in which Ron Daise starred?
3. In what year was the Penn School founded?
4. What is the mission of the Penn Center?

Historic Content

The Penn School, one of the first schools for blacks in the South, was founded in 1862. Laura Towne and Ellen Murray from the Pennsylvania Freedmen’s Relief Association (PFRA) were among those who began classes for the freed slaves, which originally took place in “Brick Church,” built in 1855. In 1864, the PFRA sent a schoolhouse, ready to be assembled to St. Helena, which is also the birthplace of actor, singer, songwriter and Gullah culture preservationist Mr. Ronald Daise.

The school was built near the Brick Church and came to be known as Penn School. The Penn School was incorporated in the early 20th century and its name was changed to Penn Normal, Industrial and Agricultural School. Many of its trustees were philanthropists from the North, and a new campus was created with additional buildings. At a time when public education was poor, Penn School graduates made important contributions to the local community, and the school gained a national reputation. Penn School also preserved manuscripts, oral history, musical recordings and handicrafts documenting the cultural heritage of the Sea Islands, such as the aforementioned St. Helena Island. The school closed in 1948, and a non-profit organization was created to continue the community service and cultural preservation activities.

Penn Center

During the 1960s, the Penn Center supported desegregation and voter registration. Dr. Martin Luther King Jr. held meetings at Penn Center prior to the March on Washington in 1963. Today the mission of Penn Center is to promote and preserve the history and culture of the Sea Islands.

Ron Daise

Actor, singer, songwriter and Gullah culture preservationist Mr. Ronald Daise (married to actress and visual artist Natalie Daise) was born the youngest of nine children to Henry Daise Sr. and Kathleen Grant Daise on St. Helena Island in Beaufort County. His father died when he was 9 years old. Mr. Daise identifies with the Gullah Geechee culture, which he believes to be not only a culture, but a language and also a group of people. Those people were primarily descendants of enslaved Africans in West Africa who were brought during the plantation era to work the cash crops of cotton, indigo and rice. He was a product of the Penn School as both of his parents graduated from there in 1933. He grew up attending the community scenes at Penn Center and because he attended Brick Baptist Church located just across the street, singing spirituals played an important role within his childhood, as it does within the Gullah Geechee culture. The rhythms within the spirituals as well as the types of songs, such as call-and-response are all a part of the African heritage. He states that he visited two countries in Africa – Ghana and Sierra Leone – and he heard some of the same spirituals from his childhood while on these visits. As a result, he documented his experiences and cultural connections about which he’d previously heard and read, because now he was having a firsthand experience. He then wrote new songs using the older melodies of these spirituals. The lyrics and information that he shares is noted in his book entitled *Gullah Branches, West African Roots*. The songs and readings from that book are in a recording he released in 2014 entitled *Gullah Tings Fa Tink ‘Bout*, which is a celebration of Gullah Geechee culture, featuring

captivating vocals, rich imagery, and evocative rhythms and instrumentation.

Class Size: 25-30 children

Sources:

- The Penn Center
<http://penncenter.com/public-programs/1862-circle>
- Ron Daise Interview
<http://youtu.be/S62owzQVfMQ>
- “Gullah Gullah Island” Episodes on Sea Island via YouTube
- Gullah Branches, West African Roots and “Gullah Tings Fa Tink Bout” - Ron Daise

Student Learning Objectives:

1. Students will be able to identify and tell the difference between various styles of spirituals upon hearing.
2. Students will explore the historical significance of the Penn School and its impact as well as contributions to African Americans within the Sea Islands area.
3. After viewing the interview, students will discuss the work of Ron Daise in groups, comparing and contrasting what they learned from viewing.

Music Lesson:

Students will be given the information above in a variety of teaching methods. They will be

watching several short, educational videos that cover the historical significance of the Penn School/Center as well as Ron Daise and his relevance to the school and Gullah Geechee Culture. One of the videos in particular that the students will be watching will be an interview with Ron Daise where he shares his recollections of his childhood that include his connections to the school. He also discusses the main musical aspect of this lesson which is Spirituals. Students will learn about the various rhythms and styles of Spirituals including, but not limited to chants and call and response. Students will listen to spirituals as well.

Assessment Ideas:

1. Students will be placed into groups where they will discuss the video of Ron Daises’ interview which covers a variety of topics; almost the entire lesson is within that one video. Each group will be assigned one of the following topics: The Penn Center, Gullah Geechee Culture, Spirituals, or Ron Daises’ publications.
2. After brief group collaboration, students will approach the front of the classroom and reteach their assigned topic to the class. Each group member must speak and no information may be repeated.
3. Students will discuss orally as a class spirituals and their importance within the Gullah culture.

LP – MTP – 2

Women Working for Change

Dr. LeConté Richardson Middleton
Richland School District One / TriDrama!



Property: Cigar Factory, 701 East Bay St., Charleston, SC 29403

Recommended Grade Level: 8th

Arts Standard: Theatre

Standard 3: I can act in improvised scenes and written scripts.

Standard 2: I can design and use technical elements for improvised scenes and written scripts.

Standard 6: I can practice theatre professionalism through observation and self-reflection.

Standard 7: I can examine the role of theatre through history and culture.

Standard 9: I can use a variety of resources to research multiple aspects of theatre.

English Language Arts Standards:

ELAI 1-1.1; ELAI3-3.2; ELAI4-4.3; ELAI 5-5.1; ELAR 12-12.1; ELAW 6-6.1; ELAC 1-1.1

South Carolina Social Studies Standards:

8-5.5 Compare industrial development in South Carolina to industrialization in the rest of the United States, including the expansion of railroads, the development of the phosphate and textile industries and immigration.

8-6.5 Compare the ramifications of World War II on South Carolina and the United States as a whole, including the training of the Doolittle Raiders and the Tuskegee Airmen, the building of additional military bases, the rationing and bond drives, and the return of economic prosperity.

Pre-assessment/Essential Questions:

1. What were the circumstances or conditions that led to the strike against the American Tobacco Company in 1945?
2. How did race and gender differences impact decisions about the types of jobs and compensation workers received back in the early 1900s?

Historic Content

The American Tobacco Company leased the building on East Bay Street in 1903. The

company needed a place to produce cigars. Like other large mills and factories during this time, The Cigar Factory provided jobs for many African American men and women who were looking for work. While Caucasian men and women held higher-paying jobs such as machinists and supervisors, the jobs left for African American workers were less skilled. According to Lau (2006) black workers held the "lowest paid, dirtiest, most labor-intensive, and hazardous" jobs at the plant (p. 147). For this work, they were paid between fifty and sixty cents per hour. These individuals averaged twenty-six dollars a week, and this would include overtime hours. The building was too warm in summer and drafty and cold in winter. Yet, workers were not allowed to wear sweaters while they worked. The African American workers were supervised by Caucasian men and women. Race tensions were on the rise as African American people began to challenge the segregated laws and inequalities they were subjected to, so they might be fired for any number of reasons that proved to be petty.

Having just ended World War II in 1945, America was struggling to get back on its feet. Like many other businesses, the American Tobacco Company had a difficult time. They could not pay their workers who continued to work while the country was at war. In spite of an order from the National War Labor Relations Board, the managers at the American Tobacco Company refused to pay and a raise. The workers were angry about this, but they continued to work. A union representative was sent down to demand that the people be paid. The manager still ignored the ruling.

When an African American man was fired for being too friendly with the females, the people finally had had enough. They were

tired of being overworked, underpaid and treated unfairly. They began to speak out against the unfair treatment of workers at the factory. They shared their feelings with the Union Representative. By October 3, 1945, labor activist Reuel Stanfield organized a sit down strike. Approximately 100 African American workers sat at their machines and refused to work. They sang spirituals all day long. They decided the next thing they would do was form a picket line.

When management refused to give the fired worker his job back nine hundred African American workers walked out of the building. Most of the factories workers were African American women. They formed a picket line on Drake and Columbus Streets. The manager, McGinnis, agreed to meet with the strikers on October 5 to discuss their demands. He agreed to pay them their wages, but he would not offer the raise they

TO THE PUBLIC

DON'T BUY

**American Tobacco
Company Products**


*The Workers of the American
Tobacco Co. are on Strike for:*

- 25c an hour wage increase
- 65c per hour minimum wage
- Full employment
- No discrimination against Negro workers

THIS IS THE PUBLIC'S FIGHT AS WELL AS THE
FIGHT OF AMERICAN TOBACCO WORKERS.
HELP US GET A LIVING WAGE — SO WE CAN
BUY THE THINGS YOU MAKE ON YOUR JOB.

Meanwhile Don't Buy the Following:

CIGARETTES Lucky Strike Fall Mall Melachrino	PIPE TOBACCO Bull Durham Half-and-Half Tuxedo Blue Boar Peerless Liberty Five Brothers Cutty Pipe Ivanhoe	CIGARS La Corona Bock y Ca Henry Clay Cabanas Antonio y Cleopatra El Roi Tan Chancellor Cremo
PLUG & TWIST Piper Heidsieck Cotton Ball Mayos Spear Head Penn's Natural Leaf		CIGARETTE PAPERS Riz La Croix La Croix Wheatstraw



Food, Tobacco & Agricultural Workers Union, CIO

asked for. The company also continued to discriminate against its African American workers. The strikers decided to hold the line. The news about the strike spread throughout the country. As the picket line grew in Charleston, other workers of the American Tobacco Company decided to picket as well. There were strikes in Trenton, New Jersey and Philadelphia, Pennsylvania.

The strike gained the attention of locals. Soon something happened that caused a strange turn of events for the time. Not only were Caucasian females involved in the strike, for the first time black and white union members met together. The strike was also causing the company to lose money as flyers began to circulate begging consumers to stop buying tobacco and other products manufactured by the American Tobacco Company. Day in and day out the picketers proudly marched in protest of the company's discriminatory practices. The melodic "We Shall Overcome" became the signal of the day's end. On November 15, nearly 1200 black and white workers formed the line, and by the end of that day they received their back wages.

There were rumors that this would end the strike; however, it did not. The strike continued on in spite of blatant disapproval of scabs, opponents of the strike. These were mostly Caucasian men who held promising positions at the factory. Some strikers were arrested for disorderly conduct. One African American woman was even arrested for her reaction to a scab who spit on her leg during the protest.

With much persistence, the strike paid off after five months. The company manager agreed to meet with union representatives in March of 1945 to discuss details of an agreement. While they did not fulfill all of

the terms, the workers were able to benefit from eight cent raise, more job opportunities within the company and added respect as members of the union.

Class Size: 15-20 students

Time Required: Three to four 50-minute periods

Vocabulary:

discrimination	benefits
integration	solidarity
coalition	activist
placard	civilian
scab	protest
wage	strike
union shop	picket
picket line	

Materials: Copies of *Don't Buy American Tobacco Company Products* flyer; copies of *American Tobacco Strike News*, November 15, 1945; computers or other digital devices with Internet accessibility; poster board; paint stirrers or dowels; markers; chart paper or SmartBoard.

Primary Sources:

- Isaiah Bennett Papers- Photographs and artifacts courtesy of Avery Research Center, Charleston, SC
- *American Tobacco Strike News* 15 November 1945. Print.

Secondary Sources:

- Brown, Alphonso. *A Gullah Guide to Charleston: Walking Through Black History*. The History Press, 2008. Print.
- Korstad, Karl. "Tobacco Road, Union Style." *The New Masses* 7 May 1946: 13-15. Print.
- Lau, Peter F. *Democracy Rising: South Carolina and the Fight for Black Equality Since 1865*. Lexington,

Kentucky. The University Press of Kentucky, 2006. Print.

- Waugh, Dwana. "Charleston's Cigar Factory Strike, 1945-1946." Lowcountry Digital History Initiative. Web: October 14, 2015
http://ldhi.library.cofc.edu/exhibits/show/cigar_factory/sources_cigar_factory

Student Learning Objectives:

1. Students will compare and contrast the working conditions of African American and Caucasian men and women in the early 1900s.
2. Students will collaborate with peers to conduct research and design improvisations that depict historical characters and events.

Lesson Activities/Lesson Steps:

Day One:

- *Students will summarize information read in an article.*
 - *Summarize the working conditions of African American and Caucasian men and women in the past.*
1. Tell the students: "Over the new few days you will learn about how World War II and other 20th-century events affected the lives and work conditions of African-Americans before the Civil Rights era. You will develop a short scene that summarizes what you have learned. Your scene will also illustrate the disparities in rights and compensation between groups of people. You will read articles and flyers created during the period to help you determine the needs of the people so you can plan the roles you will play."
 2. The teacher should explain that people's actions are motivated by their experiences. As the students read the passage, they will read to find out why

the workers at The Cigar Factory decided to go on strike. What were they protesting? Tell the students that needs and life conditions of African American men and women and Caucasian men and women were quite different during the early 1900s. They should read to find out what each group stood to gain from participating (or not participating) in the strike.

3. It might be helpful to talk about some of the tricky vocabulary the students may encounter as they read. The teacher should preview the passage to select such terms. Examples might be:

discrimination	benefits
integration	solidarity
coalition	activist
placard	civilian
scab	protest

4. The students should access the digital exhibition "Charleston's Cigar Factory Strike, 1945-46" hosted by the Lowcountry Digital History Initiative at the College of Charleston (http://ldhi.library.cofc.edu/exhibits/show/cigar_factory/the_charleston_strike). Students should be directed to select "The Charleston Strike" from the menu.
5. The teacher should engage the students in a group reading of the selection. This might include read aloud, choral reading, or any other method that is appropriate for the group.
6. After reading the passage, the teacher should ask questions to ensure that students understand the heart of the story. The teacher will then model rereading a portion of the selection to help students fill in the Somebody-Wanted-But-So graphic organizer. The

students may draw the chart in their notebooks, or the teacher may prepare preprinted documents for them.

7. Tell the students you will guide them in completing the chart for Mr. Sanfield. Have the chart pre-drawn on chart paper or the SmartBoard. Lead a discussion through each of the columns. Ask questions to guide the students toward the answers. (Answers will vary.)
8. The main point of this discussion and exercise is for the students to answer the question: *What were the primary reasons different groups participated or did not participate in the strike?*
9. Divide the students into pairs to review the article and write about at least three potential characters from the reading. Groups should decide who will serve as the writer/recorder and the reporter. Leave 10 minutes at the end of the lesson to allow groups to share their work.
10. As each group reports out, record their responses on the chart. Record names of individuals/groups on the chart only once. Add additional information or clarity to the Wanted, But and So sections as necessary.
11. As the class ends, the teacher will remind the students that today's focus was to learn about the details of the Cigar Factory's Strike and the motivations of those who chose to participate.

Day Two:

1. Tell the students, "Sometimes we have artifacts from the past that we can use to learn more about what happened before we were born. Newspaper clippings,

flyers, photographs and letters are some of the artifacts researchers have used to learn more about the Cigar Factory and what happened there. Today you will work in groups to review flyers and news clippings published in 1945. You will discuss some of the characters you might imagine from that time. As you develop the characters, think about their possible motivations just as we discussed yesterday."

2. On the Smartboard or other digital device, display the Waugh article on the Charleston Cigar Factory Strike from the website Lowcountry Digital History Initiative.
3. Focus on the photo of the flyer announcing the 8:30 p.m. member meeting at Morris Street Baptist Church. Ask the students: *Who might be interested in reading this flyer? What might he/she look like? What might his/her story be? Determine the character's possible feelings about the conflict that was going on.* Chart the discussion.
4. Divide students into groups of four. This may be done by free choice or by having the students count off. Provide each group with the handouts.
5. Referencing the public flyer and articles about the American Tobacco Company strike, students will create character stories. One character must be the news reporter who will interview the others on the picket line. They should develop a story about the interviewer just as they do for the other characters. Once they have created the characters and their stories, they should assign each person a role.

Day Three:

1. Tell the students, “Now that you have created character stories and roles, you will begin to work on developing our scenes. First, you will participate in an improvisation to help you begin to develop ideas. Then you will work with your group to work on developing some dialogue for your scene.”
2. Have the students sit in a circle on the floor. Place a chair in the center or have a volunteer come to the center of the circle and sit. The actor will play the role of the character he/she developed in the previous lesson. The other members of the class will all take on the role of the interviewer.
3. Students will take turns asking interview questions; each student will ask one question. The teacher should model the types of questions that may be asked. Then, establish a protocol for questioning. Perhaps starting from the left side of student in the hot seat will make it easier to track whose turn it is to pose a question. Possible questions:
 - *How long have you been on the picket line?*
 - *Do you think the protestors are being treated fairly by law enforcement? Give an example.*

- *Which of the demands is the most important to you?*
- *Do you believe The Tobacco Company treats its workers fairly? Why or why not?*

4. Once each student has had an opportunity to ask a question, have the quads reconvene. Provide each group with a copy of the rubric and have them complete the top. They should spend the rest of their time developing a scene in which all of their characters would interact. This could be inside the factory, at a Morris Street meeting, on the picket line, or even at the grocery store. The interviewer must attempt to insert himself into the scene to ask questions. The questions must be pertinent and move the audience toward developing a better understanding of this character's position toward the strike and why. Students should have materials available to create any props they need.

Day Four:

1. Students will perform their scenes. The teacher will use the prepared rubrics to record scores. Students will critique each other's scenes by identifying two plusses and one wish based upon the elements of the rubric and other techniques previously discussed in class.

The Somebody-Wanted-But-So Chart

Somebody	Wanted	But	So
Mr. Sanfield	The American Tobacco Company to pay its workers back pay for the time they worked during the war	Mr. McGinnis , the manager, ignored the mandate	Mr. Sanfield came to Charleston and helped the workers organize a sit-in then a strike.

Character Details Chart

Character	Details	Their Story/Background	Thoughts/Feelings
Pauline	aged 40-50 black woman	widow, two children, worked at factory 5 years, no raise	Chose to strike because it is getting difficult to provide for her children on such little pay. The work is hard and we should be fairly compensated.



Charleston Cigar Factory Strike

Title of Scene _____ Date _____

Performers/Roles

1. _____

2. _____

3. _____

4. _____

Short description _____

Rubric

Role	Point-of-view, arguments, and solutions proposed were always in character.	Point-of-view, arguments, and solutions proposed were often in character.	Point-of-view, arguments, and solutions proposed were sometimes in character.	Point-of-view, arguments, and solutions proposed were rarely in character.
Historical Accuracy	All historical information appeared to be accurate and in chronological order.	Almost all historical information appeared to be accurate and in chronological order.	Most of the historical information was accurate and in chronological order.	Very little of the historical information was accurate and/or in chronological order.
Reasons for Strike	Three reasons for the strike are identified in the scene.	Two reasons for the strike are identified in the scene.	One reason for the strike is identified in the scene.	The scene mentions conflicts between the workers and management; however, it does not explicitly state any accurate reason for the strike.
Social Implications	The disparities between race and gender are clear and detailed throughout the performance.	The disparities between race and gender are somewhat clear through the performance.	The disparities between race or gender are clear.	There is no evidence of the differences between race and gender during this time period.

2018 Lesson Plans

LP – CRM – 3 A Change is Coming...

*Wonda Hillard, Bell's Crossing Elementary, Simpsonville
Enfinitee Irving, South Carolina State University, Orangeburg
Joceline Murdock, Darlington Middle School, Darlington*

Historic Site: Manning Training School- founded in early 20th century as Clarendon County Training School, it provided both education for black students and advanced training for teachers. The first building, funded by the Slater Fund, burned in the 1940s and a new one was constructed with assistance from the Rosenwald Fund, however the building burned in 1941. It was replaced by temporary structures until a new school was built in 1953 with funds from S.C.'s school equalization program, an attempt to forestall desegregation by improving schools for African Americans. With statewide desegregation in 1970, Manning Training School was consolidated with Manning High School.

Recommended Grade Level: 3rd

Visual and Performing Arts Standards:

VA6-3.1 I can Identify and describe the content in works of visual art

VA6-4.1 I can Identify artworks from various cultures and recognize ways in which those works were influenced by man-made and natural factors.

VA7-1.3 I can select and apply the most effective materials, techniques, and processes to communicate his or her experiences and ideas through the artworks.

Theater Standard:

Anchor Standard 3: I can act in improvised scenes and written scripts.

Dance Standards: Anchor Standard 6: I can examine and perform dance styles from a variety of historical periods and cultures; Anchor Standard 7: I can relate dance to other arts disciplines, content areas, and careers.

Music Standard:

Anchor Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Design Standard:

Anchor Standard 5: I can present new design ideas and work.

Language Arts Standard:

Anchor Standard 3.1(e): I can develop and strengthen writing as needed by planning, revising and editing building on personal ideas and the ideas of others.

A Change is Coming... continued

Math Standards:

Anchor Standard 3 MDA 5: Measurement and Data Analysis - I can understand the concept of area measurement.; 3 MDA 6: Measurement and Data Analysis - I can solve real-world and mathematical problems involving perimeters of polygons, etc.

Social Studies Standard:

Standard 3-5: The student will demonstrate an understanding of the major developments in South Carolina in the late nineteenth and the twentieth century.

Indicator 3-5.5: Summarize the development of economic, political, and social opportunities of African Americans in South Carolina, including the end of Jim Crow laws; the desegregation of schools (*Briggs v. Elliott*) and other public facilities; and efforts of African Americans to achieve the right to vote.

Class Size/Space Size: 30/ open floor plan classroom

Time Required: 5 days (55 minutes)

Materials:

- The Briggs Petition (student copy)
- KWL (sticky notes/pre and post assessment)
- Images of Liberty Hill Elementary, Rambay Elementary School, Scott's Branch High School
- Images of Harry Briggs, Robert Carter, Rev. Joseph A. Delanie, Roderick W. Elliott, Thurgood Marshall, petitioners
- Pens and pencils
- Clay and clay tools
- Glazes (assorted)

Resources:

- Field Trip to Summerton, South Carolina
- South Carolina Department of Archives and History | scdah.sc.gov
- <https://greenbookofsc.com/>
- <http://www.scequalizationschools.org>
- Sesame Street presents Elmo: 'It would be boring if everybody was just red' - CNN Video <https://www.cnn.com/videos/tv/2015/06/10/sesame-street-abby-cadabby-elmo-whoopi-goldberg-seventies-cnn-series-don-lemon-tonight.cnn/video/playlists/sesame-street-don-lemon-cnn-tonight/>
- SCETV/PBS: *Briggs v. Elliott* | Road Trip | Knowitall.org <https://knowitall.org/video/briggs-v-elliott-road-trip>
- SCETV/PBS: "This Far by Faith.1946-1966: from Civil Rights to Black Power" | document http://www.pbs.org/thisfarbyfaith/journey_4/p_1.html
- *Briggs v. Elliott* | YouTube | <https://www.youtube.com/watch?v=gZVvmdxb1js>

A Change is Coming... continued

- SCETV/PBS: Segregated Schooling in South Carolina | <https://scetv.pbslearningmedia.org/resource/iml04.soc.ush.civil.scschools/segregated-schooling-in-south-carolina/#.Wy2HI6dKjIU>
- The History and Impact of School Desegregation <https://www.youtube.com/watch?v=cylGXZL6cgc>
- Book | *Dawn of Desegregation* <https://www.overdrive.com/media/2520210/dawn-of-desegregation>
- Book | *Dave the Potter: Artist, Poet, Slave* by Laban Carrick
- Book | *Carolina Clay- The Legend of the Slave Potter Dave* by Leonard Todd
- Video | Dropping in on...Resource Series Puffer learns about Ceramics | Pam Stephens | <https://www.crystalproductions.com/ISBN-978-1-56290-711-2>
- Song | “A Change is Gonna Come” by Sam Cooke | <https://www.youtube.com/watch?v=wEBlaMOmKV4>

Vocabulary:

- Clay
- Hand building or coiling technique
- Poetry
- Functional
- Utilitarian
- Skills
- Segregation
- Desegregation
- Integration
- Economic
- Social Justice
- Social Injustice
- Political
- Legal
- Laws
- *Briggs v. Elliott*
- Civil Rights
- Equality
- NAACP
- Harry Briggs
- Thurgood Marshall
- Joseph A. DeLaine

Sources Needed:

- Nationalhumantiescenter.org
- Scott’s Branch Alumni Association

A Change is Coming... continued

- Shopsc.gov/programs/documents/markersapproved_1929-present.pdf
- www.nps.gov/articles/equalizatio-school-of-south-carolina.htm
- www.scequalizationschools.org
- “Separate But Equal?: A lesson on the *Briggs v. Elliott* Case in Clarendon County, South Carolina” | Grade Level: 3rd | <https://digital.scetv.org/teachingAmerhistory/lessons/separatebutequal.html>

Primary Sources:

- Documents and photographs citing *Briggs v. Elliott*
- Oral history accounts from petitioners such as member from the Briggs family, students, and community members involved in the case

Secondary Sources:

- Archives, artifacts, documents, videos, and YouTube videos *Briggs v. Elliott*
- Book | *Momma, Where Are You From?* by Marie Bradby

Pre and Post assessment/Essential Questions:

KWL graphic organizer- 1. What do you know about the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities? 2. What do you want to know about the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities? 3. What have you learned about the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities?

Essential Question:

1. How will you **summarize** the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities?
2. How can dance be used to **summarize** the impact desegregation of schools and other public facilities?
3. What role did the public schools of Clarendon County play in the desegregation process?

Pre-assessment:

Students will create a tableau (dramatic freeze frame scene) using the vocabulary word list. Teacher will pre-select the word(s) that each group will receive (Equality, Skills, and Trade).

Rubric: Located at the end of the lesson plan

A Change is Coming... continued

Student Learning Objectives:

Students will be able to summarize the development of economic, political, and social opportunities of African Americans in South Carolina focusing on the desegregation of schools (*Briggs v. Elliott*) and other public facilities through training programs and the construction of a clay vessel.

Students will be able to summarize the development of economic, political, and social opportunities of African Americans in South Carolina focusing on the desegregation of schools (*Briggs v. Elliott*) and other public facilities through an improvisational dance.

SS Historic Content Jim Crow education dominated every aspect of Southern Life. Organizations such as The NAACP led the fight against racial segregation. The organization was intended to prevent unconstitutional injustices from occurring in the black community. The NAACP's greatest accolade was given in 1954 with the group's success in *Brown v. Board of Education*. This case is a merger of 5 similar cases that sought to prevent injustices in public schools. Of the 5 cases was *Briggs v. Elliott*, which took place in Summerton, South Carolina. Harry Briggs Jr. was a child who, because of neglect in funding, was required to walk miles to get to school. Harry's father, Harry Briggs Sr., was a World War II Veteran. He was outraged by the fact his child was being discriminated against after his years of service. Walking long distances as a child especially, can very tiring on a person's body. Many students' performance in school as a result failed to increase or in some cases got worse. Before taking legal actions against district 22, the citizens raised \$700 to provide a bus for the students. The Negro schools were Scotts Branch High, Rambay Elementary, and Liberty Hill Elementary School.

Lesson Plan/Instructional Plan:

Hook-Teacher will review and engage students in a dialogue about *Briggs v. Elliott* case and desegregation. What is desegregation? Students will listen to Sam Cooke's- "A Change is Gonna Come". Students will draw a quick sketch illustrating the emotions emphasized in the meaning, tone, and storyline depicted in the song.

Students will work in groups to research *Briggs v. Elliott*, its role and impact on the Clarendon County public schools, and the desegregation process. Students will conference and present their research findings to the teacher on the different types of schools and the architectural structure. The teacher will show examples of ceramic wares and utilitarian clay pieces similar to Dave the Potter - -real and/or photographs. Teacher and students will brainstorm about the role of African American schools in South Carolina; desegregation of schools (*Briggs v. Elliott*). As well as other public facilities, and training programs developed to promote student contributions to the economic, political, and social impact.

A Change is Coming... continued

The teacher will explain how and why pottery was made. Teacher and students will discuss the various kinds of pottery, hand-building technique, and its usage. Teacher and students will discuss Dave the slave potter (19th century potter). Dave the Potter was an artist/sculptor, poet, and enslaved. He formed large pots for storage of marbles, a season's grain harvest and salted meat between the 1820's and the 1860's. The clay pots were also used as vessels to transport products for shipping to other farms or sale, and display flowers. In addition, Dave used wood ash and sand to mix a glass-like brown glaze.

Students will sketch a plan for their 3-D clay pot. Students will create a clay pot. Teacher will explain the glazing process and the different types of glazes. Students will glaze their clay pots. Teacher will explain and develop a rubric to assess student's creative process. Teacher will display student sketches, clay pot, and present the research findings.

Lesson Activities/Lesson Steps:

1. Teacher will begin by showing: Elmo: 'It would be boring if everybody was just red' - CNN Video. Showing this short video will allow the students to see the beauty in humanity.
2. After watching the video, the teacher will hook the students with a discussion about desegregation. It's important to allow the students to engage in open discussion.
3. Teacher and students will generate a vocabulary list with emphasis on phrases and statements on desegregation, integration, segregation, and life as a student attending a school in South Carolina before 1947. Presenting students with visual-aids of segregated schools would be beneficial.
4. Teacher will discuss training schools and its role and impact on the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities.
5. Teacher will discuss Dave the slave potter and ceramics. The students should be provided visual aids to further strengthen the teachers lesson. Provide the students with a creative, easy to read, background synopsis.
6. Students will develop a sketch of a clay pot with emphasis on ceramist Dave the Slave Potter.
7. Teacher will show students how to form a pot shape using clay
8. Student will form with clay a 3" x 3" x 3" vessel or pinch pot.
9. Students will glaze the clay vessel or pinch pot.
10. The teacher will assess student's project, pre and post content knowledge using KWL, display, and return.

Mini Lesson:

Teacher will use a PowerPoint presentation to explain the impact of desegregation had on schools in Clarendon County. Teacher will also use a video:

A Change is Coming... continued

<https://tinyurl.com/ybtg7lzdto> example this concept. During video, students will complete a graphic organizer showing the impact of desegregation had on schools in Clarendon County.

Visual Art Extended lesson:

Student will work in groups of 4 to create an improvisational dance using the information that they learned about desegregation from today's lesson. Students will have 20 minutes to prepare and brainstorm on day 1. Students will have 20 minutes to work on their pieces.

SS Extended lesson: The students will be provided visual aids displaying the conditions African American schools in South Carolina during the Jim Crow era. The students will then be asked to create a Venn Diagram, comparing the physical appearance of the schools, to that of the white schools. At this time the teacher should engage the students in open discussion. During the discussion, the teacher should ask the students if the conditions of the black schools were fair. The teacher will then present to the students the Briggs petition. S/he will highlight specific requests that the black children had. From there the teacher will ask each student to create a petition expressing the changes they would like to see in their communities. As extra credit, the students will be given 2 days to get as many signatures as possible.

Formal/Informal Assessment:

1. Explain why stoneware was needed in the schools and households of Clarendon County.
2. Students will write a Word List poem reflecting on the experiences of the students having to walk 5 – 9 miles to school before desegregation.
3. Explain why was training students with skills such as agriculture, applique, chair caning, canning, carpentry, and pottery essential in the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities.

Closure: Teacher will engage students in the *Out-the-Door Activity*. The teacher will write the learning outcomes in terms of the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities. Teacher will ask students to take a card, circle one of the following options, and return the card before they leave: 1. Stop (I'm totally confused.) 2. Go (I'm ready to move on.) 3. Proceed with caution (I could use some clarification on . . .).

Assessment Ideas / Evaluation Documents:

(Formal) Post Assessment: What have you learned about the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities?

Improvisational dance: Students will arrange and perform a 2-minute improvisational dance-based unit content and Sam Cooke's *A Change is Gonna Come*.

A Change is Coming... continued

Community Extensions: Teacher will invite a guest speaker such as a local Civil Rights attorney to discuss *Briggs vs. Elliott*. Teacher will network and outsource the skills of performers at the local theater and dance studios. Teacher will plan and organize a field trip to a Rosenwald school in neighborhood and/or a site near your school.

Modification ideas for students with disabilities: The teacher will apply accommodations and modifications to instructions for students with an Individualized Education Program (IEP) or 504 plan such as preferential seating, extended time, reduced homework or classwork, and verbal, visual, or technology aids. In addition, the teacher will provide to the student modified textbooks or audio-video materials, adjusted class schedules or grading, verbal testing, and behavior management support.

A Change is Coming... continued

**Briggs v. Elliott Impact on the Desegregation of Schools and other Facilities
KWL Graphic Organizer**

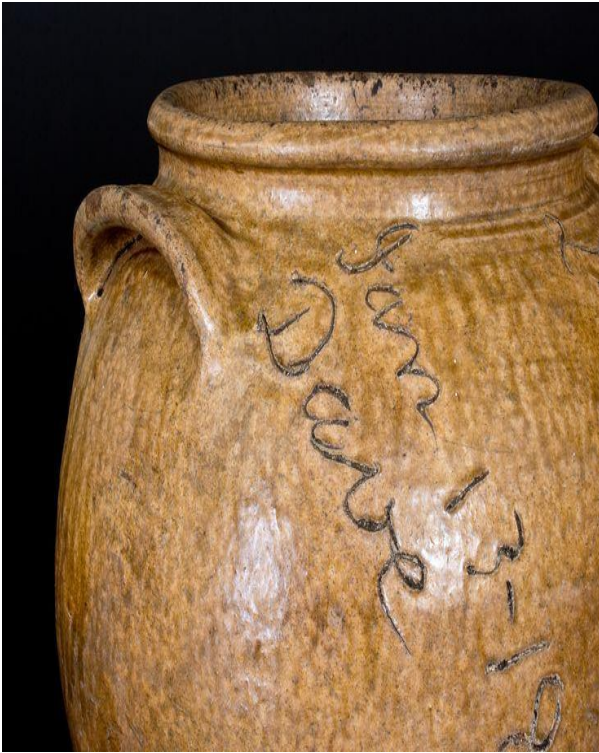
Name _____ HR _____ Date _____

Directions: Use the KWL graphic organizer to help students organize thoughts and identify pre and post knowledge about the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities

K What I Know	W What I Want to Know	L What I Learned

A Change is Coming... continued

Dave the Enslaved Potter-Artist, Poet, Slave



Jar by Dave the Potter, SC Stoneware Lot 74
(January 1, 1862), Edgefield District



Jar by Dave the Potter, Stoneware (1837),
Alkaline glaze

A Change is Coming... continued

Dave the Enslaved Potter-Artist, Poet, Slave



Jar (1862/ by Dave the Potter; Inscribed "*Give me silver or give me gold though they are dangerous.*")



Jar (1862) by Dave the Potter; Inscribed "*If you don't repent you will be lost.*"

A Change is Coming... continued
Dave the Enslaved Potter Rubric

Name _____ HR _____ Date _____

CATEGORY	Advanced (4 = 25 pts.)	Intermediate (3 = 15 pts.)	Novice (2 = 5 pts.)	Score
Knowledge of Clay Pot Construction	The student can clearly describe the steps used to make his/her clay pot. The student can accurately point out how this process was similar or different from ceramics in the slave and contemporary art culture being studied.	The student can clearly describe the steps used to make his/her clay pot.	The student can describe most of the steps used to make his/her clay pot.	
Creativity	Totally original design, no element is an exact copy of designs seen in source material.	Most of the clay pot elements are unique, but 1 element may be copied from source material.	Some aspects of the clay pot are unique, but several elements are copied from source materials or other students.	
Attractiveness/Craftsmanship	The clay pot shows that the creator was took great pride in his/her work. The design and construction look carefully planned. The item is neat (free of unwanted bumps,	The clay pot shows that the creator took pride in his/her work. The design and construction look planned. The item has a few flaws (unwanted bumps, marks, air pockets), but	The design and construction were planned. The item has several flaws (unwanted bumps, marks, air pockets), that detract from the overall look.	

A Change is Coming... continued

	marks, and air pockets).	these do not detract from the overall look.		
Time and Effort	Class time was used wisely. Much time and effort went into the planning and design of the mask. It is clear the student worked at home as well as at school.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was not always used wisely, but student did do some additional work at home.	

Total possible points _____/100

LP – CRM – 4

Stacks to Shakes

Wonda Hillard, Bell's Crossing Elementary, Simpsonville
Enfinitee Irving, South Carolina State University, Orangeburg
Joceline Murdock, Darlington Middle School, Darlington

Historic Site: *Manning Training School*- Founded in early 20th century as Clarendon County Training School, this institution provided both education for black students and advanced training for teachers. The first building, funded by the Slater Fund, burned in the 1940s and a new one was constructed with assistance from the Rosenwald Fund. That building burned in 1941. It was replaced by temporary structures until a new school was built in 1953 with funds from S.C.'s school equalization program, an attempt to forestall desegregation by improving schools for African Americans. With statewide desegregation in 1970, Manning Training School was consolidated with Manning High School.

Recommended Grade Level: 3rd

Visual and Performing Arts Standards:

VA6-3.1 I can Identify and describe the content in works of visual art

VA6-4.1 I can Identify artworks from various cultures and recognize ways in which those works were influenced by man-made and natural factors.

VA7-1.3 I can select and apply the most effective materials, techniques, and processes to communicate his or her experiences and ideas through the artworks.

Design Standard: *Anchor Standard 5: I can present new design ideas and work.*

Language Arts Standard: *Anchor Standard 3.1(e): I can develop and strengthen writing as needed by planning, revising and editing building on personal ideas and the ideas of others.*

Math Standards: *Anchor Standard 3 MDA 5: Measurement and Data Analysis - I can understand the concept of area measurement.; 3 MDA 6: Measurement and Data Analysis - I can solve real-world and mathematical problems involving perimeters of polygons, etc.*

Dance Standard: *Anchor Standard 6: I can examine and perform dance styles from a variety of historical periods and cultures*

Social Studies Standard 3-5: *The student will demonstrate an understanding of the major developments in South Carolina in the late nineteenth and the twentieth century.*

Stacks to Shakes continued

Indicator 3-5.5: Summarize the development of economic, political, and social opportunities of African Americans in South Carolina, including the end of Jim Crow laws; the desegregation of schools (*Briggs v. Elliott*) and other public facilities; and efforts of African Americans to achieve the right to vote

Class Size/Space Size: 30/ open floor plan classroom

Time Required: 10 days (55 minutes)

Materials:

- “How to” and “Why” (pre and post assessment)
- Beverly Buchanan Cardboard School Venn Diagram
- Paper
- Marbles
- Large size jar/ bowl
- Pens and pencils
- Cardboard, scissors, Elmer’s glue, masking tape
- How a House Is Built | by Gail Gibbons | Book
- I want to be an Architect | <https://www.youtube.com/watch?v=zvewCudtFZs> | Video
- Roberto the Architect | Nina Laden | <https://www.publishersweekly.com/978-0-8118-2465-1> | Video

Resources:

- <https://greenbookofsc.com/>
- <http://www.scequalizationschools.org/>
- South Carolina Department of Archives and History | scdah.sc.gov
- <https://www.youtube.com/watch?v=wEBlaMOMKV4>
- Nationalhumantiescenter.org
- Scott’s Branch Alumni Association
- Shop.sc.gov/programs/documents/markersapproved_1929-present.pdf
- www.nps.gov/articles/equalizatio-school-of-south-carolina.htm
- www.scequalizationschools.org
- Separate But Equal?: A lesson on the *Briggs v. Elliott* Case in Clarendon County, South Carolina | Grade Level: 3rd | <https://digital.sctv.org/teachingAmerhistory/lessons/separatebutequal.html>

Vocabulary:

- Architecture
- Architect
- Sculpture
- Design
- Segregation
- Desegregation
- Integration
- Skills
- Training School

Stacks to Shakes continued

- *Briggs v. Elliott*
- Jim Crow
- Civil Rights

Sources Needed:

- greenbookofsc.com
- Nationalhumantiescenter.org
- Shop.sc.gov/programs/documents/markersapproved_1929-present.pdf
- www.nps.gov/articles/equalizatio-school-of-south-carolina.htm
- www.scequalizationschools.org
- Separate But Equal?: A lesson on the *Briggs v. Elliott* Case in Clarendon County, South Carolina | Grade Level: 3rd | <https://digital.sctv.org/teachingAmerhistory/lessons/separatebutequal.html>

Primary Sources:

Documents and photographs citing schools located in Clarendon County prior to Equalization

Secondary Sources:

- Archives, artifacts, documents, videos, and YouTube videos on Rosenwald Schools
- Book | *Separate is Never Equal: Sylvia Mendez and Her Family Fight for Desegregation* by Duncan Tonatiuh

Pre- assessment/Essential Questions:

Students will create a “How to” and “Why” using the vocabulary word bank. Teacher will pre-select which word each group will receive (Equality, Skills, and Trade). “How to” and “Why” graphic organizer-

1. What do you know about the development of economic, political, and social opportunities of African Americans in South Carolina?
2. What do you want to know about the development of economic, political, and social opportunities of African Americans in South Carolina?
3. What have you learned about the development of economic, political, and social opportunities of African Americans in South Carolina?

Essential Question:

1. How will you summarize the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities?
2. Describe how the architectural design of Rosenwald Schools was used to impact desegregation of schools and other public facilities and modern architecture
3. What role did the public schools and other public facilities of Clarendon County play in the desegregation process?

Rubric: Located at the end of the lesson plan

Stacks to Shakes continued

Student Learning Objectives:

- Students will be able to summarize the development of opportunities for African Americans in South Carolina (social, political, and economic)
- Students will be able to design an example of a 3-D training school to show how desegregation of schools (*Briggs v. Elliott*) and other public facilities was impacted through training programs
- Students will be able to summarize the development of opportunities African Americans in South Carolina focusing on the desegregation of schools (*Briggs v. Elliott*) and other public facilities through locomotion through space dance activity.

Historic Content: Jim Crow education dominated every aspect of Southern Life. Organizations such as The NAACP led the fight against racial segregation. The organization was intended to prevent unconstitutional injustices from occurring in the black community. The NAACP's greatest accolade was given in 1954 with the group's success in *Brown v. Board of Education*. This case is a merger of 5 similar cases that sought to prevent injustices in public schools. Of the 5 cases was *Briggs v. Elliott*, which took place in Summerton, South Carolina. Harry Briggs Jr. was a child who because of neglect in funding, was required to walk miles to get to school. Harry's father, Harry Briggs Sr., was a World War II Veteran. He was outraged by the fact his child was being discriminated against after his years of service. Walking long distances, as a child especially, can very tiring on a person's body. Many students' school performances failed to increase or in some cases got worse. Before taking legal actions against district 22, the citizens raised \$700 to provide a bus for the students. The Negro schools were Scotts Branch High, Rambay Elementary, and Liberty Hill Elementary School.

Lesson Plan/Instructional Plan:

Hook-Teacher will review and engage students in a dialogue about *Briggs v. Elliott* case and desegregation. What is desegregation? What are training schools? Dance Warm-up/Locomotion through Space: Students will listen to John Legend and Common's "Glory". Students are encouraged to listen to the music and teacher's directions. 1. Directions-Walk forward, 2. Walk sideway, walk moving backwards. Try to change directions as you move. 3. Near/Far- Move as far away from everyone as possible. 4. Levels- Travel high, middle, and low. 5. Tempo- Travel slow and fast. 6. Partner Work-Meet someone and rotate/shake/bend/connect body parts (hands, arms, and legs) 7. Pathways- Make a pathway that is straight, curving, and zig zag to illustrate the meaning, tone, and storyline depicted in the song.

Students will engage in open-ended inquiry question activity: What is equality? What is separate but equal? Why did school systems train students in multiple skills?

Teacher will explain architecture and the role of an architect. Teacher and students will discuss the South Carolina-born artist, Beverly Buchanan (1940 - 2015). Buchanan traveled with her agricultural scientist father and experienced first-hand the dwellings or shacks traditionally hand-built in the deep-south as homes of the very poor. Beverly Buchanan made shacks out of whatever materials were available, from cast-off materials to sticks and twigs. Explain that over five thousand Rosenwald Schools, shops, and teacher's homes were built primarily for the education of African American children. The partnership with Julius Rosenwald, a Jewish American and part-owner of Sears, Roebuck and Company contributed seed money for many of the schools. This partnership required stakeholders

Stacks to Shakes continued

and local communities to match funds and labor to increase their commitment to the school project in an effort to promote collaboration between white and black citizens.

Students will design a school. Students will create a blueprint template to outline the floor plan of the school. Students will draw the blueprint design of the school on the 4 1/2" x 1/8 x 4 1/2" six cardboard panels. Students will use scissors to cut to out windows and doors. Form a school by joining panel parts together with masking tape and glue. Students are encouraged use other found objects to add fence, chimney, desk, chairs, black board, and a planter. Explain to the students that Beverly Buchanan used tin from fallen or destroyed shacks on her structures.

Teacher will explain and develop a rubric to assess student's creative process.

Lesson Activities/Lesson Steps:

1. The teacher will start his/ her discussion off by expressing the role Jim Crow played in the education system. At this time the students should begin creating their Vocabulary logs.
2. The teacher will display images of segregated African American schools in the state of South Carolina. It would be helpful to display images of White schools.
3. The teacher will encourage the students to compare the conditions of the displayed schools. Creating a Venn diagram would be a great way.
4. The teacher will explain the terms segregation. To do this the teacher could use marbles; having the student separate them by color, design, or size.
5. The teacher will discuss the *Briggs v. Elliott* case. In doing so, it is important for the teacher to stress the significance of this case.
6. The teacher will define desegregation.
7. The Students will then place their marbles in the bowl.
8. Teacher will discuss the artist Beverly Buchanan.
9. Teacher and students will compare and contrast the architectural floor plan and building design structure of schools of the 1940's and 2000's.
10. Teacher will discuss training schools and its role and impact on the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs vs. Elliott*) and other public facilities
11. Students will develop a blueprint of a school with emphasis on artist Beverly Buchanan.
12. Students will draw the blueprint design of the school on the 4 1/2" x 1/8 x 4 1/2" six cardboard panels.
13. Student will construct a cardboard school.
14. Teacher will give students pre-cut windows and doors. Teacher will also give students an outline of the structure with the panel parts already joined together.
15. Students are encouraged to use other found objects to add fence, chimney, desk, chairs, black board, and a planter.
16. The teacher will assess student's project, pre and post content knowledge using a T-Graph "How to" and "Why", Venn Diagram, display student- made artifact, and return.

Mini Lesson:

• Students will discuss issues that an architect planning a house, school, or shelter might consider. Students will work in small groups to create a plan for an animal shelter or house. Conduct an

Stacks to Shakes continued

imaginary interview with an animal. Find out all its housing needs. Make a list. On sketch paper, draw a plan for the house or shelter.

This activity is a knowledge-based activity. Students will conduct interviews outside of the school setting with older adults. While interviewing, the students are encouraged to ask many questions about their elders' education experiences. The teacher will give the students a form in which the interviewee must sign. This activity should be graded as an extra credit activity.

Extend:

At the end of this unit, students will journal. The students will write a poem or short story about the topic (20 minutes). Students are encouraged to draw or collage pictures on what they learned and are taking away from this activity.

SS Extended lesson

The students will be provided visual aids displaying the conditions African American schools in the State of South Carolina during the Jim Crow era. The students will then be asked to create a Venn Diagram, comparing the physical appearance of the schools, to that of the white schools. At this time the teacher should engage the students in open discussion. During the discussion, the teacher should ask the students if the conditions of the black schools were fair. The teacher will then present to the students the Briggs petition. She will highlight specific requests that the black children had. From there the teacher will ask each student to create a petition expressing the changes they would like to see in their communities. As extra credit, the students will be given 2 days to get as many signatures as possible.

Formal/Informal Assessment:

1. Explain why carpentry was taught as a trade skill in the schools of Clarendon County
2. Put yourself: Use a painting or photograph of students working in the carpentry shop. Write a paragraph by putting yourself in the place of the student mastering his or her as a carpenter in this scene. Remember to use power words to describe the scene.
3. Explain why was training students with skills such as agriculture, applique, chair caning, canning, carpentry, and pottery essential in the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities?

Closure:

As a culminating activity the teacher will introduce *Parent and Grandparent Hotline Activity*. Students are encouraged to ask their parents and grandparents questions about the elementary school they attended when in the 3rd grade. Email guardians and grandparents the question(s) so that the topic can be discussed over dinner.

1. What is desegregation?
2. What does integration mean to you?
3. What was the impact of integration on schools and communities' development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities?

Stacks to Shakes continued

Assessment Ideas / Evaluation Documents:

(Formal) Post Assessment: What have you learned about the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities?

Museum: Students will create a class museum with emphasize on images of schools from the 1940's – 2000's. Students are encouraged to write a brief description (3 complete sentences) about the school (name, location, grade level, area of interest or specialty: charter, magnet, math, science, and/or S.T.E.A.M. /S.T.E.M.).

Community Extensions:

Teacher will invite a guest speaker such as a local Civil Rights attorney to discuss *Briggs vs. Elliott*. Teacher will network and outsource artifacts from the local museum and/or history museum about the schools of the 1940's -2000's. Teacher will plan and organize a field trip to a woodworker shop or an architectural firm.

Modification ideas for students with disabilities: The teacher will apply accommodations and modifications to instructions for students with an Individualized Education Program (IEP) or 504 plan such as preferential seating, extended time, reduced homework or classwork, and verbal, visual, or technology aids. In addition, the teacher will provide to the student modified textbooks or audio-video materials, adjusted class schedules or grading, verbal testing, and behavior management support.

Stacks to Shakes continued

Briggs v. Elliott Impact on the Desegregation of Schools and other Facilities

“How to” and “Why” Graphic Organizer

Name _____ HR _____ Date _____

Directions: Use the “How to” and “Why” graphic organizer to help students organize thoughts and identify pre and post knowledge about the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs vs. Elliott*) and other public facilities. Create a word bank to demonstrate a process or timeline, like how to make skyscraper to the desegregation movement. A “How To” is a blueprint poem and a “Why?” targets the process’ cause and effects using Q & A patterns to write with.

“How To”

“Why?”

--	--

Stacks to Shakes continued

Beverly Buchanan-Artist and Sculptor



“Johnson Family House” by Beverly Buchanan



“Flye Town” by Beverly Buchanan

Stacks to Shakes continued



“Red Shacks” (1988) by Beverly Buchanan

Beverly Buchanan-Artist and Sculptor



“To Prudence Lopp” by Beverly Buchanan

Stacks to Shakes continued



Stacks to Shakes continued

White Students



Black Students

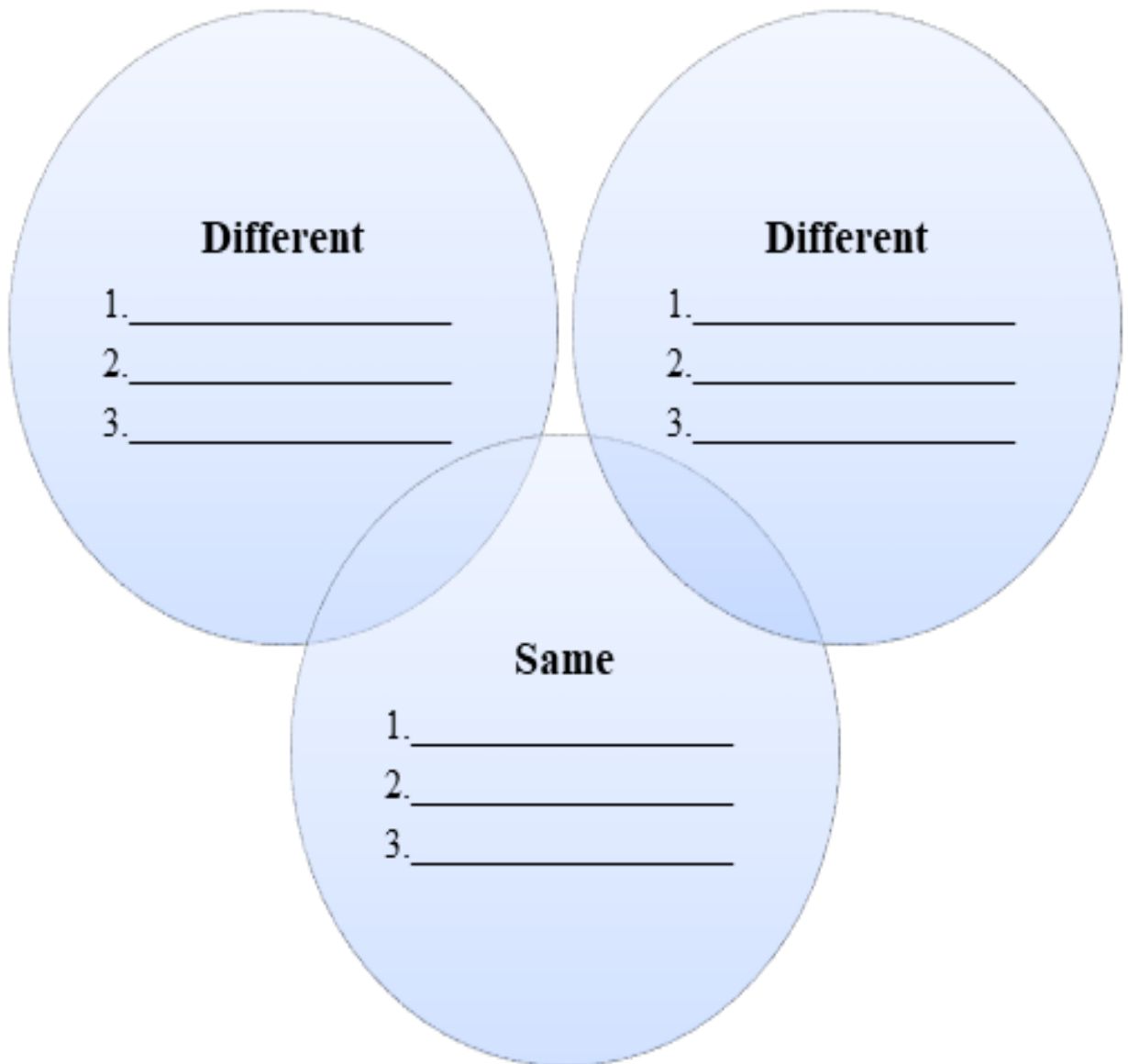


Stacks to Shakes continued

**Beverly Buchanan's Cardboard School Assessment
Venn Diagram**

Name _____ HR _____ Date _____

Directions: Look carefully at the image of the Rosenwald School and the photograph of your school. How are the images the same and how are they different? Write your responses below on the Venn Diagram identifying the similarities and differences between the schools and other public facilities pre and post desegregation.



Stacks to Shakes continued

**A Change is Here...
Beverly Buchanan's Cardboard School Rubric**

Name _____ HR _____ Date _____

CATEGORY	Advanced (4 = 25 pts.)	Intermediate (3 = 15 pts.)	Novice (2 = 5 pts.)	Score
Knowledge of Cardboard School Construction	The student can clearly describe the steps used to make his/her cardboard school. The student can accurately point out how this process was similar or different from schools being studied before and after desegregation.	The student can clearly describe the steps used to make his/her cardboard school.	The student can describe most of the steps used to make his/her cardboard school.	
Creativity	Totally original design, no element is an exact copy of designs seen in source material.	Most of the school elements are unique, but 1 element may be copied from source material.	Some aspects of the school are unique, but several elements are copied from source materials or other students.	
Attractiveness/Craftsmanship	The school shows that the creator took great pride in his/her work. The design and construction look carefully planned. The item is neat (free of unwanted bumps, leaning, cracks, drips, and marks).	The school shows that the creator took pride in his/her work. The design and construction look planned. The item has a few flaws (unwanted bumps, leaning, cracks, drips, and marks), but these do not detract from the overall look.	The design and construction were planned. The item has several flaws (unwanted bumps, leaning, cracks, drips, and marks), that detract from the overall look.	
Time and Effort	Class time was used wisely. Much time and effort went into the planning and design of the school. It is clear the student worked at home as well as at school.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was not always used wisely, but student did do some additional work at home.	

Total possible points _____/100

LP – CRM – 5

Honoring the Families involved with *Briggs v. Elliott* (Portrait)

Wallace Foxworth, Marion County School District
Allison Geddings, Darlington County School District
Tracy Swinney-Carter, Florence School District One

Historic Site: Summerton, SC

Recommended Grade Level: 3rd or 8th

Visual and Performing Arts Standard:

Anchor Standard 6 - I can identify and examine the role of visual arts through history and world cultures.

Class Size/Space Size: Class size may vary with maximum of around 30

Time Required:

5 ninety-minute Art sessions

Materials:

Historical documents (copied for each student)
The Briggs and Elliott family photos (copied for each student)
Drawing Pencils
Drawing paper
Kneaded erasers
Blending tortillons
Black construction paper

Resources:

Field trips to Summerton, SC

Vocabulary:

Desegregation
Discrimination
Equalization Schools
Jim Crow
14th and 15th Amendment
Legacy
Segregation
Sharecropping
Oppression
Harassment
Defiance

Honoring the Families involved with *Briggs v. Elliott* (Portrait) continued

Integration
Appeal
Retaliation
Petitioners
Dismissal

Sources Needed:

greenbookofsc.com

Nationalhumanitiescenter.org

Shop.sc.gov/programs/documents/markersapproved_1929-present.pdf

www.nps.gov/articles/equalization-schools-of-south-Carolina.htm

ww.scequalizationschools.org

Photo Links:

<https://www.thestate.com/news/state/south-carolina/article96557502.html>

<http://www.loc.gov/pictures/item/00651514/>

<http://www.loc.gov/pictures/item/95503560/>

Primary Sources:

Photographs of the families and individuals involved in the *Briggs v. Elliott* case

Oral histories of family members, or school visits if possible

The original historical documents involved in the case including letters and signed petitions

Secondary Sources:

Newspapers, YouTube videos of descendants of the case

Pre-assessment/Essential Questions:

How were the families involved in the case affected?

Rubric:

The rubric is located at the end of this lesson plan.

Student Learning Objectives:

The student will be able to develop a portrait depicting a family member of the Briggs or Elliott family.

Lesson Plan/Instructional Plan:

The teacher will ask (hook) the students how they think they are able to sit in the room together today, and then open with a short introduction to the *Briggs v. Elliott* case. Students will work in groups to research and discover relevant historical content of the *Briggs v. Elliott* families

(websites will be provided to them from the resource list) and write a short essay on their findings.

Students will come together for a teacher-led discussion on student findings. The teacher will show examples of various qualities of portraits. The teacher will explain the rubric that will be provided.

Students will use the found information and documents to create a sketch of their thought process for their portrait. From this sketch students will develop and present a final portrait.

Honoring the Families involved with *Briggs v. Elliott* (Portrait) continued



Mr. & Mrs. Harry Briggs

Lesson Activities/Lesson Steps:

1. The teacher will grab the students' attention.
2. Students complete research and a short essay on their findings.
3. Teacher will lead a discussion group on findings from 2.
4. Teacher will show acceptable and unacceptable portraits along with the rubric.
5. The teacher will go over correct facial proportion
6. Students will sketch their ideas.
7. Students will create their portraits.
8. Students will present their portrait and research discussion paper.
9. The teacher will promptly grade, display, and return the portraits.

Lesson Notes:

The students will complete a critique that will assess what worked well and what didn't. The teacher will also assess what worked well and what didn't.

Assessment Ideas / Evaluation Documents:

The assessment will be based upon completion based on the rubric

Community Extensions:

This project directly relates to the communities and families in Summerton, SC, as well as all Americans in the United States of America.

Modification ideas for students with disabilities:

Students that need more time to accommodate their disabilities, will be given that time. If students are having complications with various motor skills, the teacher will assist. Any IEP or 504 Plan will be followed.

Honoring the Families involved with *Briggs v. Elliott* (Portrait) continued

Name: _____

Elliott/Briggs Portrait Rubric

<u>Category</u>	<u>Expectations</u>	<u>Possible Points</u>	<u>Comments</u>	<u>Score</u>
<u>Contour drawing</u>	<u>The drawing is accurate, large, and detailed. It looks realistic and like the original image.</u>	<u>25</u>		
<u>Shading</u>	<u>There is a wide range of value, the shading looks realistic, a range of shading techniques are used.</u>	<u>25</u>		
<u>Craftsmanship</u>	<u>Overall it looks neat, well cared for, and thought out</u>	<u>20</u>		
<u>Creativity</u>	<u>Is interesting, student thought of how to portray the history into the portrait.</u>	<u>20</u>		
<u>Effort</u>	<u>Student used class time well and put thought into his/her artwork</u>	<u>10</u>		
			<u>Grade:</u>	

LP – MTP – 3

Improvisation Demonstrated through the life and times of Dizzy Gillespie

Mary Hoyt, Chapin Intermediate School, Chapin

Historic Sites: Cheraw SC, Chesterfield County; Clarendon County

Recommended Grade Level: 3rd or 8th

Visual and Performing Arts Standards:

Anchor Standard 2: I can improvise music.

Artistic Processes: Responding- I can respond to musical ideas as a performer and listener.

Anchor Standard 6: I can analyze music.

Anchor Standard 7: I can evaluate music.

Artistic Processes: Connecting- I can relate musical ideas to personal experiences, culture, history, and other disciplines

Anchor Standard 9: I can relate music to other arts disciplines, other content areas, and career path choices.

Social Studies Standards:

3-4: The student will demonstrate an understanding of life in the antebellum period, the causes and effects of the Civil War, and the impact of Reconstruction in South Carolina.

3-4.6: Summarize the positive and negative effects of Reconstruction in South Carolina, including the development of public education; the establishment of sharecropping; racial advancements and tensions; and the attempts to rebuild towns, factories, and farms.

3-5: The student will demonstrate an understanding of the major developments in South Carolina in the late nineteenth and the twentieth century.

3-5.1: Summarize the social and economic impact of developments in agriculture, industry and technology, including the creation of Jim Crow laws, the rise and fall of textile markets, and the expansion of the railroad.

3-5.4: Summarize the social and economic impact of World War II and the Cold War on South Carolina, including the end of the Great Depression, improvements in modern conveniences, increased opportunities for women and African Americans, and the significance of the opening and eventual closing of military bases.

3-5.5: Summarize the development of economic, political, and social opportunities of African Americans in South Carolina, including the end of Jim Crow laws; the desegregation of schools (*Briggs v. Elliott*) and other public facilities; and efforts of African Americans to achieve the right to vote.

8-1: The student will demonstrate an understanding of the settlement of South Carolina and the United States by Native Americans, Europeans.

Improvisation Demonstrated through the life and times of Dizzy Gillespie continued

8-1.3: Summarize the history of English settlement in New England, the mid-Atlantic region, and the South, with an emphasis on South Carolina as an example of a distinctly southern colony.

8-1.4: Explain the significance of enslaved and free Africans in the developing culture and economy of the South and South Carolina, including the growth of the slave trade and resulting population imbalance between African and European settlers; African contributions to agricultural development; and resistance to slavery, including the Stono Rebellion and subsequent laws to control slaves.

Science Standards:

3.S.1B: Conceptual Understanding: Technology is any modification to the natural world created to fulfill the wants and needs of humans. The engineering design process involves a series of iterative steps used to solve a problem and often leads to the development of a new or improved technology.

Performance Indicators: Students who demonstrate this understanding can: 3.S.1B.1 Construct devices or design solutions to solve specific problems or needs: (1) ask questions to identify problems or needs, (2) ask questions about the criteria and constraints of the devices or solutions, (3) generate and communicate ideas for possible devices or solutions, (4) build and test devices or solutions, (5) determine if the devices or solutions solved the problem and refine the design if needed, and (6) communicate the results.

Class Size/Space Size:

any size

Time Required:

This lesson has 3 segments. Can be simplified or amplified depending on grade level chosen. The final segment may be more suitable for grade 8 and above.

Materials:

Smartboard, wi-fi

Musical Instruments (optional), Voices, Clapping.

Found objects for creating instruments: rubber bands, straws, cans, tubes, oatmeal boxes, etc.

Resources:

To Be, or Not...to Bop: by Dizzy Gillespie and Al Fraser (Autobiography); other resources are listed throughout the lesson.

Vocabulary:

Improvisation	Rosenwald Schools
Ambassador	Equalization Schools
Segregation	Cold War
Desegregation	Bebop
Jim Crow	

Improvisation Demonstrated through the life and times of Dizzy Gillespie continued

Sources Needed:

- <http://kidsmusiccorner.co.uk/composers/jazz/dizzy-gillespie/>
- <http://www.famousafricanamericans.org/dizzy-gillespie>
- <http://time.com/5056351/cold-war-jazz-ambassadors/>
- <https://www.theguardian.com/music/2018/may/03/jazz-ambassadors-america-cold-war-dizzy-gillespie>

Primary Sources:

- <https://www.youtube.com/watch?v=y6N8eL-cuEU> (Salt Peanuts Performance 1946)
- <https://www.youtube.com/watch?v=QlnGZyZuoZl> Interview with Dizzy Gillespie (recommended to stop at 4:34) discusses origin of Bebop as a term, trumpet with bent bell, Gillespie's puffy cheeks
- <http://americanhistory.si.edu/brown/history/4-five/clarendon-county-2.html>
- http://www.nationalregister.sc.gov/schools/S112113000002646000/index_5.htm
- https://www.google.com/search?tbm=isch&q=images+Sc+schools+in+1930%27s&chips=q:south+carolina+1930s,online_chips:schools,online_chips:south+carolina,online_chips:rosenwald+scho ols,online_chips:early+1900s&sa=X&ved=0ahUKEwjly9-Xjc3cAhUMTKwKHTU1DZ4Q4YIMSgG&biw=1350&bih=643&dpr=1#imgsrc=X3_Rrze_zMB0rM:

Pre-assessment/Essential Questions:

- What is improvisation?
- What does it mean to improvise?

Rubric:

- Students can define Improvisation at end of class
- Students understand what improvisation means through doing in it in class
- Students understand improvisation is a general term which applies to more than music
- Students better understand historical conditions of the desegregation struggle

Student Learning Objectives:

- Understanding that improvisation means a process of discovering solutions through creative inquiry. ("Necessity is the Mother of Invention")
- Learning about Dizzy Gillespie's life, genius and creative work, improvising rhythmically in class, improvising by making simple instruments in class and/or by telling a group story
- Through the historical context of Gillespie's life, learning how segregation permeated life in SC, the USA and ultimately how Gillespie became an ambassador to the Soviet Union for the USA through his original jazz art forms which used **improvisation** as a basic element

Lesson Plan/Instructional Plan:

Through improvised music, the improvised trumpet, and the historical context of Dizzy Gillespie's life, students will learn about various forms of improvisation

- Musical improvisation
- Dizzy's improvised trumpet

Improvisation Demonstrated through the life and times of Dizzy Gillespie continued

- US government's improvisation, and support of improvisation as an art form, during the cold war, when Gillespie was sent as an experimental ambassador to the Soviet Union to ease tensions between the two countries
- Social studies standards will be integrated with the arts through each of these examples

Lesson Activities/Lesson Steps:

1. Begin with essential questions such as:

- Which came first, performing rhythms, or writing them down? Support your view.
- What is the difference between improvised and non-improvised music?
- What is improvisation? What does it mean to improvise?
- Were you ever missing an ingredient for a recipe, and chose to substitute a different ingredient?
- Did you ever not have something you thought you needed, and figured out a substitute from something you had available?
- Have you ever made up a story, and when you started telling it, you weren't sure how it was going to end?
- Have you ever made up your own music?

2. Lead a class discussion with some of these questions and ask students to write/brainstorm a definition of improvisation. This can be done individually or in groups.

(*Wikipedia*: **Improvisation** is creating or performing something spontaneously or making something from whatever is available).

3. Did you ever want to make your own song out of a familiar tune? Today we are going to learn about Dizzy Gillespie, a famous trumpet player from SC who improvised on his instrument and in his music and became so famous he was an ambassador for the USA. Dizzy Gillespie was a famous improviser AND he had an improvised trumpet!

Music teachers can take the familiar tune "Twinkle, Twinkle Little Star" and improvise on it with their instrument, or show <https://www.youtube.com/watch?v=Ezvj-De6bxY>, variations by Mozart on Twinkle.

4. Watch *Salt Peanuts* <https://www.youtube.com/watch?v=y6N8eL-cuEU> Salt Peanuts Performance 1946.

5. Have class say "Salt Peanuts" in rhythm. Listen/watch the *Salt Peanuts* video again and have students listen for the "Salt Peanuts" *rhythm* played by instruments in the band. Ask students if they can write down the rhythm or find another word with the same rhythm as "peanuts". Ask students to describe it as a fraction - which part is longer?

6. a) Create a steady beat with all students clapping or patching a steady quarter note beat.
b) Create a steady beat with 3 rests following it.
c) Say "salt peanuts" with 3 rests following it. Repeat the pattern.
d) Each student takes one beat of the pattern, going around the room.
e) Improvise! Each student takes one beat- clap one beat, rest, or says "salt peanuts" without losing the underlying beat.

and/or

Improvisation Demonstrated through the life and times of Dizzy Gillespie continued

7. Students can tell a story by each person saying a sentence and seeing where their collective story goes. Make it clear that both activities are **improvisation**.

Dizzy Gillespie Birthplace Park, Cheraw Photo by A. Shinault-Small



Part 2 or Day 2

8. Show schools from South Carolina from 1925-1933. Show African American Schools and White schools. Explain that when Dizzy Gillespie was going to school he was in segregated schools.

- Show pictures of segregated facilities.
- Have students divide into small groups for 5 min., articulate the differences, and write down what they see.
- <http://americanhistory.si.edu/brown/history/4-five/clarendon-county-2.html>
- http://www.nationalregister.sc.gov/schools/S11211300002646000/index_5.htm
- https://www.google.com/search?tbm=isch&q=images+Sc+schools+in+1930%27s&chips=q:south+carolina+1930s,online_chips:schools,online_chips:south+carolina,online_chips:rosenwald+scho ols,online_chips:early+1900s&sa=X&ved=0ahUKEwjly9-Xjc3cAhUMTKwKHTU1DZ4Q4YIMSG&biw=1350&bih=643&dpr=1#imgrc=X3_Rrze_zMB0rM:

Improvisation Demonstrated through the life and times of Dizzy Gillespie continued

9. Statue of Dizzy Gillespie and other sites from Cheraw SC (Chesterfield County).

<https://scpictureproject.org/chesterfield-county/cheraw-town-green.html> (pictures of the statue of Dizzy Gillespie).

<https://www.amazon.com/photos/share/hlUnTRpcepG1cIO3Ln1hM7f9wdlWtp1eFgNNMxUczh7>

(Pictures of Cheraw SC. White Building was where enslaved people were sold, bricks with fingerprint of maker imprinted on the wet brick, kitchen from the first half of the 20th century, Church in Cheraw with segregated seating in the balcony for enslaved people and below for white people.

10. Show interview with Dizzy Gillespie talking about his trumpet.

<https://www.youtube.com/watch?v=QlnGZyZuozI>

Interview with Dizzy Gillespie (from beginning recommended stop at 4:34) discusses origin of Bebop as a term, trumpet with bent bell, puffy cheeks.

Essential Questions: Why do you think Dizzy liked the bent trumpet? Was that improvisation or not? Explain your viewpoint.

11. Students craft improvised instruments from found objects. Students can collaborate in groups or work independently.

12. Dizzy Gillespie as US Ambassador- (could be expanded to another lesson, delving more deeply for 8th grade and above). For 3rd grade, teacher shows pictures from articles below, explaining that an Ambassador represents a country to another country and that it is a position of honor.

<https://www.theguardian.com/music/2018/may/03/jazz-ambassadors-america-cold-war-dizzy-gillespie>

Essential Questions: Why was Dizzy Gillespie asked to be an ambassador? Where did Jazz originate? How do the rhythms in jazz sound different from other music styles? Do you think there is a connection between the sound of jazz and segregation? Is there a historical connection? Why or why not? Reflection question- reflect on the complexity of representing the USA as an Ambassador, while your own children in SC went to segregated schools, were required to use separate public facilities, ride at the back of busses, use discarded white textbooks, and perhaps not even have a school bus to get to school and home again.

Have students read the following articles, break into groups and then discuss the above questions.

- o <http://time.com/5056351/cold-war-jazz-ambassadors/>
- o <https://www.theguardian.com/music/2018/may/03/jazz-ambassadors-america-cold-war-dizzy-gillespie>

Assessment Ideas / Evaluation Documents:

Compare African American schools with White schools. What are the differences?

This could be a class discussion, or alternately an assessment with pictures of both types of schools and an essay or report to write about the differences.

For 8th grade, Dizzy Gillespie as ambassador. Students break into groups, read both articles and formulate their own discussion questions.

<http://time.com/5056351/cold-war-jazz-ambassadors/>

<https://www.theguardian.com/music/2018/may/03/jazz-ambassadors-america-cold-war-dizzy-gillespie>

Improvisation Demonstrated through the life and times of Dizzy Gillespie continued

Modification ideas for students with disabilities: As needed per individual IEP or 504.



Dizzy Gillespie Birthplace Park, Cheraw
Photo by A. Shinault-Small

LP – CRM – 6

Honoring the Families involved with *Briggs v. Elliott* (Collage)

Wallace Foxworth, Marion County School District
Allison Geddings, Darlington County School District
Tracy Swinney-Carter, Florence School District One

Historic Site: Summerton, SC

Recommended Grade Level: 4th

Visual and Performing Arts Standard:

Anchor Standard 6 - I can identify and examine the role of visual arts through history and world cultures.

Class Size/Space Size:

Class size may vary with maximum of around 30

Time Required:

5 ninety-minute Art sessions

Materials:

Historical documents (copied for each student)
The Briggs and Elliott family photos (copied for each student)
Construction paper
Scissors
Glue sticks
Pencils, erasers, and sketch paper (to sketch their ideas)

Resources:

Field trips to Summerton, SC

Vocabulary:

- Desegregation
- Discrimination
- Equalization Schools
- Jim Crow
- 14th and 15th Amendment
- Legacy
- Segregation
- Sharecropping
- Oppression
- Harassment
- Defiance
- Integration

Honoring the Families Involved with *Briggs v. Elliott* (Collage) continued

- Appeal
- Retaliation
- Petitioners
- Dismissal

Sources Needed

greenbookofsc.com

Nationalhumanitiescenter.org

Shop.sc.gov/programs/documents/markersapproved_1929-present.pdf

www.nps.gov/articles/equalization-schools-of-south-Carolina.htm

www.scequalizationschools.org

Primary Sources:

Photographs of the families and individuals involved in the *Briggs v. Elliott* case

Oral histories of family members, or school visits if possible

The original historical documents involved in the case including letters

<https://digital.scetv.org/teachingAmerhistory/tTrove/documents/BriggsvElliottPDF.pdf> (Petition)

Secondary Sources:

Newspapers, YouTube videos of descendants of the case

Pre-assessment/Essential Questions:

How did the families of Briggs and Elliott have an effect on Civil Rights?

How were the families involved in the case affected?

What were the long-term effects of the descendants of the *Briggs v. Elliott* case?

Photo Links:

<https://www.thestate.com/news/state/south-carolina/article96557502.html>

<http://www.loc.gov/pictures/item/00651514/>

<http://www.loc.gov/pictures/item/95503560/>

Rubric:

The rubric is located at the end of this document.

Student Learning Objectives:

The student will be able to develop a collage depicting the history *Briggs v. Elliott*.

Lesson Plan/Instructional Plan:

The teacher will ask (hook) the students how they think they are able to sit in the room together today, and then open with a short introduction to the *Briggs v. Elliott* case. Students will work in groups to research and discover relevant historical content of the *Briggs v. Elliott* families (websites will be provided to them from the resource list) and write a short essay on their findings. Students will come together for a teacher led discussion on student findings. The teacher will show examples of various qualities of collages. The teacher will explain the rubric that will be provided. Students will use the found information and documents to create a sketch of their thought process for their collage. From this sketch, students will develop and present a collage on their findings as well as from teacher discussion.

Honoring the Families Involved with *Briggs v. Elliott* (Collage) continued

Lesson Activities/Lesson Steps:

1. The teacher will grab the students' attention.
2. Students complete research and a short essay on their findings.
3. Teacher will lead a discussion group on findings from #2.
4. Teacher will show acceptable and unacceptable collages along with the rubric.
5. Students will sketch their ideas.
6. Students will create their collage.
7. Students will present their collage and research discussion paper.
8. The teacher will promptly grade, display, and return the collages.

Lesson Notes:

The students will complete a critique that will assess what worked well and what didn't. The teacher will also assess what worked well and what didn't.

Assessment Ideas / Evaluation Documents:

The assessment will be based upon the completion of the collage according to the rubric that will be provided to them prior.

Community Extensions:

This project directly relates to the communities and families in Summerton, SC, as well and all Americans in the United States of America.

Modification ideas for students with disabilities: Students that need more time to accommodate their disabilities, will be given that time. If students are having complications with various motor skills, the teacher will assist. Any IEP or 504 Plan will be followed.

Honoring the Families involved with *Briggs v. Elliott* (Collage) continued

Student Name: _____

Rubric For: Briggs and Elliott Families Collage	Fully Loaded	Regular size	Kiddie Snack
I used my time wisely and stayed on topic every day.	25 points	15 points	5 points
Composition The artwork included elements from the Briggs and Elliott families. The artwork has meaning and historical content.	25 points	15 points	5 points
Creativity Be able to explain my take away from the historical story of the Briggs and Elliott families.	25 points	15 points	5 points
Craftsmanship My artwork is neat and carefully made. I have made sure my artwork is not too busy and does not have messy edges and glue showing.	25 points	15 points	5 points
Total			

LP – MTP – 4

Honoring the Families involved with *Briggs v. Elliott* (Diorama)

Wallace Foxworth, Marion County School District
Allison Geddings, Darlington County School District
Tracy Swinney-Carter, Florence School District One

Historic Site: Summerton, SC

Recommended Grade Level: 4th

Visual and Performing Arts Standards:

Anchor Standard 6 - I can identify and examine the role of visual arts through history and world cultures.
Benchmark VA.C IH.6 - I can research and revise my work by applying visual arts concepts and characteristics from a cultural or historical time period.

Social Studies Standard:

4-5.5 - Explain how the Missouri Compromise, the fugitive slave laws, the annexation of Texas, the Compromise of 1850, the Kansas-Nebraska Act, and the Dred Scott decision affected the institution of slavery in the United States and its territories.

Other Academic Standards:

There would be a possibility that students' research and writing essay could be enhanced in the ELA room. Students could also use area and perimeter activities to enhance their diorama in a mathematical way.

Class Size/Space Size:

Class size may vary with maximum

Time Required:

5 Ninety-minute Art sessions

Materials:

Historical documents (copied for each student)
The Briggs and Elliott family photos (copied for each student)
Construction paper
Scissors
Glue sticks
Pencils, erasers, and sketch paper (to sketch their ideas)
Paint and brushes
Shoe box for each student
Students are welcome to bring various materials that they are inspired to add to their diorama

Honoring the Families Involved with *Briggs v. Elliott* (Diorama) continued

Resources:

greenbookofsc.com

Nationalhumanitiescenter.org

Field trips to Summerton, SC

Vocabulary:

Desegregation

Discrimination

Equalization Schools

Jim Crow

14th and 15th Amendments

Legacy

Segregation

Sharecropping

Oppression

Harassment

Defiance

Integration

Appeal

Retaliation

Petitioners

Dismissal

Sources Needed

greenbookofsc.com

Nationalhumanitiescenter.org

Shop.sc.gov/programs/documents/markersapproved_1929-present.pdf

www.nps.gov/articles/equalization-schools-of-south-Carolina.htm

www.scequalizationschools.org

Primary Sources:

Photographs of the families and individuals involved in the *Briggs v. Elliott* case

Oral histories of family members, or school visits if possible

The original historical documents involved in the case including letters and signed petitions

Secondary Sources:

Newspapers, YouTube videos of descendants of the case

Pre-assessment/Essential Questions:

How did the location of a school, as well as other factors, create a need for the *Briggs v. Elliott* case?

Rubric:

The rubric is at the end of this lesson plan.

Honoring the Families Involved with *Briggs v. Elliott* (Diorama) continued

Student Learning Objectives:

I can identify and examine the role of visual arts through history and world cultures by developing a diorama depicting the history of *Briggs v. Elliott*.

Lesson Plan/Instructional Plan:

The teacher will ask (hook) the students how they think they are able to sit in the room together today, and then open with a short introduction to the *Briggs v. Elliott* case. S/he will relate the Dred Scott decision to the *Briggs v. Elliott* case. Students will work in groups to research and discover relevant historical content of the *Briggs v. Elliott* families (websites will be provided to them from the resource list) and write a short essay on their findings. Students will come together for a teacher-led discussion on student findings. The teacher will explain what a diorama is. The teacher will show examples of various qualities of dioramas. The teacher will explain the rubric that will be provided. The students will work on this assignment as a group. Students will use the found information and documents they created to create a sketch of their thought process for their diorama. They will brainstorm and figure out what they want to portray in their diorama. The students will figure out what is the most important parts that should be a part of the diorama. The students will present the sketch to the teacher for approval. From this sketch students will develop and present a diorama.

Lesson Activities/Lesson Steps:

1. The teacher will grab the students' attention.
2. Students complete research and a short essay on their findings.
3. Teacher will lead a discussion group on findings from #2.
4. Teacher will show acceptable and unacceptable dioramas, along with the rubric.
5. Students will sketch their ideas.
6. Students will create their diorama.
7. Students will present their diorama and research discussion paper.
8. The teacher will promptly grade, display, and return the dioramas.

Lesson Notes:

The students will complete a critique that will assess what worked well and what didn't. The teacher will also assess what worked well and what didn't.

Assessment Ideas / Evaluation Documents:

The assessment will be based upon the completion of the diorama according to the rubric that will be provided to them prior.

Community Extensions:

This project directly relates to the communities and families in Summerton, SC, as well as all Americans in the United States of America.

Modification ideas for students with disabilities:

Students that need more time to accommodate their disabilities, will be given that time. If students are having complications with various motor skills, the teacher will assist. Any IEP or 504 Plan will be followed.

Honoring the Families involved with *Briggs v. Elliott* (Diorama) continued

Photo Links:

<https://www.thestate.com/news/state/south-carolina/article96557502.html>

<http://www.loc.gov/pictures/item/00651514/>

<http://www.loc.gov/pictures/item/95503560/>

<https://digital.sctv.org/teachingAmerhistory/tTrove/documents/BriggsvElliottPDF.pdf> (Briggs petition)

Historic Liberty Hill AME Church, Summerton Photo by A. Shinault-Small



Honoring the Families involved with *Briggs v. Elliott* (Diorama) continued

Diorama Rubric

Student Name: _____

CATEGORY	4	3	2	1
Quality of Construction	The diorama shows considerable attention to construction. The items are neatly trimmed. All items are carefully and securely attached to the backing. There are no stray marks, smudges or glue stains. Nothing is hanging over the edges.	The diorama shows attention to construction. The items are neatly trimmed. All items are carefully and securely attached to the backing. A few barely noticeable stray marks, smudges or glue stains are present. Nothing is hanging over the edges.	The diorama shows some attention to construction. Most items are neatly trimmed. All items are securely attached to the backing. A few barely noticeable stray marks, smudges or glue stains are present. Nothing is hanging over the edges.	The diorama was put together sloppily. Items appear to be just "slapped on". Pieces may be loose or hanging over the edges. Smudges, stains, rips, uneven edges, and/or stray marks are evident.
Creativity	Several of the objects used in the diorama reflect an exceptional degree of student creativity in their creation and/or display	One or two of the objects used in the diorama reflect student creativity in their creation and/or display.	One or two objects were made or customized by the student, but the ideas were typical rather than creative (.e.g, apply the emboss filter to a drawing in Photoshop).	The student did not make or customize any of the items on the diorama.
Design	Objects are an appropriate size and interesting shape and are arranged well. Care has been taken to balance the diorama scene.	Objects are an appropriate size and interesting shape and are arranged well. The diorama, however does not appear balanced.	Objects are an appropriate size and shape, but the arrangement of items is not very attractive. It appears there was not a lot of planning of the item placement.	Objects are of an inappropriate size and/or shape. It appears little attention was given to designing the diorama.
Scene	The student gives an extensive explanation of how items in the diorama are related to the scene.	The student gives a reasonable explanation of how most items in the diorama are related to the scene.	The student gives a fair explanation of how most items in the diorama are related to the scene.	The student's explanations are weak and illustrate difficulty understanding how to relate items to the scene.

LP – CRM – 7

Briggs v. Elliott & the Role of the Church

Lesson 1: Photo Gallery & Art Walk

Melinda Hanna, Brockington Elementary Magnet School, Darlington

Brian Day, Sandy Run K8, Swansea

Dontavius Williams, Northwestern High School, Rock Hill

Kay Ingram, Alcorn and Hand Middle Schools, Columbia

Pat Evans Hall, Retired Math Teacher, Columbia

Historic Site:

Clarendon County - This lesson highlights the *Briggs v. Elliott* Case and the churches that were pivotal in the development of the case leading to *the Brown v. Board of Education* decision in 1954.

Recommended Grade Level: 5th

Visual and Performing Arts Standards:

- VA.CR NM.1: I can combine several elements of art to express ideas.
- VA.CR AH.1: I can create a body of work in a specific medium that explores a personal theme, idea, or concept.
- VA.R NM.5: I can talk about how an artwork tells a story or has a message.
- VA.R AL.5: I can interpret the meaning of artwork using contextual clues and describe influences that affected the artist.

Social Studies Standard:

- Standard 5-5: The student will demonstrate an understanding of the social, economic and political events that influenced the United States during the Cold War era.
- Indicator 5-5.3: Explain the advancement of the modern Civil Rights Movement; including the desegregation of the armed forces, *Brown v. Board of Education*, the roles of Rosa Parks, Martin Luther King Jr., Malcolm X, the Civil Rights acts, and the Voting Rights Act.

Class Size/Space Size:

15-20

Time Required:

50-minute class period

Materials:

Smartboard/Projector

Computer

PowerPoint/Google Slides

Blank paper/Canvas

Colored Pencils, Markers, Crayons

Briggs v. Elliott & the Role of the Church, Lesson 1: Photo Gallery & Art Walk continued

Resources:

- Printed Photos/Artwork of 1950's discrimination/segregation time period

Vocabulary:

discrimination, plaintiff, defendant, protest, separate but equal, impact, segregation, bussing, unconstitutional, Jim Crow laws, inequality, conflict, constitutional, *Briggs v. Elliott*, petition

Primary Sources:

Gallery Walk Photos



“Negro drinking at ‘Colored’ water cooler in streetcar terminal, Oklahoma City, Oklahoma”

<http://www.loc.gov/pictures/resource/fsa.8a26761/>

- <http://www.scequalizationschools.org/briggs-v-elliott.html> African American students passing a school bus for white students
- <http://digital.tcl.sc.edu/cdm/ref/collection/jad/id/634> Briggs petition
- <http://digital.tcl.sc.edu/cdm/ref/collection/jad/id/879> Meeting at Liberty Hill AME
- <http://digital.tcl.sc.edu/cdm/ref/collection/jad/id/883> Rev. DeLaine and others

Secondary Sources:

<https://brownvboard.org/content/brown-case-briggs-v-elliott> Music for Lesson 1

Pre-assessment/Essential Questions:

What is discrimination?

How does the discrimination of one group impact the social and economic status of a community (locally, statewide, or nationally)?

Which churches in Clarendon County, South Carolina were pivotal in the *Briggs v. Elliott* case?

What impact did churches have on the *Briggs v. Elliott* case?

Which events led up to the *Briggs v. Elliott* case?

Briggs v. Elliott & the Role of the Church, Lesson 1: Photo Gallery & Art Walk continued

Rubric: Located at the end of the lesson plan

Student Learning Objectives:

Students will be able to explain key terms such as civil rights, discrimination, and Jim Crow Laws and how they impact the religious community during the events that led up to the *Briggs v. Elliott* case as evidenced through their own creation of art work using mixed media (collage, painting, drawing, etc.).

Lesson Plan/Instructional Plan:

Lesson 1 Gallery Walk

Music will be playing during the gallery walk. (will not discuss music during gallery walk)

The teacher will post numbered pictures (without captions) for a gallery walk in a space large enough for students to move around and view the pictures.

The student will move around and document their thoughts, feelings, and ideas about the pictures.

The teacher will play a PowerPoint presentation in the classroom using the pictures from the gallery walk including the captions on the pictures.

The students in groups, will view the PowerPoint presentation.

Students and the teacher will discuss each picture as it is displayed.

The students will share their thoughts, feelings, and ideas about the pictures before they saw the PowerPoint, and how their perceptions changed after viewing the PowerPoint.

The teacher will ask questions about the pictures to elicit student response.

The teacher will ask the students to elaborate on the following:

- How does the picture of the school bus passing by the child walking home from school make you feel?
- In your own words, explain how you feel about the picture of the African-American man drinking water from the fountain displaying a “colored” sign
- After viewing the petition document, explain how you think the signers of the petition may have felt.

The students will write all vocabulary words and meanings in their Social Studies notebook.

The students will reflect in their Social Studies notebook about the pictures and the discussion held by the class.

Lesson Activities/Lesson Steps:

Play music while conducting the gallery walk

Students view PowerPoint/Google Slides

Discussion of Pictures with teacher and students

Teacher will ask questions to elicit student response

Students will document the vocabulary words and meanings in their notebooks.

Lesson Notes: Music will be played during the gallery walk on the 1st day, but not discussed until lesson 2.

Assessment Ideas / Evaluation Documents:

A rubric will be used to evaluate students' outcomes.

Community Extensions:

Community-wide event to include the gallery walk, student artwork, writings, monologues, other....

Modification ideas for students with disabilities:

If a student with disabilities cannot participate in the gallery walk, they could view the pictures on an electronic device.

Rubric for Lesson 1 *Briggs v. Elliott* Gallery Walk

Notes on Pictures

Very Detailed 3 pts	Detailed 2 pts	Limited Details 1 pt
Group Discussion Relevant 3 pts	On task but limited 2 pts	Off task 1 pt

Student's Response to Questions

Very Detailed 3pts	Detailed 2pts	Limited Details 1 pt
--------------------	---------------	----------------------

Vocabulary Words and Meanings

Very Detailed 3 pts	Detailed 2 pts	Limited Details 1 pt
---------------------	----------------	----------------------

Student Reflection

Very detailed 3 pts	Detailed 2 pts	Limited Details 1 pt
---------------------	----------------	----------------------

Grading Scale

- 12-15 points = A
- 8-11 points = B
- 6-7 points = C
- 4-5 points = D
- 1-3 points = F

LP – CRM – 8

Briggs V. Elliott & the Role of the Church

Lesson 2: Song Making

Melinda Hanna, Brockington Elementary Magnet School, Darlington
Brian Day, Sandy Run K8, Swansea
Dontavius Williams, Northwestern High School, Rock Hill
Kay Ingram, Alcorn and Hand Middle Schools, Columbia
Pat Evans Hall, Retired Math Teacher, Columbia

Historic Site:

Clarendon County - This lesson highlights the *Briggs v. Elliott* Case and the churches that were pivotal in the development of the case leading to *the Brown v. Board of Education* decision in 1954.

Recommended Grade Level: 5th

Visual and Performing Arts Standard(s):

VA.CR NM.1: I can combine several elements of art to express ideas.

VA.CR AH.1: I can create a body of work in a specific medium that explores a personal theme, idea, or concept

Social Studies Standards and Indicators:

- Standard 5-5: The student will demonstrate an understanding of the social, economic and political events that influenced the United States during the Cold War era.
- Indicator 5-5.3: Explain the advancement of the modern Civil Rights Movement; including the desegregation of the armed forces, *Brown v. Board of Education*, the roles of Rosa Parks, Martin Luther King Jr., Malcolm X, the Civil Rights acts, and the Voting Rights Act.

Class Size/Space Size: 15-20

Time Required: 50- minute class period

Materials:

Smart Board/Projector
Computer
Blank Paper/iPad (camera)
Camera
Props if desired

Resources:

African folk music

Vocabulary:

discrimination, plaintiff, defendant, protest, separate but equal, impact, segregation, bussing, unconstitutional, Jim Crow laws, inequality, conflict, constitutional, *Briggs v. Elliott*, petition

Briggs v. Elliott & the Role of the Church, Lesson 2: Song Making continued

Primary Sources:

Music playing during class

Secondary Source:

“Bitter Resistance: Clarendon County, South Carolina” -

<http://americanhistory.si.edu/brown/history/4-five/clarendon-county-1.html>

Pre-assessment/Essential Question:

Why was *Briggs v. Elliott* needed?

Rubric: Included at the end of the lesson plan.

Student Learning Objectives:

Students will be able to explain how the community depended on the support of their church, and how the music they sang and played helped to comfort them through the times of discrimination. The students will also be able to explain how the church helped with the *Briggs v. Elliott* case to help support those seeking equality.

Lesson Plan/Instructional Plan:

Lesson 2 Create a song or rap

- Students will be asked about the music playing the day before.
- Students will talk in groups to discuss why the music was playing.
- The teacher will play the song again.
- Students will be asked to listen to the song and think about what it means.
- Students in groups will complete a place consensus listing their thoughts about the music.
- The teacher and students will discuss their thoughts
- Students will be asked to think about how the church is tied in to the music.
- Students will discuss the music and how it involved the church.
- Teacher and students will discuss the music and how it was tied to the church.
- The teacher will ask students to think about how the music and the church are tied to the Briggs V. Elliott case.
- Students in groups will discuss the involvement of the church in the Briggs V. Elliott Case.
- The teacher will point out that the church was the support of the community and thus supported the congregation in dealing with segregation.
- The teacher will also help the students understand how the music tied into the church and community. The music has meaning, and it also supports the community.
- Students will create a song or rap including the ties to the church and music.
- Students will be graded on the song/rap.

Lesson Activities/Lesson Steps:

- Play music while the students discuss its meaning
- Students have discussion on the music
- Placemat Consensus
- Student discussion of the church’s connection to the Briggs V. Elliott Case
- Teacher discussion to tie all the pieces together for a full understanding
- Students create song/rap and are assessed on the song/rap

Briggs v. Elliott & the Role of the Church, Lesson 2: Song Making continued

Lesson Notes:

The song/rap must explain the ties between the church, community support, and music.

Assessment Ideas / Evaluation Documents:

A rubric will be used to evaluate students.

Community Extensions:

Students can share how their church supports them in the community.



Briggs v. Elliott & the Role of the Church, Lesson 2: Song Making continued

Rubric for *Briggs v. Elliott* Lesson 2

Explain Why the Music is playing	Very Detailed 5 pts	Detailed 3 Pts	Limited Details 1 pt
What does the song mean?	Very Detailed 5 pts	Detailed 3 pts	Limited Details 1 pt
Placemat Consensus	Very Detailed 5 pts	Detailed 3 pts	Limited Details 1 pt
How the music is tied to the church?	Very Detailed 5 pts	Detailed 3 pts	Limited Details 1 pt
Rap or Song	Includes Very Detailed ties to the church, music and <i>Briggs v. Elliott</i> 20 pts	Detailed ties to the church, music, and <i>Briggs v. Elliott</i> 15 pts	Limited details listing ties to the church, music, and <i>Briggs v. Elliott</i> 10 pts

- A 35 – 40
- B 29 – 34
- C 18 – 28
- D 10 – 17
- F 9 and Below

LP – CRM – 9

Briggs v. Elliott

Lesson 3: Create a Monologue

Melinda Hanna, Brockington Elementary Magnet School, Darlington

Brian Day, Sandy Run K8, Swansea

Dontavius Williams, Northwestern High School, Rock Hill

Kay Ingram, Alcorn and Hand Middle Schools, Columbia

Pat Evans Hall, Retired Math Teacher, Columbia

Historic Site: Clarendon County - This lesson highlights the *Briggs v. Elliott* Case, pivotal in the development of the case leading to *the Brown v. Board of Education* decision in 1954.

Recommended Grade Level: 5th or 8th

Visual and Performing Arts Standards:

- VA.CR NM.1: I can combine several elements of art to express ideas.
- VA.CR AH.1: I can create a body of work in a specific medium that explores a personal theme, idea, or concept.
- VA.R NM.5: I can talk about how an artwork tells a story or has a message.
- VA.R AL.5: I can interpret the meaning of artwork using contextual clues and describe influences that affected the artist.

Social Studies Standards and Indicators:

- Standard 5-5: The student will demonstrate an understanding of the social, economic and political events that influenced the United States during the Cold War era.
- Indicator 5-5.3: Explain the advancement of the modern Civil Rights Movement; including the desegregation of the armed forces, *Brown v. Board of Education*, the roles of Rosa Parks, Martin Luther King Jr., Malcolm X, the Civil Rights acts, and the Voting Rights Act.
- Standard 8-7: The student will demonstrate an understanding of the impact on South Carolina of significant events of the late twentieth and early twenty-first centuries.
- Indicator 8-7.2: Analyze the movement for civil rights in South Carolina, including the impact of the landmark court cases *Elmore v. Rice* and *Briggs v. Elliott*; civil rights leaders Septima Poinsette Clark, Modjeska Monteith Simkins, and Matthew J. Perry; the South Carolina school equalization effort and other resistance to school integration; peaceful efforts to integrate beginning with colleges and demonstrations in South Carolina such as the Friendship Nine and the Orangeburg Massacre.

Class Size/Space Size:

15-20

Time Required:

50-minute class period

Briggs v. Elliott, Lesson 3: Create a Monologue continued

Materials:

Smartboard/Projector
Computer
PowerPoint/Google Slides
Blank paper/Canvas
Colored Pencils, Markers, Crayons

Vocabulary:

Monologue, plaintiff, defendant, segregation, discrimination

Pre-assessment/Essential Questions:

In what ways was the faith of community vital in the success of the *Briggs v. Elliott* Case?

Rubric: Located at the end of the lesson plan

Student Learning Objectives:

Students will study and discuss the *Briggs v. Elliott* case to create a 2-minute monologue detailing the places, people and events that led up to the court case.

Lesson Activities/Lesson Steps:

Hook: Invite students to sit in a circle facing each other. Join them in this circle. Tell them you're going to be coming up with a story, but we will add one word at a time as we go from person to person around the circle. Ask them to please start with the writing prompt which is: a traveler. Write down the story as it is created. When it is complete, ask the students to sit down in their normal seats. Stand in front of them and slate (Hello, my name is... Etc.) and then act out the story as a monologue for them.

After you have modeled how to perform a monologue for students, break students up into teams and assign different roles to each group. Students are to use their research skills to read and learn about the person whom they were assigned and draft a - minute monologue identifying their character's objective and obstacle that they may be faced with as well as a possible solution to the obstacle.

Assessment Ideas / Evaluation Documents:

Student will be evaluated by criteria listed in included rubric.

Monologue Rubric

Criteria	Level 1	Level 2	Level 3	Level 4
Purpose	the monologue rarely reveals the thoughts, feelings, and context of the speaker	the monologue occasionally reveals the thoughts, feelings, and context of the speaker	the monologue interprets the thoughts, feelings, and context of the speaker	the monologue effectively elaborates the thoughts, feelings, and context of the speaker
Elements	point of view and person are inconsistent; an implied listener is seldom evident	point of view and person are clear and consistent; an implied listener is evident	point of view and person are clear, focused, and consistent; an implied listener is established	point of view and person are integrated; an implied listener is evident throughout the monologue
Physical Delivery	lacks involvement; no movement or gestures	behaviors, gestures, or movements do not fit the character	gestures or movements are fine, but may have omitted obvious character behaviors	natural gestures and movement enhance message; fit character or role
Speaking Techniques	uses volume, tone, and pace inappropriately or ineffectively; limited use of nonverbal gestures and facial expressions	uses volume, tone, and pace somewhat to suit the content and purpose; nonverbal gestures and facial expressions are occasionally distracting or inappropriate to the character	uses volume, tone, and pace appropriate to the content and purpose; nonverbal gestures and facial expression suit the character	adjusts volume, tone, and pace to achieve a special effect or for impact; nonverbal gestures and facial expression enhance characterization
Knowledge of Script	is not able to perform without script	needs constant prompting to perform	can perform with little prompting	can perform successfully with no prompting

Comments:

Total: ____ / 100

LP – CRM – 10

Briggs v. Elliott

Lesson 4: Take It To Court

Melinda Hanna, Brockington Elementary Magnet School, Darlington
Brian Day, Sandy Run K8, Swansea
Dontavius Williams, Northwestern High School, Rock Hill
Kay Ingram, Alcorn and Hand Middle Schools, Columbia
Pat Evans Hall, Retired Math Teacher, Columbia

Historic Site: Clarendon County - This lesson highlights the *Briggs v. Elliott* Case, pivotal in the development of the case leading to *the Brown v. Board of Education* decision in 1954.

Recommended Grade Level: 5th or 8th

Visual and Performing Arts Standards:

- VA.CR NM.1: I can combine several elements of art to express ideas.
- VA.CR AH.1: I can create a body of work in a specific medium that explores a personal theme, idea, or concept.
- VA.R NM.5: I can talk about how an artwork tells a story or has a message.
- VA.R AL.5: I can interpret the meaning of artwork using contextual clues and describe influences that affected the artist.

Social Studies Standards and Indicators:

- Standard 5-5: The student will demonstrate an understanding of the social, economic and political events that influenced the United States during the Cold War era.
- Indicator 5-5.3: Explain the advancement of the modern Civil Rights Movement; including the desegregation of the armed forces, *Brown v. Board of Education*, the roles of Rosa Parks, Martin Luther King Jr., Malcolm X, the Civil Rights acts, and the Voting Rights Act.
- Standard 8-7: The student will demonstrate an understanding of the impact on South Carolina of significant events of the late twentieth and early twenty-first centuries.
- Indicator 8-7.2: Analyze the movement for civil rights in South Carolina, including the impact of the landmark court cases *Elmore v. Rice* and *Briggs v. Elliott*; civil rights leaders Septima Poinsette Clark, Modjeska Monteith Simkins, and Matthew J. Perry; the South Carolina school equalization effort and other resistance to school integration; peaceful efforts to integrate beginning with colleges and demonstrations in South Carolina such as the Friendship Nine and the Orangeburg Massacre.

Class Size/Space Size:

15 - 20 Students

Time Required:

50-minute period

Briggs v. Elliott, Lesson 4: Take It To Court continued

Materials:

Research from day 3
Social Studies notebooks from lessons 1 and 2
Monologues
iPads with camera or camera

Resources:

Information learned from days 1 and 2
Research from day 3

Vocabulary:

Monologue, plaintiff, defendant, segregation, discrimination, protest, separate but equal, impact, segregation, bussing, unconstitutional, Jim Crow laws, inequality, conflict, constitutional, *Briggs v. Elliott*, petition

Primary Sources:

Lesson 1 Images:

- <http://www.scequalizationschools.org/briggs-v-elliott.html>
- <http://www.loc.gov/pictures/resource/fsa.8a26761/>
- <http://digital.tcl.sc.edu/cdm/ref/collection/jad/id/634>
- <http://digital.tcl.sc.edu/cdm/ref/collection/jad/id/879>
- <http://digital.tcl.sc.edu/cdm/ref/collection/jad/id/883>

Secondary Sources:

Lesson 1 Document

<https://brownvboard.org/content/brown-case-briggs-v-elliott>

Monologue from lesson 3

Pre-assessment/Essential Questions:

How did the trial of *Briggs v. Elliott* impact our lives today?

Rubric: Located at the end of the lesson

Student Learning Objectives:

Students will be able to recreate the trial of *Briggs v. Elliott* and explain how it helped to make the landmark case of *Brown v. Board of Education* a success.

Lesson Plan/Instructional Plan:

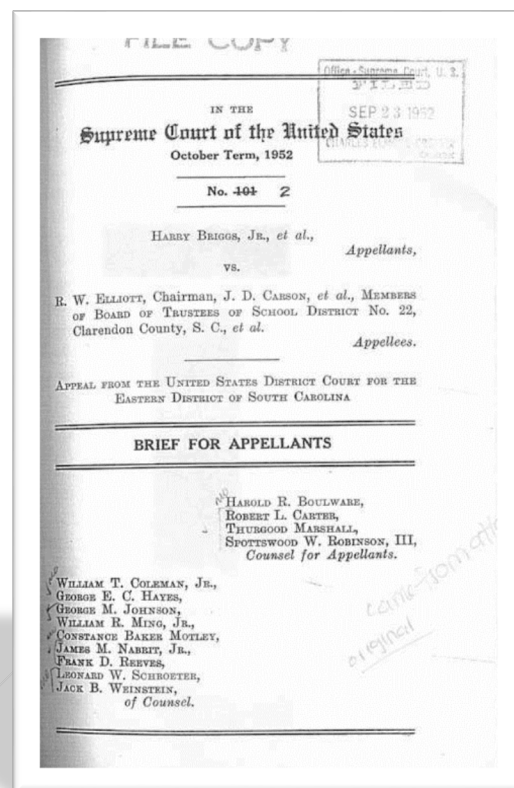
- ❖ Students will use the documents and research from the last three lessons to recreate the case in court.
- ❖ The teacher will provide the space for the trial and include props.
- ❖ The teacher will support the students in preparing for a trial.
- ❖ The students will use the abilities learned from the monologues to present for the trial.

Roles:

- ❖ Judge, Jury (12), Lawyer (2), Defendant (school board representative, principal, community member), Plaintiffs 2, African American community members, NAACP representatives 2
- ❖ Students will recreate the trial and show how this case helped *Brown v. Board of Education*
- ❖ Teacher will facilitate the court scene to ensure it is accurate

Briggs v. Elliott, Lesson 4: Take It To Court continued

Find this image of Mr. Briggs' brief that was submitted to the US Supreme Court at <http://americanhistory.si.edu/brown/history/4-five/clarendon-county-4.html>.



Lesson Activities/Lesson Steps:

- ❖ Review documents and research
- ❖ Prepare to use props
- ❖ Practice roles for the trial
- ❖ Recreate the trial
- ❖ Give an explanation at the end of the trial as to how this case helped *Brown V. The Board*
- ❖ Students will be graded on this assignment. (Teacher will film the court scene)

Lesson Notes:

Roles will have to be assigned by student ability.

Assessment Ideas / Evaluation Documents:

Teacher will evaluate the class as a whole on this assignment. The students will recreate the trial accurately and explain how this case helped *Brown v. The Board of Education*.

Briggs v. Elliott, Lesson 4: Take It To Court continued

Rubric for *Briggs v. Elliott* Lesson 4

Ability to act the role assigned	Excellent 25 pts	Average 15 pts	Below Average 10 pts
Ability to create an authentic character	Excellent 50 pts	Average 25 pts	Below Average 10 pts
Ability to work with others	Excellent 25 pts	Average 15 pts	Below Average 10 pts
Total Points	100	55	30

- 90 – 100 A
- 80 – 89 B
- 70 – 79 C
- 60 – 69 D
- BELOW 69 F

LP – CRM – 11

I Wish I Knew

Wonda Hillard, Bell's Crossing Elementary, Simpsonville
Enfinitee Irving, South Carolina State University, Orangeburg
Joceline Murdock, Darlington Middle School, Darlington

Historic Site: Manning Training School - Founded in the early 20th century as Clarendon County Training School, this institution provided both education for black students and advanced training for teachers. The first building, funded by the Slater Fund, burned in the 1940s and a new one was constructed with assistance from the Rosenwald Fund. That building burned in 1941. It was replaced by temporary structures until a new school was built in 1953 with funds from S.C.'s school equalization program, an attempt to forestall desegregation by improving schools for African Americans. With statewide desegregation in 1970, Manning Training School was consolidated with Manning High School.

Recommended Grade Level: 6th grade

Visual and Performing Arts Standards:

VA6-3.1 I can Identify and describe the content in works of visual art

VA6-4.1 I can Identify artworks from various cultures and recognize ways in which those works were influenced by man-made and natural factors.

VA7-1.3 I can select and apply the most effective materials, techniques, and processes to communicate his or her experiences and ideas through the artworks.

Design Standard: Anchor Standard 5: I can present new design ideas and work.

Language Arts Standard: Anchor Standard 3.1(e): I can develop and strengthen writing as needed by planning, revising and editing building on personal ideas and the ideas of others.

Math Standards: Anchor Standard 3 MDA 5: Measurement and Data Analysis - I can understand the concept of area measurement.; 3 MDA 6: Measurement and Data Analysis - I can solve real-world and mathematical problems involving perimeters of polygons, etc.

Theater Standard: Anchor Standard 3: I can act in improvised scenes and written scripts.

Music Standards: Anchor Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Dance Standard: Anchor Standard 6: I can examine and perform dance styles from a variety of historical periods and cultures.

Social Studies Standard:

Standard 6-6: The student will demonstrate an understanding of the impact of the Renaissance, the Reformation, and the Age of Exploration on Europe and the rest of the world.

Indicator 6-6:6: Explain the effects of the exchange of plants, animals, diseases, and technology throughout Europe, Asia, Africa, and the Americas (known as the Columbian Exchange).

Class Size/Space Size: 30/ open floor plan classroom

Time Required: 5 days (55 minutes)

I Wish I Knew continued

Materials:

- ❖ Copy of Briggs' Petition
- ❖ Color pens
- ❖ Paper and pencil
- ❖ 2 - 36" (3/16" diameter) cotton clothesline, heavy jute, rope or coil cord
- ❖ Yarn 4-ply knitting worsted weight in assorted colors, raffia, ribbons - even torn scraps of fabric work nicely
- ❖ #3" Blunt end Plastic tapestry needle
- ❖ Assorted Yarn
- ❖ Optional: Beads, shells, fabric
- ❖ Scissors
- ❖ Masking tape
- ❖ Nina Simone's "I wish I Knew" (1967) | Song

Resources:

- ❖ The Green Book | <https://greenbookofsc.com/> <http://www.scequalizationschools.org/>
- ❖ <https://www.youtube.com/watch?v=wEBlaMOmKV4>
- ❖ "Ruby Bridges Goes to School" (3:00 minutes) <http://www.pbs.org/wnet/african-americans-many-rivers-to-cross/video/ruby-bridges-goes-to-school/>
- ❖ SCETV/PBS: *Briggs v. Elliott* | Road Trip | Knowitall.org <https://knowitall.org/video/briggs-v-elliott-road-trip>
- ❖ SCETV/PBS: "This Far by Faith.1946-1966: from Civil Rights to Black Power" | document http://www.pbs.org/thisfarbyfaith/journey_4/p_1.html
- ❖ *Briggs v. Elliott* | YouTube | <https://www.youtube.com/watch?v=gZVvmdxb1js>
- ❖ SCETV/PBS: Segregated Schooling in South Carolina | <https://scetv.pbslearningmedia.org/resource/iml04.soc.ush.civil.scschools/segregated-schooling-in-south-carolina/#.Wy2Hl6dKjIU>
- ❖ The History and Impact of School Desegregation (7:25 minutes) <https://www.youtube.com/watch?v=cylGXZL6cgc>
- ❖ Fiber Art-Coiled Basket Lesson by Sue Stewart | <https://www.incredibleart.org/lessons/middle/Sue-baskets.htm>

Vocabulary: Skills Coiled Basket Sweetgrass Basket Fiber Art Functional Utilitarian
Training School Clarendon County Economic Political Social

Sources Needed:

- greenbookofsc.com
- South Carolina Department of Archives and History | scdah.sc.gov
- Nationalhumantiescenter.org
- www.sccaas.org/free-teacher-resources
- Shop.sc.gov/programs/documents/markersapproved_1929-present.pdf
- www.nps.gov/articles/equalizatio-school-of-south-carolina.htm
- www.scequalizationschools.org
- Separate but Equal? South Carolina's Fight Over Segregation Curriculum, SS Standards Grades 4-8
- http://www.scequalizationschools.org/uploads/1/1/7/0/11700188/separate_but_equal_curriculum_ii.pdf

I Wish I Knew continued

Primary Sources:

- Documents and photographs citing *Briggs v. Elliott*
- Oral history accounts from petitioners such as member from the Briggs family, students, and community members involved in the case

Secondary Sources:

- Archives, artifacts, documents, videos, and YouTube videos *Briggs v. Elliott*
- A local museum as a source to borrow or get on loan some baskets
- Henrietta Snype's video | <https://knowitall.org/series/henrietta-snype>
- Basketry: Teacher's Guide Grass Roots African Origins of American Art <https://africa.si.edu/exhibits/grassroots/gr.pdf>
 - Basket video: How to Make a Coiled Basket | <https://www.youtube.com/watch?v=7-avfgbdQnQ>
 - Book | *The Baskets of Rural America* by Gloria Teleki
 - Book | *The Basket Collectors* by Lew Larason
 - Book | *Cornerstones of Freedom™—Third Series: The Civil Rights Movement* by [Jennifer Zeiger](#)
 - Book | *Ida B. Wells Let the Truth Be Told* by [Walter Dean Myers](#)

Pre-assessment/Essential Questions:

Essential Questions:

- ❖ How will you summarize the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities?
- ❖ How can the art of basket making be used to summarize the skill set of individuals of the 1930's in comparison to the lifestyle of people now and its impact on the desegregation of schools and other public facilities?
- ❖ How would you explain the effects of the exchange of plants, animals, diseases, and technology throughout Africa and the Americas (known as the Columbian Exchange)?

Pre-assessment:

\$100 Dollar Message - Students will write a descriptive story on the \$100 bill written by a student in school before integration. What does it say and what happened? Teacher will display \$100 Dollar Messages that describe various issues that students may have encountered in attending South Carolina Schools and the social and economic impact on their education before desegregation (Equality, Skills, Trade).

Rubric: at the end of the lesson

I Wish I Knew continued

Student Learning Objectives:

- Students will be able to summarize the development of economic, political, and social opportunities of African Americans in South Carolina focusing on the desegregation of schools (*Briggs v. Elliott*) and other public facilities through an improvisational game, hands-on project-based visual art activity, and the incorporation of social studies
- Students will be able to create their own coiled basket and explain how basketmaking became an economic opportunity for African Americans in South Carolina from the 1930s through the present

Lesson Plan/Instructional Plan:

Engage/Hook: Teacher and students will review “desegregation”. Students will participate in a warm-up activity-Freeze and Justify. Students will sit or stand around in the acting space. Two students will enter the circle and begin to improvise a scene on desegregation, with dialogue and as much physical action as possible. At any moment, a student from the group may shout, "FREEZE!" The actors freeze instantly and exactly. The student, who stopped the scene taps one of the actors on the shoulder. The actor sits and the new person takes his or her position exactly. Another student must now initiate a new and different scene highlighting the timeline on the desegregation of schools (*Briggs v. Elliott*). The scene must flow naturally from the positions of the two bodies, and it is the new student's responsibility to communicate to his or her partner and to the audience what the new scene is about.

Students will engage in nonjudgmental open-ended inquiry question activity: Was integration the best policy change for schools in the South Carolina and the United States? Is judgmental. Was integration the best policy change for schools in the South Carolina and the United States? Is not judgmental.

Historic Content: Jim Crow education dominated every aspect of Southern Life. Organizations such as The NAACP led the fight against racial segregation. The organization was intended to prevent unconstitutional injustices from occurring in the black community. The NAACP's greatest accolade was given in 1954 with the group's success in *Brown v. the Board of Education*. This case is a merger of 5 similar cases that sought to prevent injustices in public schools. Of the 5 cases was *Briggs v. Elliott*, which took place in Summerton, South Carolina. Harry Briggs Jr. was a child who because of neglect in funding, was required to walk miles to get to school. Harry's father, Harry Briggs Sr., was a World War II Veteran. He was outraged by the fact his child was being discriminated against after his years of service. Walking long distances as a child especially, can very tiring on a person's body. Many students' performance in school, as a result, failed to increase or in some cases got worst. Before taking legal actions against district 22, the citizens raised \$700 to provide a bus for the students. The Negro schools were Scotts Branch High, Rambay Elementary, and Liberty Hill Elementary School.

In coastal South Carolina, beautiful baskets are made in as functional woven pieces that were made originally in many parts of West Africa. Since the 1700s, sweetgrass basketry has been unique to the Low country and represents one of the oldest West African art forms brought to America by enslaved West Africans. For centuries many cultures around the world have been making coiled baskets; however, this unit will focus on baskets that are a part of South Carolina's culture.

The coiled baskets are formed using yarn, grass, grape vines, pine needles, kudzu, bamboo, hair, or fibers around a core of everyday clothesline or rope. Coiled baskets have been made by rolling up end rolls of brown paper. Shape the baskets with your hands as you work to achieve the desired size and shape. The Botswana women often weave symbolic designs on baskets from stories or tradition. However, the men are known to weave baskets taking pride in

I Wish I Knew continued

the development of the craft. (Note: African baskets are woven from natural materials and the use of clothesline rope and yarn are substitutes that provide strong, economical, and easy to work with materials.) The baskets were made for three reasons: 1. Serve, store, carry food or trap fish; 2. Decorative purposes such as masks, shields, or hats; 3. Sell to tourists or specialty shops throughout the world.

Teacher will explain basketry and how basketmaking can extend to other crafts or trade skills such as caning of chairs, weaving blankets or other functional items for display or personal use. The Gullah Geechee tradition of Sweetgrass basketmaking has over a 300-year history in America and a connection to West Africa. The art and science of making baskets tell a story and also reflect the importance of South Carolina's dependence on enslaved West Africans' indigenous knowledge of rice cultivation for commercial gain and nourishment. Coiled baskets were critical for processing rice. The skilled labor of African Americans foreshadows the legacy of African-inspired cuisine in the United States as well.

Teacher and students will discuss the South Carolina-born basketmaker, Henrietta Snype (1952 -). Mrs. Snype is a native of Mount Pleasant, S.C. and has been sewing Sweetgrass baskets, a craft she learned from her mother and grandmother, since age 7. Henrietta tours the country educating and demonstrating her Gullah Geechee traditions.

Students will form a coiled basket. Students will make two sketches of basket design.

Students will use rope to make a 3" x 5" x 3" coil basket. Student will view video and use handout to build the core of the basket, bind, form the snail, and master the figure-8 stitch. Students will shape the basket by adding a second rope to make the basket wider or taller. Optional: Students are encouraged to use other found objects such as beads, fabric, or shells to make their baskets unique. Explain to the students how Henrietta Snype has used her skills as a basket maker to educate, build partnerships, and commercialize her craft. Teacher will explain and develop a rubric to assess students' creative process.

Lesson Activities/Lesson Steps:

1. The teacher will introduce the lesson by explaining the many skills and knowledge that Africans brought with them during the Columbian exchange.
2. The teacher will then explain how these skills played a vital role in educating African American students during the Jim Crow era.
3. The teacher will get the students to understand the importance of training schools during the early 1900s.
4. The teacher will explain the significance of basketmaking, as it pertained to the education of African American students.
5. The teacher will provide the students with materials needed to create their own baskets.
6. Make two sketches of a basket design. Thread needle and prepare rope to build the core/foundation of the basket. Begin by tapering the core end into a slant.
7. Binder – wrap the yarn 8 times/1 ½" around the core by covering it and connect one row of the basket to another. Bend the core into a circle and continue to wind yarn (binder) around the rope (core) until the first circle is covered.
8. Snail – The snail refers to the center or beginning of the basket. Bend the wrapped rope to take on the shape of a snail.

I Wish I Knew continued

9. Figure-8 stitch – This describes a sewing pattern that is used to develop the basket. Begin by wrapping the coil three or four times, then move the needle down and up in the shape of an 8. Form a 3” circular base for the basket.

10. Shaping - Continue wrapping and connecting. As the basketmaker, view your sketch as a reminder of the direction that you will build your basket.

11. Splicing – means to join two pieces of rope together. Cut rope ends at an angle and tape together with masking tape. Should you want to change the yarn, tie the ends together and continue the wrapping and Figure-8 stitch.

12. Ending – Cut and taper the core. Wrap over two coils until the taper is completely covered.

Mini Lesson:

Teacher will use a PowerPoint presentation of baskets from various cultures, specifically the Gullah Geechee tradition of sewing Sweetgrass Baskets, which is the official state handcraft. Teacher will design a unit using Google Chrome or WebQuest as technology tools for students to learn about basket making. Have students compare and contrast coiled baskets and pine needle baskets. In addition, have students to compare and contrast baskets from other cultures.

Extend:

At the end of this unit, students will journal. Students will listen to Nina Simone’s “I wish I Knew” (1967) song depicting struggle against adversity and challenges. The students will create a collage on the cover of their journal using the vocabulary words. Students are also encouraged to rewrite Simone's’ “I wish I Knew” as a poem that is reflective of their personal experiences (20 minutes).

Formal/Informal Assessment:

1. Explain why basketry and chair caning were taught as a trade skill in the schools of Clarendon County.
2. Looking and Seeing Art - Students will compare and contrast their baskets to Henrietta Snype’s basket. Students are encouraged to identify the similarities and differences between the two works of art.
3. Students are encouraged to walk in the shoes of the students attending school before integration. Explain what skill, trade, or craft knowledge that you have learned in school or from grandparents that you can teach a friend who is 7 years old. What is that skill? What is the process?

Closure: As a culminating activity the teacher will introduce Paper Slide Activity. Students are encouraged to work in small groups of two or four. The groups will make a sketch and write what they learned. Then team representatives will line up and, one at a time, will slide their work under a video camera while quickly summarizing what was learned. The camera doesn't stop recording until each representative has completed his or her summary. The teacher will upload the video on a Google site for student and parent viewing.

Lesson Notes: Parental consent may be required before viewing the video *Ruby Bridges Goes to School*, the word “Nigger” is mentioned in the clip.

(Formal) Post-Assessment: What have you learned about the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of the desegregation of schools (*Briggs v. Elliott*) and other public facilities?

·\$100 Message

·Compare and Contrast

·Walk a Mile in My Shoes

Post Assessment: Included at the end of the lesson plan

I Wish I Knew continued

Summary: Students will write what they learned about the development of economic, political, and social opportunities of African Americans in South Carolina focusing on the desegregation of schools (*Briggs v. Elliott*) and other public facilities in the form of a favorite song. Teacher and peers will offer extra praise if they sing. Note: Teacher approves the song choice after conferencing with the student.

Community Extensions:

Connect with the South Carolina Arts Commission, host an Artist- in- Residence like Henrietta Snype or Sarah Hammond, or schedule a field trip to Mount Pleasant to observe Sweetgrass Basket craftsmen and craftswomen (you may want to arrange a visit with a specific artisan(s) in advance).

Modification ideas for students with disabilities: The teacher will apply accommodations and modifications to instructions for students with an Individualized Education Program (IEP) or 504 plan such as preferential seating, extended time, reduced homework or classwork; and verbal, visual, or technology aids. In addition, the teacher will provide to the student modified textbooks or audio-video materials, adjusted class schedules or grading, verbal testing, and behavior management support.

I Wish I Knew continued

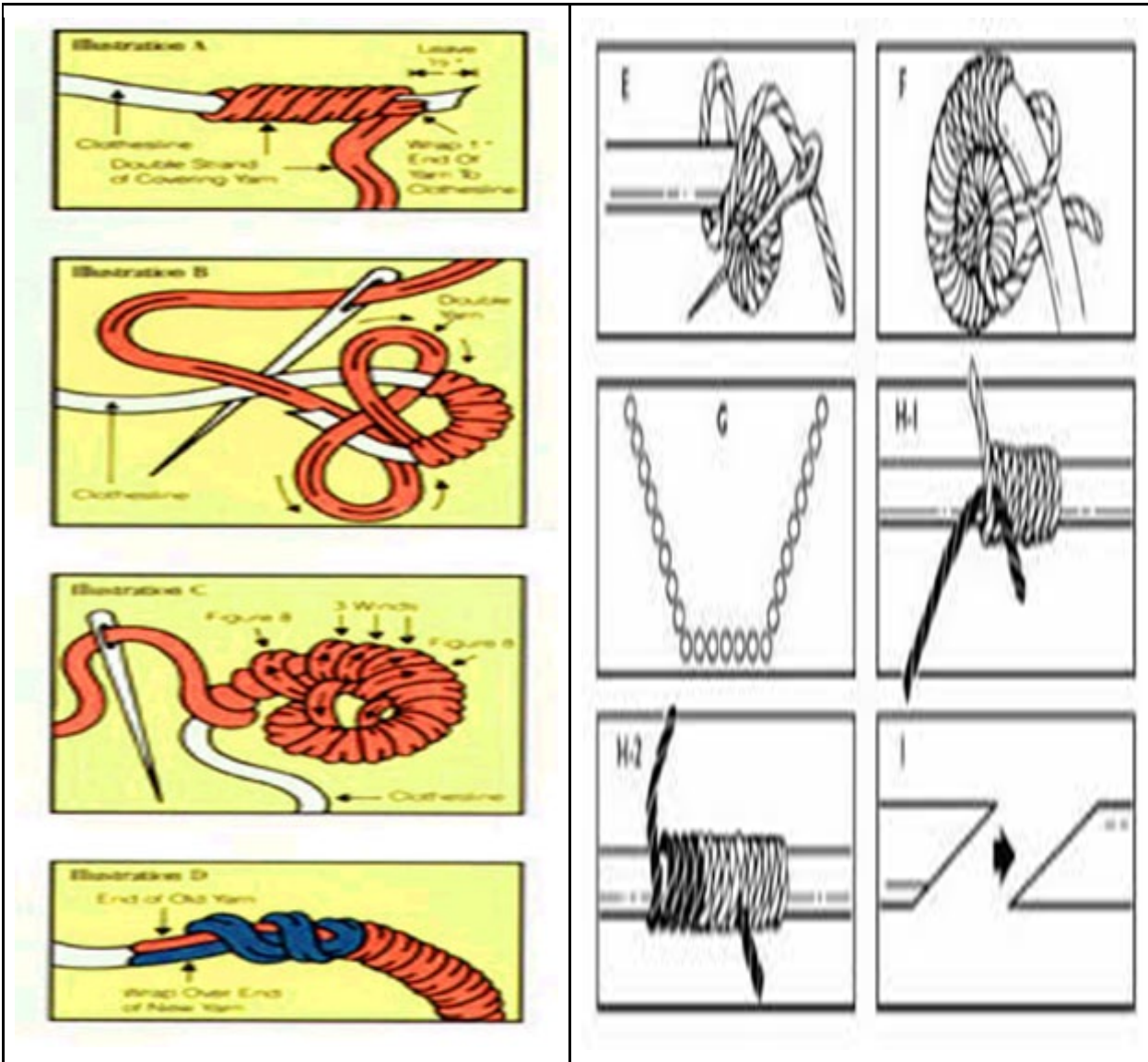
**\$100 Message
Graphic Organizer**

Name _____ HR _____ Date _____

Directions: Write a descriptive story on the \$100 bill that could be written by a student before integration. What does it say and what happened? Describe various issues that the student may have encountered in attending SC Schools and the social and economic impact on his/her education before desegregation. Insert your photograph in the oval.



How to sew a Coiled Basket



I Wish I Knew continued

Coiled Baskets

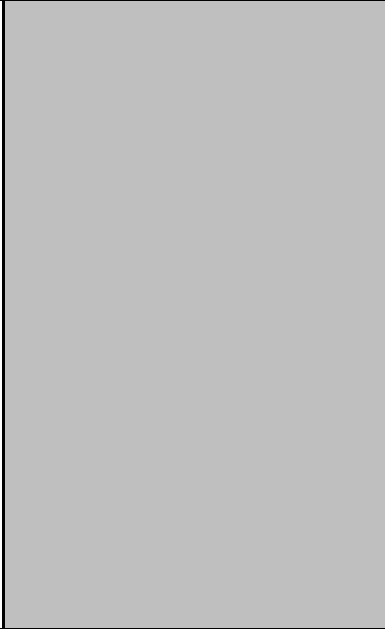
Looking and Seeing Art: Compare and Contrast Graphic Organizer

Name _____ HR _____ Date _____

Directions: You will compare and contrast your basket to Henrietta Snype’s Sweetgrass basket. Write how the baskets are similar and different. List 5 features that make a quality basket.



Spool top covered basket by Henrietta Snype



Place a photograph of your basket

Differences	Similarities	Quality Basket Features

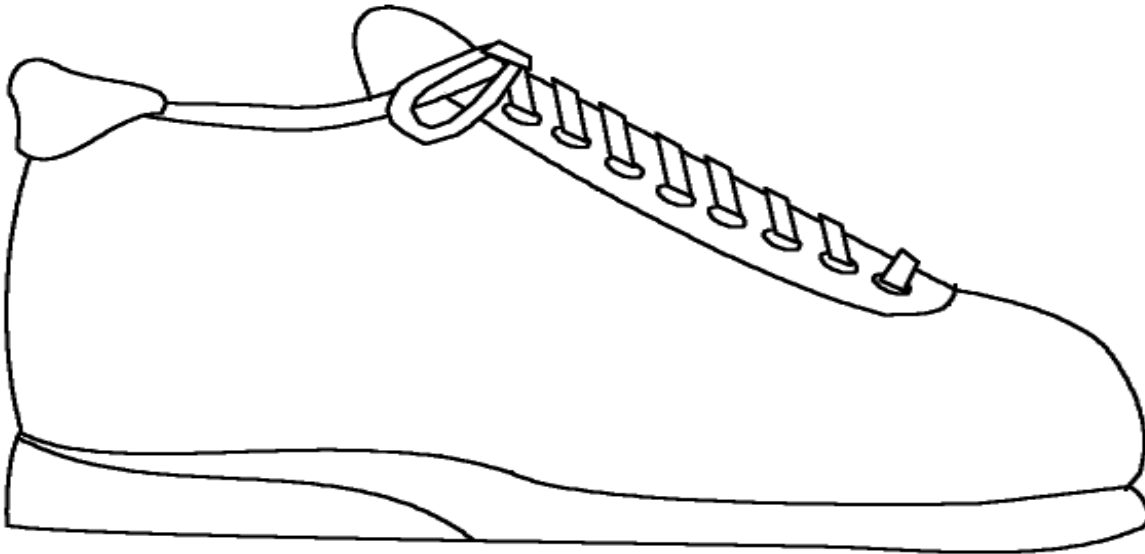
I Wish I Knew continued

Walk a Mile in My Shoes

Name _____ HR _____ Date _____

Directions: Imagine that you are a student who walked to school in the 1940's, walking in the shoes of a student who attended school before integration.

Explain a skill, trade, or craft that you have learned in school or from parents and/or grandparents that you can teach a friend, perhaps a 7-year old friend (the age Mrs. Snype started learning to sew Sweetgrass baskets). What is the process for creating a project using that knowledge?





Basket (2017) by Henrietta Snype



Braided Bowl by Henrietta Snype



Deep Oblong Basket with Loops by Henrietta Snype



Square Planter by Henrietta Snype

I wish I Knew...
Henrietta Snype's Coiled Basket Rubric

Name _____ HR _____ Date _____

CATEGORY	Advanced (4 = 25 pts.)	Intermediate (3 = 15 pts.)	Novice (2 = 5 pts.)	Score
Knowledge of Coiled Basket	The student can clearly describe the steps used to make his/her coiled basket. The student can accurately point out how the basket making process was similar or different from baskets made in the 1700's to those being studied before and after desegregation.	The student can clearly describe the steps used to make his/her coiled basket.	The student can describe most of the steps used to make his/her coiled basket.	
Creativity	Totally original design, no element is an exact copy of designs seen in source material.	Most of the school elements are unique, but 1 element may be copied from source material.	Some aspects of the school are unique, but several elements are copied from source materials or other students.	
Attractiveness/Craftsmanship	The school shows that the creator took great pride in his/her work. The design and construction look carefully planned. The item is neat (free of gapping threading).	The school shows that the creator took pride in his/her work. The design and construction look planned. The item has a few flaws (unwanted gapping threading), but these do not detract from the overall look.	The design and construction were planned. The item has several flaws (unwanted gapping threading), that detract from the overall look.	
Time and Effort	Class time was used wisely. Much time and effort went into the planning and design of the basket. It is clear the student worked at home as well as at school.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was not always used wisely, but student did do some additional work at home.	

Total possible points _____/100

LP – CRM – 12

If I Had A Hammer

Wonda Hillard-Bell's Crossing Elementary, Simpsonville
Enfitee Irving-South Carolina State University, Orangeburg
Joceline Murdock-Darlington Middle School, Darlington

Historic Site: *Manning Training School* - Founded in early 20th century as Clarendon County Training School, this institution provided both education for black students and advanced training for teachers. The first building, funded by the Slater Fund, burned in the 1940s and a new one was constructed with assistance from the Rosenwald Fund. That building burned in 1941. It was replaced by temporary structures until a new school was built in 1953 with funds from SC's school equalization program, an attempt to forestall desegregation by improving schools for African Americans. With statewide desegregation in 1970, Manning Training School was consolidated with Manning High.

Recommended Grade Level: 6th grade

Visual and Performing Arts Standards:

VA6-3.1 I can Identify and describe the content in works of visual art

VA6-4.1 I can Identify artworks from various cultures and recognize ways in which those works were influenced by man-made and natural factors.

VA7-1.3 I can select and apply the most effective materials, techniques, and processes to communicate his or her experiences and ideas through the artworks.

Design Standard: Anchor Standard 5: *I can present new design ideas and work.*

Language Arts Standard: Anchor Standard 3.1(e): *I can develop and strengthen writing as needed by planning, revising and editing building on personal ideas and the ideas of others.*

Math Standards: Anchor Standard 3 MDA 5: *Measurement and Data Analysis - I can understand the concept of area measurement.;* 3 MDA 6: *Measurement and Data Analysis - I can solve real-world and mathematical problems involving perimeters of polygons, etc.*

Theater Standard: Anchor Standard 3: *I can act in improvised scenes and written scripts.*

Music Standard: Anchor Standard 8: *I can examine music from a variety of stylistic and historical periods and cultures*

Social Studies Standard:

6-6: *The student will demonstrate an understanding of the impact of the Renaissance, the Reformation, and the Age of Exploration on Europe and the rest of the world.*

Indicator 6-6:6: *Explain the effects of the exchange of plants, animals, diseases, and technology throughout Europe, Asia, Africa, and the Americas (known as the Columbian Exchange).*

Class Size/Space Size: 30/ open floor plan classroom

If I Had A Hammer continued

Time Required: 6 days (55 minutes)

Materials:

- Paper and pencil
- 18- or 20-gauge Copper/Silver wire
- Optional: Twisteez wire
- Coiling tools - Pencils, straws, bamboo skewers, toothpicks, etc.
- Scissors
- String or fishing line (Timeline mobile)
- Masking tape
- Base – Optional: 4" x 4" x 1" wood, Balsa wood, aluminum foil, modeling clay, Playdoh, Styrofoam, cardboard
- Song | *If I had a Hammer* (1962) by Peter, Paul and Mary
- Gorilla glue

Resources:

1. <https://greenbookofsc.com/> <http://www.scequalizationschools.org/>
<https://www.youtube.com/watch?v=wEBlaMOmKV4>
2. Scholastic Slide Show | *Ruby Bridges and the Civil Rights Movement*
<https://www.scholastic.com/teachers/slideshows/teaching-content/ruby-bridges-and-the-civil-rights-movement-slide-show-for-grades/>
3. Scholastic video | *Hero's Choice: A Student* (5:49) | <http://teacher.scholastic.com/activities/ruby-bridges/ruby-bridges-for-kids.htm>
4. SCETV/PBS: *Briggs v. Elliott* | Road Trip | Knowitall.org <https://knowitall.org/video/briggs-v-elliott-road-trip>
5. SCETV/PBS: *This Far by Faith. 1946-1966: from Civil Rights to Black Power* | document
http://www.pbs.org/thisfarbyfaith/journey_4/p_1.html
6. *Briggs v. Elliott* | YouTube | <https://www.youtube.com/watch?v=gZVvmdxb1js>
7. SCETV/PBS: Segregated Schooling in South Carolina |
<https://scetv.pbslearningmedia.org/resource/iml04.soc.ush.civil.scschools/segregated-schooling-in-south-carolina/#.Wy2HI6dKjIU>
8. The History and Impact of School Desegregation (7:25 minutes)
<https://www.youtube.com/watch?v=cylGXZL6cgc>

Vocabulary:

- Segregation
- Integration
- Desegregation
- Skills
- Jim Crow
- Blacksmith or Metalsmith
- Artisan
- Gates
- Hammer
- Bellows
- Forge
- Apprentice

If I Had A Hammer continued

- Iron
- Ornamental Iron
- Horseshoe
- Fire
- Symbolism

Sources Needed:

- greenbookofsc.com
- South Carolina Department of Archives and History | scdah.sc.gov
- Nationalhumantiescenter.org
- www.sccaas.org/free-teacher-resources
- Shop.sc.gov/programs/documents/markersapproved_1929-present.pdf
- www.nps.gov/articles/equalizatio-school-of-south-carolina.htm
- **Error! Hyperlink reference not valid.**
- Separate but Equal? South Carolina's Fight Over Segregation Curriculum, SS Standards Grades 4-8
- http://www.scequalizationschools.org/uploads/1/1/7/0/11700188/separate_but_equal_curriculum_ii.pdf

Primary Sources:

- Documents and photographs citing *Briggs v. Elliott*
- Oral history accounts about the folk art of making horseshoes, iron wheels, and iron gates from local blacksmiths or welders

Secondary Sources:

- Archives, artifacts, documents, videos, and YouTube videos *Briggs v. Elliot*
- A local museum, college, or technical college as a source to borrow or tour iron sculptures, gates, and blacksmiths tools
- Book | *Catching the Fire Philip Simmons, Blacksmith* by Mary E. Lyons
- Book | *Charleston Blacksmith: The Work of Philip Simmons* by John Michael Vlach
- Video | Documentary-*Philip Simmons* (10:10) | <https://vimeo.com/4800067>

Pre-assessment/Essential Questions:

Essential Question:

1. *What is the timeline of Briggs v. Elliott as it gives emphasis to the economic, political, and social changes for African Americans in South Carolina?*
2. *What are the consequences on the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (Briggs v. Elliott) and other public facilities?*
3. *Explain the transition of the iron industry and the skills of a blacksmith impact on the economic, political, and social opportunities of African Americans in South Carolina.*

Pre-assessment:

To tell the Truth Consensogram - Students will work in small groups to debate *Briggs v. Elliott* influences on the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities. The students will discuss the case and write the views of the team under the categories about *Briggs v. Elliott* indicating areas of strengths, weakness, and improvement.

If I Had A Hammer continued

Rubric: Included

Student Learning Objectives:

- Students will be able to summarize the development of economic, political, and social opportunities of African Americans in South Carolina focusing on the desegregation of schools (*Briggs v. Elliott*) and other public facilities through training programs and the construction of an ornamental gate
- Students will be able create a visual arts piece to show their understanding of ideas that relate to the media, blacksmith's forging techniques, and the design process.

Historic Content: Jim Crow education dominated every aspect of Southern Life. Organizations such as The NAACP led the fight against racial segregation. The organization was intended to prevent unconstitutional injustices from occurring in the black community. The NAACP's greatest accolade was given in 1954 with the group's success in *Brown v. the Board of Education*. This case is a merger of 5 similar cases that sought to prevent injustices in public schools. Of the 5 cases was *Briggs v. Elliot*, which took place in Summerton, South Carolina. Harry Briggs Jr. was a child who because of neglect in funding, was required to walk miles to get to school. Harry's father, Harry Briggs Sr., was a World War II Veteran. He was outraged by the fact his child was being discriminated against after his years of service. Walking long distances as a child especially, can very tiring on a person's body. Many students' performance in school as a result failed to increase or in some cases got worst. Before taking legal actions against district 22, the citizens raised \$700 to provide a bus for the students. The Negro schools were Scotts Branch High, Rambay Elementary, and Liberty Hill Elementary School.

Lesson Plan/Instructional Plan:

Hook-Teacher will review and engage students in a dialogue about *Briggs v. Elliott* case and desegregation. What is desegregation? Teacher will distribute photographs that depict incidents that occurred lead to and during the legal documentation of *Briggs v. Elliott*. Students are encouraged to view the images and match the images match in a timeline. Teacher will provide students with a list of dates/years highlighting important events that took place that lead up to, during, and after *Briggs v. Elliott*. For example: 1946, 1947, 1948, 1949, 1950, etc. Discuss the timeline of the desegregation movement. Students are encouraged to make a simple timeline on a strip of paper by marking each year and sketching the event that happened that year. Students will share in discussion with peers the timeline comparing facts. Students are encouraged to analyze the timelines and organize the information in chronological order. Students will attach these photos to the timeline and create a *Briggs v. Elliott* timeline mobile.

Teacher will explain the craft of a blacksmith or metalsmith. It is a craftsman, who create objects from wrought iron or steel by forging the metal, using tools to hammer, bend, and cut. Blacksmiths produce objects such as gates, grilles, railings, light fixtures, furniture, sculpture, tools, agricultural implements, decorative and religious items, cooking utensils and weapons. While there are many people who work with metal such as farriers, wheelwrights, and armorers, the blacksmith has a general knowledge of how to make and repair many things, from the most complex of weapons and armor to simple things like nails or lengths of chain. The craft of a blacksmith is over five thousand years old. In 3500 B.C.E., Egyptian smiths shaped metal with hammer and Fire. In Sierra Leone, West Africa, smiths have worked brass and copper since the thirteenth century. From 1670 until 1863, thousands of West Africans were enslaved on the coast of South Carolina. Some were blacksmiths who passed the tradition on to their descendants. Philip Simmons was taught how to work life into iron by a formerly-enslaved artisan.

Philip Simmons (1912 – 2009) came to Charleston, South Carolina from Daniel Island at the age of eight. He was hired and studied under Peter Simmons, no relation, another blacksmith until he was old enough to work the fire without

If I Had A Hammer continued

incident. And for seventy years he has crafted lumps of metal into beautiful ornamental pieces. Simmons often gather iron and assorted metal from scrap yards or buildings being torn down. His gates, fences, and railings decorate the city of Charleston, South Carolina, where he lived and worked most of his life. Since 1955, Philip Simmons has taught at least five apprentices as he concentrated on his role as a teacher. Simmons' gates have ornamental symbols or images that are reflective of Charleston, such as the Palmetto tree, egret, magnolia leaf, heart, wheel, snake, fish, and the spiral.

Students will listen to Peter, Paul, and Mary's (1962) song *If I had a Hammer*. Students are encouraged to use the lyrics for the song and the unit's key elements to design and form a gate. Students will form a gate like the blacksmith, Philip Simmons. Students will make two sketches of gate. Students are encouraged to incorporate in the design of their gate an image that symbolizes who they are as a person. For example: Palmetto tree, egret, heart, wheel, fish, sun, moon, animal, or insect. Discuss gate design concept with teacher. Students will construct a base for the gate. Students will use 18 – 20-gauge wire or Twisteez wire to form a 6" x 4" x 1 ½" gate. Student will view video on Philip Simmons and PowerPoint on how to construct a gate. Explain to the students how Philip Simmons used his skills as a blacksmith to educate, build partnerships, and commercialized his craft. Teacher will explain and develop a rubric to assess student's creative process.

Lesson Activities/Lesson Steps:

SS steps

1. Students will receive a reading assignment from the historical context and historical site. From the reading, students will complete 3-2-1 worksheet. (3 things they like, 2 things they didn't understand, and 1 thing you would like to know more about.)
2. After reading and completing the 3-2-1 assignment, students will take turns in groups sharing their findings. From this round table discussion, students will then use chart paper to record their groups findings.
3. Students will report out their findings to the group from this , the teacher will use this information to help focus students during their individual assignments.
4. Sketch two gate designs on a piece. Students are encouraged to incorporate in the design of their gate an image that symbolizes who they are as a person. For example: Palmetto tree, egret, heart, wheel, fish, sun, moon, animal, or insect.
5. Have students analyze their composition and find ways to simplify it into geometric shapes.
6. Cut 12" long strips of soft gauge wire, 1/2" or wider, across the long edge of the sheet.
7. Form a 3" x 3" x 2" base for the gate with modeling clay, Playdoh, Styrofoam, or cardboard.
8. Start wrapping strips of wire around various quilling "tools". Experiment by pinching edges to create leaf, diamond, oval, square, triangle, or half-moon shapes, in addition to the circle.
9. Lay out the shapes over the sketched composition until it is covered.
10. Start transferring the quilled shapes and connecting with small pieces of wire onto the gate. Work either from the top to the bottom or left to right to fill in the composition. Take a quilled piece and dip the bottom edge very slightly into the glue, and then position onto the panel. Continue until the gate is filled and the eye- popping wire sculpture is complete! Structure will be a free standing structure that the teacher will use gorilla glue to hold the wires in place.
11. Students will paint the base of the sculpture. Mount the gate sculpture onto the base.

Mini Lesson:

Teacher will use a PowerPoint presentation of Philip Simmons and the craftsmanship of a blacksmith. Teacher will write and create a mini video about "The most fascinating person that I've ever met". What makes this person an American hero? Students are encouraged to upload the document in Google docs, Chromebooks, or WebQuest.

If I Had A Hammer continued

Extended:

Student will use black construction paper do design and make a paper cut out of gate. Students will cut strips of black paper, 1/2" or wider, across the long edge of the sheet. Students will wrap strips of black paper around various quilling "tools". Experiment with shapes by pinching edges. Students will have 30 minutes to prepare, mount paper gate on white paper and display.

SS Extended lesson:

Students will take the information that they learned from today's lesson and write a letter to a classmate in another class about what they learned. Students will also need to include a drawing with their letter and include at least 5 vocabulary words used during today's lesson.

Formal/Informal Assessment:

1. If I Had a Hammer... Students will work in small groups to develop a project that would pay it forward and benefit their community. The project should target a non-profit group or organization. Students should network and build relations to bring about social change and world peace. For example: hunger, shelter, homelessness, sick, conservation, recycle, water purification, and bullying, etc.
2. If I Had a Hammer... Students will write a story about what he or she would do if you had a hammer.
3. Students will analyze, describe, and demonstrate how factors during *Briggs v. Elliott* in terms of time and place (such as social, political, social, resources, ideas, and technology) influenced visual characteristics that give meaning and value to a work of African Americans in South Carolina and other public facilities.

Closure:

Elevator Pitch: Students will summarize the main idea of this unit in under 60 seconds to another student. Students are encouraged to act as a well-known personality who works in the discipline of law, education, advocate, protestor, or blacksmith, etc. After summarizing, students should identify why the famous person might find the idea significant.

Assessment Ideas / Evaluation:

(Formal) Post Assessment: What have you learned about the development of economic, political, and social opportunities of African Americans in South Carolina impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities? To Tell the Truth – *Briggs v. Elliott* Consensogram Graphic Organizer; If I Had a Hammer...Venn Diagram; Rubric

Community Extensions:

- Connect with the South Carolina Arts Commission or Bob Dodson, sculptor. Collaborate a residency to work with Mr. Dodson to form a living sculpture at your school. Recommended for students in grades 4 – 12
- Schedule a field trip to Charleston to participate in a small group scavenger hunt of Philip Simmons gates
- Schedule a field trip to Columbia Museum of Art, Columbia to observe Philip Simmons "Palmetto Tree" gate
- Schedule a field trip to a local blacksmith's shop, technical college, or other learning institution to observe and engage in the process of shaping iron.

Modification ideas for students with disabilities: The teacher will apply accommodations and modifications to instructions for students with an Individualized Education Program (IEP) or 504 plan such as preferential seating, extended time, reduced homework or classwork, and verbal, visual, or technology aids. In addition, the teacher will provide to the student modified textbooks or audio-video materials, adjusted class schedules or grading, verbal testing, and behavior management support.

If I Had A Hammer continued
Venn Diagram

Name _____ HR _____ Date _____

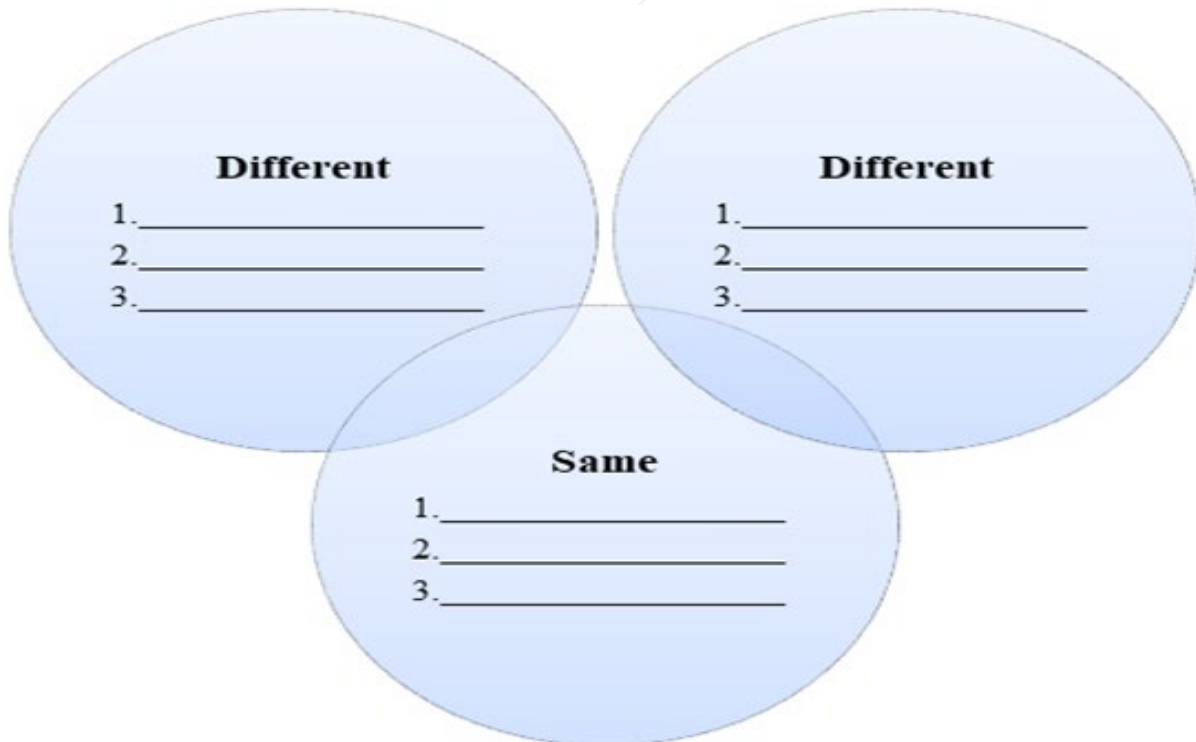
Directions: Look at Philip Simmons' *First Walkway Gate* and *Three Heart Gate at St. John's Reformed Episcopal Church*. Complete the compare and contrast Venn diagram in identifying the similarities and differences between the two gates.



First Walkway Gate by Philip Simmons



Three Heart Gate at St. John's Reformed Episcopal Church by Philip Simmons



If I Had A Hammer continued

If I Had A Hammer continued
To Tell the Truth – *Briggs v. Elliott*
Consensogram Graphic Organizer

Name _____ HR _____ Date _____

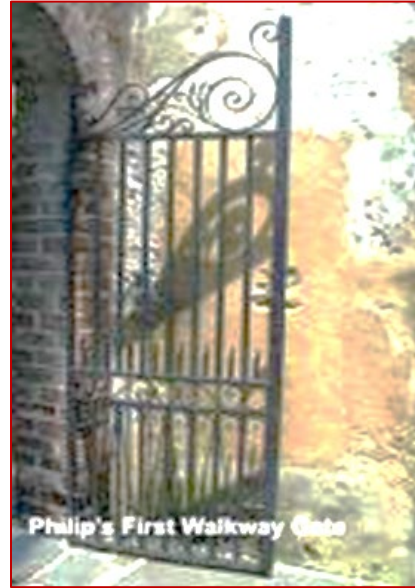
Directions: To tell the Truth Consensogram - Students will work in small groups to debate *Briggs v. Elliott* influences on the development of economic, political, and social opportunities of African Americans in South Carolina and the impact of desegregation of schools (*Briggs v. Elliott*) and other public facilities. The students will discuss the case and write the views of the team under the categories about *Briggs v. Elliott* indicating areas of strengths, weaknesses, & improvement.

Economic Impact	Political Impact	Social Impact

Philip Simmons' Gates



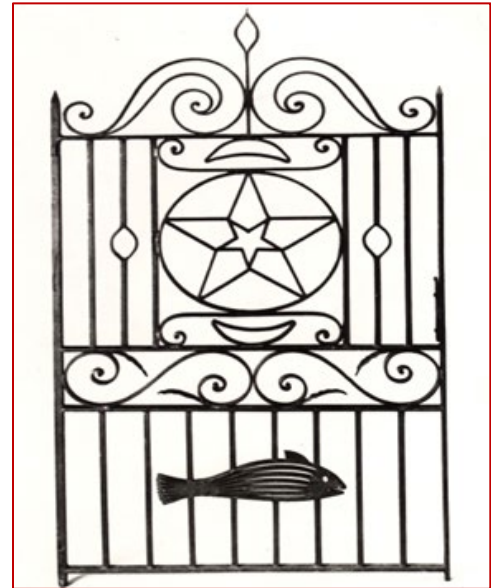
Billboard Gate (2011) by Philip Simmons



Philip Simmons First Walkway Gate



Egret Gate by Philip Simmons



Star and Fish Gate (1976) by Philip Simmons

Iron Forging Process



Raw Iron



Iron Ore Output/Mining Iron



Philip Simmons Forging Iron, Charleston, SC



Heart Trivet by Philip Simmons

Quilling Techniques



Basic quilling shapes are:

- COIL – made simply by wrapping the strip of paper around the quilling tool
- DIAMOND or EYE SHAPE– After the coil is made, pinch two opposite sides.
- LEAF – Bend one end of the diamond to form a leaf shape.
- OVAL – Squeeze a loose coil into an oval shape, but don't pinch the ends.
- SQUARE – Roll a loose coil and form a diamond. Pinch the smooth sides into points to form a square.
- TRIANGLE – Pinch a loose coil into a 3-sided shape.
- CLOSED HEART – Make a triangle, then push in one side to form an indent at the top.
- OPEN HEART – Fold the strip of paper in half and roll the ends in toward the center of the crease.
- “V” SHAPE – Fold the strip in half and roll the ends away from the inner crease.
- PEACOCK EYE – After a coil is made, pinch only one side. A petal can be formed by bending the tip of the peacock eye slightly to one side.
- PEG- A peg is simply a tightly rolled coil that is glued to keep it tight. A peg can be used as part of the design or glued to the underside of another shape to raise it and create dimension.
- CONTOURED PEG – After rolling a tight coil, push the peg up from beneath to make it into more of a cone shape. This will also add dimension to a design.
- HALF MOON – Pinch a loose coil on two sides while placing your finger in the middle of one side.
- TULIP – Pinch a half moon while pushing in towards the center at one side.

If I Had A Hammer continued

Philip Simmons' Iron Gate Rubric

Name _____ HR _____ Date _____

CATEGORY	Advanced (4 = 25 pts.)	Intermediate (3 = 15 pts.)	Novice (2 = 5 pts.)	Score
Knowledge of Iron Gate/Wire Gate	The student can clearly describe the steps used to make his/her wire gate. The student can accurately point out how the gate making process was similar or different from iron gates made by Philip Simmons to the wire gates being studied and constructed by students.	The student can clearly describe the steps used to make his/her wire gate.	The student can describe most of the steps used to make his/her wire gate.	
Creativity	Totally original design, no element is an exact copy of designs seen in source material.	Most of the school elements are unique, but 1 element may be copied from source material.	Some aspects of the school are unique, but several elements are copied from source materials or other students.	
Attractiveness/Craftsmanship	The school shows that the creator took great pride in his/her work. The design and construction look carefully planned. The item is neat with an ornamental figure and free of flaws.	The school shows that the creator took pride in his/her work. The design and construction look planned. The item has a few flaws (unwanted wires and distracting features), but these do not detract from the overall look.	The design and construction were planned. The item has several flaws (unwanted wires and distracting features), that detract from the overall look.	
Time and Effort	Class time was used wisely. Much time and effort went into the planning and design of the wire gate. It is clear the student worked at home as well as at school.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was not always used wisely, but student did do some additional work at home.	

Total possible points: _____/100

My thoughts in 3-2-1

3 Things you found to be interesting from the text	2 Things you didn't understand from the text	1 Thing you would like to know more about

Total possible points _____/6

LP – CRM – 13

Stanley v. Darlington County School District Collage, Essay & Bar Graph

Barbara Bodison, Berkeley Intermediate School, Moncks Corner
Jasmine Govan, Heyward Gibbes Middle School, Columbia
Lisa Hall-Hyman, Southern Wesleyan University
Ashley Rogers, Brockington Elementary Magnet School, Darlington
Andrae Walker, Allendale-Fairfax Middle School, Fairfax

Historic Case: *Stanley v. Darlington County Board of Education*

Summary of Case:

A class action lawsuit was presented in May 1962 against the Darlington County School District and its trustees, the Darlington County Board of Education, and the superintendent of the School District (collectively, the “School District”), challenging the constitutionality of the School District’s racially segregated educational system. The plaintiffs were Theodore Whitmore STANLEY, Jeryl Best, L. Delmus Kirven, Tommy Skinner, John Weber, C. W. Windham, Mac Windham and Travis Barnes, Kevin Barber, minor, by his father and next friend Jesse Barber; Patrick Barber, minor, by his father and next friend Jesse Barber; Bryan Barber, minor, by his father and next friend Jesse Barber; Lurlean Bess Mack, minor, by J.W. Mack, her grandfather and next friend; Brian Franklin, minor, by his mother and next friend Joyce Franklin; Jay Franklin, minor, by his mother and next friend Joyce Franklin.

The issue was first resolved by entry of an order dated February 5, 1970, which was modified in 1973 (as modified, the “1970 Order”), finding the county’s dual system in violation of the Constitution and ordering implementation of a revised desegregation plan. Under the 1970 Order, the School District was required to reassign students and faculty, to make changes in curriculum and vocational programs, to pair schools, and to upgrade facilities and services.

In 1983, the plaintiffs challenged the adequacy of the School District’s implementation efforts but withdrew their challenge in 1985 when they concluded that they could not prove noncompliance.

Recommended Grade Level: 7th

Visual and Performing Arts Standards:

VA.C IL.7.1 I can use art concepts and skills with other arts disciplines and content areas.

VA.C IH 7.1 I can apply concepts from other arts disciplines and content areas to my artwork.

Social Studies Standard:

7-6.2: Compare features of nationalist and independence movements in the post-WWII period, including Mohandas Gandhi’s non-violence movement for India’s independence, the emergence of nationalist movements in African and Asian countries, and the collapse of the Apartheid system in South Africa.

Math Extension (optional):

7.DSP.3 Visually compare the centers, spreads, and overlap of two displays of data (i.e., dot plots, histograms, box plots) that are graphed on the same scale and draw inferences about this data.

Stanley v. Darlington County School District, Collage, Essay & Bar Graph continued

Reading Standards: I.1.1, I.2.1, I.3.1, I.3.2, I.3.3, I.3.4, I.4.2, RI.MC.6.1, RI.RC.12.1, RI.RC.12.3, W.2.1, W.RC.6.1, C.MC.1.1, C.MC.1.2, C.MC.1.3, C.MC.1.4, C.MC.1.5, C.MC.2.1, C.MC.2.2, C.MC.3.2, C.MC.5.1, C.MC.5.2

Class Size/Space Size: 20-30

Time Required: 5 Days

Materials: Laptops, Chromebooks, iPads, and/or Desktop Computer
Paper, Pencils, Pens, Poster Boards, Scissors, Glue, Markers, Color Pencils,
Grid Paper, Rulers

Resources:

- Miseducation of the Negro (PDF): <http://www.jpanafrican.org/ebooks/3.4eBookThe%20Mis-Education.pdf>
- 14th Amendment of the United States Constitution:
<https://www.ourdocuments.gov/doc.php?flash=false&doc=43>
- 13th Amendment of the United States Constitution:
<https://www.ourdocuments.gov/doc.php?flash=false&doc=40>
- *Stanley v. Darlington County School District*:
<https://law.justia.com/cases/federal/district-courts/FSupp/915/764/1618867/>
- The Rise and Fall of Jim Crow:
<https://www.youtube.com/watch?v=j3lxWEK0uJA>
- The Humorous Adventures of Jim Crow:
<http://digital.tcl.sc.edu/cdm/ref/collection/rbc/id/1508>
- “Goodbye to Jim Crow”:
<http://lcdl.library.cofc.edu/lcdl/catalog/lcdl:90409>
- *Stanley v. Darlington County School District*
<https://caselaw.findlaw.com/us-4th-circuit/1265126.html>

Vocabulary: Desegregation, Segregation, School Equalization, Civil Rights Movement, Oppression, Jim Crow Era, Education, Reconstruction Era, Data, Bar Graph, Assess, Analyze, Visual Literacy, Creativity, Medium

Stanley v. Darlington County School District, Collage, Essay & Bar Graph continued

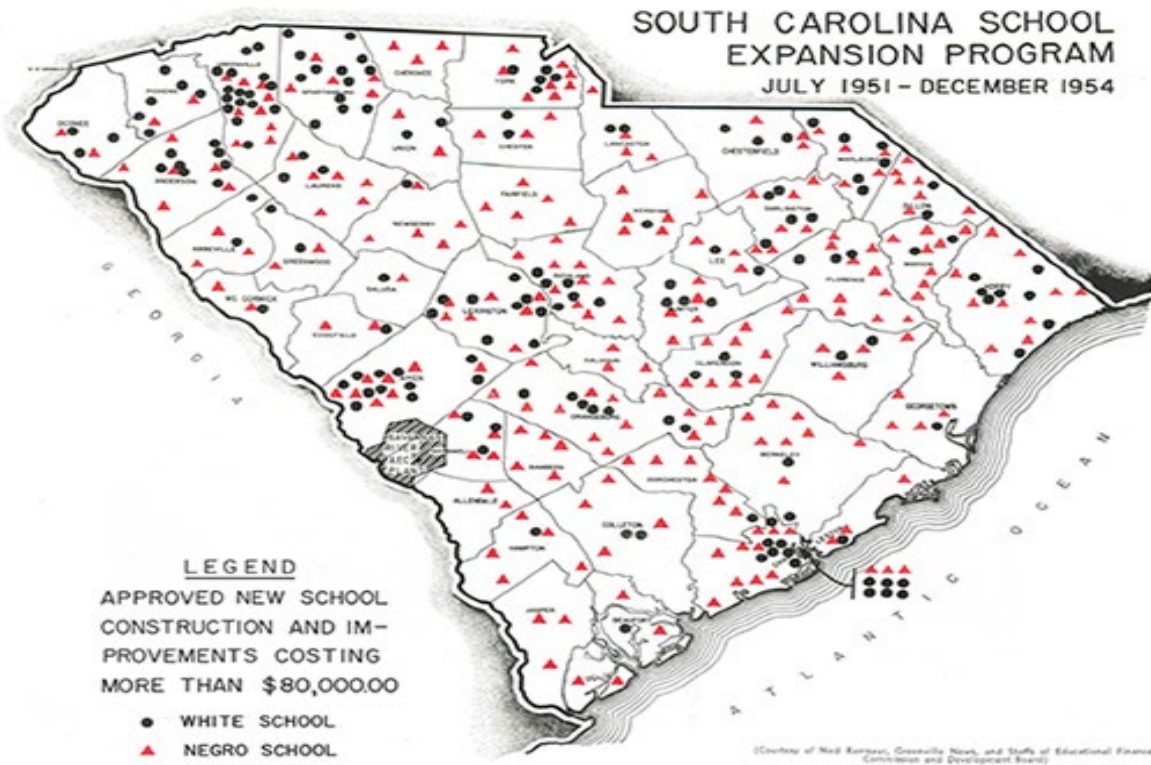


Chart of Comparison of Percentages of Blacks in Desegregated schools in Darlington County in 1970-71 and 1993-94

	1970-71	1993-94
Brockington Elementary	92%	85%
Lamar Elementary	63%	50%
Pate Elementary	32%	30%
Southside Elementary	93%	80%
Spaulding Elementary	100%	97%
Washington Street Elementary	100%	100%
West Hartsville Elementary	24%	12%
Brunson-Dargan Junior High	38%	54%
B.A. Gary (Pine) Middle	88%	84%
Mayo High	95%	89%
St. Johns High	31%	50%
District averages	55%	54%

Pre-assessment/Essential Questions:

1. How can art be used as a powerful tool of communication and expression of ideas?
2. Why/how can the use of law be used to combat injustices?
3. Why was the idea of black people being educated viewed as a threat to continued oppression of the black community?
4. What are some of the similarities and differences in which African-Americans viewed education then and now?
5. Did desegregation help or harm African-Americans struggle for human and civil rights?
6. How can art be used to express feelings and ideas about desegregation in an abstract way?
7. How can visual models of data be compared to make predictions and decisions?

Stanley v. Darlington County School District, Collage, Essay & Bar Graph continued

Group Evaluation Form

Name _____ Class Period _____ Date _____

Write the names of your group members in the numbered boxes. Then, assign yourself a value for each listed a rubric. Finally, do the same for each of your group members and total the values.

Values: 5=Superior 4=Above Average 3=Average 2=Below Average 1=Weak

Attribute	Myself	1.	2.	3.	4.
Participated in group discussions.					
Helped keep the group on task.					
Contributed useful ideas.					
Completed fair share of the work.					
Quality of completed work					
Totals					

Student Project Evaluation

Name _____ Class Period _____ Date _____

Use the following rubric to guide the completion of your individual or group’s collage. Follow the criteria carefully in order to score the highest points possible.

Values: 0=Unsatisfactory 1=Satisfactory 2=Excellent 3=Exceeds Criteria

Criteria	0	1	2	3
Collage images are aligned with subject matter, creatively applied, and diverse.				
Collage demonstrates student’s ability to organize and apply their knowledge of the subject matter.				
Students, individually and as a group, can explain how the collage images are related to content learned and learning objectives				
Students, individually and as a group, can explain what the historic case was about and how it has impacted the education efforts of black people since its inception				
Totals				
Total: <u> </u> /12 Final Grade: <u> </u> %				

Stanley v. Darlington County School District, Collage, Essay & Bar Graph continued

Student Learning Objectives:

- Students can learn, understand, and discuss what the Stanley vs. Darlington County School District case was about
- Students can learn, understand, and discuss the context underlining the case, particularly the Civil Rights Movement and the history of black education in the United States in general and South Carolina in particular
- Students can use what they have learned, understood, and discussed to communicate it through an artistic collage
- Students can explain their artwork and its connection to the case and its historical significance

Lesson Plan/Instructional Plan:

1. *Social Studies Component: After research and discussion* students should complete an essay to explain their interpretations of the circumstances and challenges that faced African American people in education in America between the years of 1861-1962. The essay's content should make connection between the topic and the plight of African-Americans from an educational perspective.
2. *Art Component:* After researching student groups will use as many of the photographs and images saved or that the students have drawn to create a collage.
3. *Math Extension (optional):* Students will use data from the included comparison chart and organize into visual models such as a line chart which can then be used to make inferences about the data. Students can make a bar graph to compare the number of blacks that attended the desegregated schools in Darlington County. Students can design a double bar graph comparing the percentage of blacks in Darlington County schools during 1970-71 and 1993-94. The teacher will model how to make a double bar graph using the link <https://www.youtube.com/watch?v=L5g1y7oJhuw> . The x axis will be labeled the percentages, and the y axis will be labeled with the names of the schools. The key will identify the colors used to show the two sets of years. A title should be given to the graph. These requirements should be provided for the students by having them displayed on the board for students to refer to while creating their graphs.

Lesson Activities/Lesson Steps:

1. Teacher should provide students an overview of the case within the context of African-Americans continued struggle for human rights between the years of 1861-1962.
2. Teacher should facilitate student-to-student dialogue, discussion, debate, and inquiry about the circumstances and challenges (external and internal) that faced African people in America between the years of 1861-1962. Highlight education as one of the many areas of struggle.
3. Students need to write an essay to explain their interpretations of the circumstances and challenges that faced African American people in education in America between the years of 1861-1962.
4. Divide students into at least five groups so that each can discuss and further learn about: 1) Institutional Racism-White Supremacy, 2) Reconstruction & Jim Crow, 3) Black Education (or miseducation), 4) Forms of Black Resistance (Strengths and Weaknesses), and 5) 21st century Education Relevance. Students will use their devices to research these 5 topics. The teacher should list the topics on the board.
5. Student groups should locate and save any visual materials, especially photographs and other images. Students may also draw images that come to mind while completing the research and during the discussion.
6. Students are to use the materials they gathered to create a collage to demonstrate the time period associated with the topics studied, especially the issues faced in *Stanley v. Darlington County School District*.

Stanley v. Darlington County School District, Collage, Essay & Bar Graph continued

Lesson Notes:

**The essay does not have to be more than a couple of paragraphs because it is the students' perspective based on the classroom discussion.*

**The essay should be completed on Day 1, the bar graph should be completed on Day 2, and the collage should be completed on Days 3-4. Day 5 should include student work evaluations.*

** Graph paper will be distributed to students after the lessons are taught. The bottom of the graph paper will have a set of 5 questions that the students should be able to answer after finishing their bar graph.*

**Each group should be provided a rubric to refer to when creating their group collage.*

**Rubrics, Graph paper with questions, and comparison chart will be attached as additional pages after this lesson plan.*

Assessment Ideas / Evaluation Documents:

- Group Evaluation Rubric complete by each student - including a self -reflection
- Group collages and the group's ability to explain its connection to the history is a demonstrative assessment - Teacher will complete the Student Project Evaluation Rubric
- Essay content expresses student's perspective of topic.
- Double Bar Graph is completed correctly and follow up questions are answered accurately using the graph created.

Community Extensions:

- Student Art work can be displayed at the school, a community center, or some other venue, inviting parents, community members, elected officials, etc.

Modification ideas for students with disabilities:

- Students will be provided materials to use that are adapted to their needs, for example more pictures than written words or documents large print.
- Students will be allowed to give an oral report to the teacher instead of an essay if needed.
- Teacher will assist students with the line chart where needed, for example, student dictates what should go on the chart and teacher will draw it according to the student's directions.

Stanley v. Darlington County School District, Collage, Essay & Bar Graph continued

Group Evaluation Form

Name _____ Class Period _____ Date _____

Write the names of your group members in the numbered boxes. Then, assign yourself a value for each listed a rubric. Finally, do the same for each of your group members and total the values.

Values: 5=Superior 4=Above Average 3=Average 2=Below Average 1=Weak

Attribute	Myself	1.	2.	3.	4.
Participated in group discussions.					
Helped keep the group on task.					
Contributed useful ideas.					
Completed fair share of the work.					
Quality of completed work					
Totals					

Student Project Evaluation

Name _____ Class Period _____ Date _____

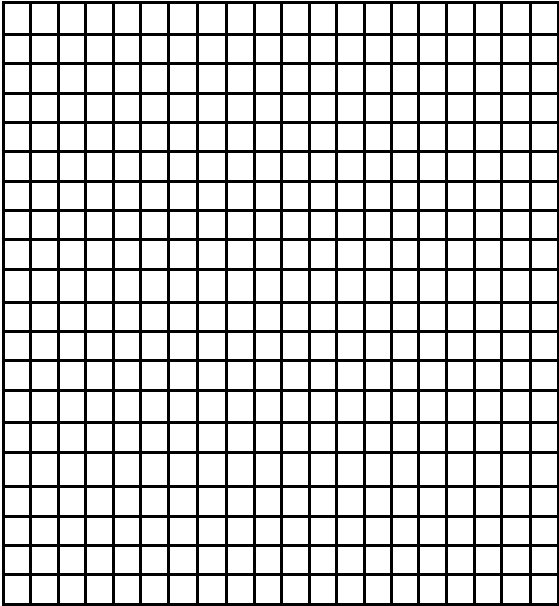
Use the following rubric to guide the completion of your individual or group’s collage. Follow the criteria carefully in order to score the highest points possible.

Values: 0=Unsatisfactory 1=Satisfactory 2=Excellent 3=Exceeds Criteria

Criteria	0	1	2	3
Collage images are aligned with subject matter, creatively applied, and diverse.				
Collage demonstrates student’s ability to organize and apply their knowledge of the subject matter.				
Students, individually and as a group, can explain how the collage images are related to content learned and learning objectives				
Students, individually and as a group, can explain what the historic case was about and how it has impacted the education efforts of black people since its inception				
Totals				
Total: <u> </u>/12 Final Grade: <u> </u>%				

Stanley v. Darlington County School District, Collage, Essay & Bar Graph continued

Name _____ Class _____ Date _____



Use the information you have researched and from your double bar graph to answer the following questions.

1. Which school's black student body population remained the same from 1971 to 1994?
2. Which school had the greatest percentage increase of the black population in 1994?
3. Which two schools had the greatest black student body population increase?
4. How much of a percentage increase did St. John High School and Brunson-Dargan Junior High School experience in 1994?
5. The School District percentage average of the black population was less in 1994 than in 1971. Why do you think that happened?

**One copy provides the chart for two students. **

**Chart of Comparison of Percentages of Blacks
in Desegregated schools in Darlington County in 1970 and 1994**

	1970-71	1993-94
Brockington Elementary	92%	85%
Lamar Elementary	63%	50%
Pate Elementary	32%	30%
Southside Elementary	93%	80%
Spaulding Elementary	100%	97%
Washington Street Elementary	100%	100%
West Hartsville Elementary	24%	12%
Brunson-Dargan Junior High	38%	54%
B.A. Gary (Pine) Middle	88%	84%
Mayo High	95%	89%
St. Johns High	31%	50%
District averages	55%	54%

**Chart of Comparison of Percentages of Blacks
in Desegregated schools in Darlington County in 1970 and 1994**

	1970-71	1993-94
Brockington Elementary	92%	85%
Lamar Elementary	63%	50%
Pate Elementary	32%	30%
Southside Elementary	93%	80%
Spaulding Elementary	100%	97%
Washington Street Elementary	100%	100%
West Hartsville Elementary	24%	12%
Brunson-Dargan Junior High	38%	54%
B.A. Gary (Pine) Middle	88%	84%
Mayo High	95%	89%
St. Johns High	31%	50%
District averages	55%	54%

LP – CRM – 14

School Desegregation in Darlington County

Inspirational Painting

Barbara Bodison, Berkeley Intermediate School, Moncks Corner
Jasmine Govan, Heyward Gibbes Middle School, Columbia
Lisa Hall-Hyman, Southern Wesleyan University
Ashley Rogers, Brockington Elementary Magnet School, Darlington
Andrae Walker, Allendale-Fairfax Middle School, Fairfax

Historic Case: *Stanley v. Darlington County Board of Education*

Summary of Case:

A class action lawsuit was presented in May 1962 against the Darlington County School District and its trustees, the Darlington County Board of Education, and the superintendent of the School District (collectively, the “School District”), challenging the constitutionality of the School District’s racially segregated educational system. The plaintiffs were Theodore Whitmore STANLEY, Jeryl Best, L. Delmus Kirven, Tommy Skinner, John Weber, C. W. Windham, Mac Windham and Travis Barnes, Kevin Barber, minor, by his father and next friend Jesse Barber; Patrick Barber, minor, by his father and next friend Jesse Barber; Bryan Barber, minor, by his father and next friend Jesse Barber; Lurlean Bess Mack, minor, by J.W. Mack, her grandfather and next friend; Brian Franklin, minor, by his mother and next friend Joyce Franklin; Jay Franklin, minor, by his mother and next friend Joyce Franklin.

The issue was first resolved by entry of an order dated February 5, 1970, which was modified in 1973 (as modified, the “1970 Order”), finding the county’s dual system in violation of the Constitution and ordering implementation of a revised desegregation plan. Under the 1970 Order, the School District was required to reassign students and faculty, to make changes in curriculum and vocational programs, to pair schools, and to upgrade facilities and services.

In 1983, the plaintiffs challenged the adequacy of the School District’s implementation efforts but withdrew their challenge in 1985 when they concluded that they could not prove noncompliance.

Recommended Grade Level: 7th

Visual and Performing Arts Standard(s):

VA.C NL 7.1 I can show connections between visual arts and other subjects in my school.

VA.C AH 7.1 I can analyze complex ideas from other arts disciplines and content areas to inspire my creative work and evaluate its impact on my artistic perspective.

7th Grade Social Studies Standard:

7-6.2: Compare features of nationalist and independence movements in the post-WWII period, including Mohandas Gandhi’s non-violence movement for India’s independence, the emergence of nationalist movements in African and Asian countries, and the collapse of the Apartheid system in South Africa.

School Desegregation in Darlington County, Inspirational Painting continued

What other academic standard(s) would this lesson address?

Reading Standards: I.1.1, I.2.1, I.3.1, I.3.2, I.3.3, I.3.4, I.4.2, RI.MC.6.1, RI.RC.12.1, RI.RC.12.3, W.2.1, W.RC.6.1, C.MC.1.1, C.MC.1.2, C.MC.1.3, C.MC.1.4, C.MC.1.5, C.MC.2.1, C.MC.2.2, C.MC.3.2, C.MC.5.1, C.MC.5.2

Class Size/Space Size: 20-30

Time Required: 3 days

Materials: Laptops, Chromebooks, iPads, and/or Desktop Computers, Paper, Pens, Sketchbook, Canvas, Scissors, Glue, Markers, Color Pencils, Paint, Paint brushes, Paint Pallets, QR Codes for research

Resources:

- *Miseducation of the Negro* (PDF): <http://www.jpanafrican.org/ebooks/3.4eBookThe%20Mis-Education.pdf>
- 14th Amendment of the United States Constitution:
<https://www.ourdocuments.gov/doc.php?flash=false&doc=43>
- 13th Amendment of the United States Constitution:
<https://www.ourdocuments.gov/doc.php?flash=false&doc=40>
- *Stanley v. Darlington County School District*:
<https://law.justia.com/cases/federal/district-courts/FSupp/915/764/1618867/>
- *The Rise and Fall of Jim Crow*:
<https://www.youtube.com/watch?v=j3lxWEK0uJA>
- *The Humorous Adventures of Jim Crow*:
<http://digital.tcl.sc.edu/cdm/ref/collection/rbc/id/1508>
- "Goodbye to Jim Crow":
<http://lcdl.library.cofc.edu/lcdl/catalog/lcdl:90409>
- *Stanley v. Darlington County School District*
<https://caselaw.findlaw.com/us-4th-circuit/1265126.html>

Vocabulary: Desegregation, Segregation, School Equalization, Civil Rights Movement, Racism, Jim Crow Era, Education, Reconstruction Era, Assess, Analyze, Composition/Organizational Strategies, Subject Matter, Technique

Secondary Sources needed:

Levine, Ellen. *Freedom's Children: Young Civil Rights Activists Tell Their Own Stories*. New York: Puffin Books, 1993.
Dr. Millicent Brown, "[Somebody Had To Do It: A Children's Retrospective on the Process of U.S. School Desegregation](#)"

Pre-assessment/Essential Questions:

1. How can art be used as a powerful tool of communication and expression of ideas?
2. Why/how can the use of law be used to combat injustices?
3. What are some of the similarities and differences in which African-Americans viewed education then and now?
4. Why do events in history affect how artists decide to create their work?

School Desegregation in Darlington County, Inspirational Painting continued

Grading Rubric for Inspirational Painting

Points	Creativity/Originality -Points x 8-	Effort/Perseverance -Points x 7-	Craftsmanship/Skill -Points x 5-	Connection/Explanation -Points x 5-
4	The student explored several choices before selecting one, generated many ideas, tried unusual combinations or changes, used problem-solving skills.	The painting was continued until it was complete as the student could make it; gave it effort far beyond that required.	The artwork was beautiful and patiently done; it was as good as hard work could make it.	The student clearly explains how the information researched inspired their painting and the meaning of their artwork.
3	The student tried a few ideas before selecting one or based his/her work on someone else's idea, made decision after referring to one source.	The student worked hard and completed the project, but with a bit more effort it might have been outstanding.	With a little more effort, the work could have been outstanding; lacks the finishing touches.	The student makes an effort to explain how the information researched inspired their painting and the meaning of their artwork.
2	The student tried an idea but it lacked originality, might have copied work, substituted "symbols" for personal expression.	The student finished the painting, but it could have been improved with more effort, chose an easy project and did it indifferently.	The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.	The student explains how the information researched inspired their painting.
1	The student fulfilled the requirements of the assignment but gave no evidence of trying anything unusual.	The painting was completed with minimal effort.	The student showed average craftsmanship, lack of pride in finished work	The student explains the meaning of their artwork.
0	The student showed no evidence of original thought.	The student did not finish the painting adequately.	The student showed poor craftsmanship; evidence of laziness or lack of understanding.	The student does not explain how the information researched inspired their painting and the meaning of their artwork.
Totals				

Total possible points = 10

Your score ____/100 = ____%

School Desegregation in Darlington County, Inspirational Painting continued

Student Learning Objectives:

- Students can learn, understand, and discuss what the *Stanley vs. Darlington County School District* case was about.
- Students can learn, understand, and discuss the context underlining the case, particularly the Civil Rights Movement and the history of black education in the United States in general and South Carolina in particular.
- Students can use what they have researched to communicate it through a painting.
- Students can explain their painting and its connection to the case and its historical significance.

Lesson Plan/Instructional Plan:

1. *Social Studies Component:* Students will write one to two paragraphs to explain the meaning of their painting and how their research of the *Stanley versus Darlington County School District* case and of other resources inspired and effected their painting.
2. *Art Component:* Students will create a painting inspired by the research conducted on the Stanley versus Darlington County School District case and the other resources from that time period, included artwork and images.

Lesson Activities/Lesson Steps:

1. The teacher should provide students an overview of the case within the context of African-Americans' continued struggle for human rights between the years of 1861-1962.
2. Students will use QR codes provided by the teacher to research the Stanley versus Darlington County School District court case and other resources associated with this time period in the United States history. Or the teacher may provide website links or copies of information about the case and other resources if the QR codes are not useable by the devices the students have to use.
3. Students need to annotate and/or make notes as they research. They also need to brainstorm and plan their painting using ideas that come to mind while researching and feelings they experience while researching.
4. Next students use these ideas and feelings to inspire a painting. Students are to complete their painting on canvas after planning the painting in their sketchbook.
5. After the painting is complete, students are to write one or two paragraphs about the meaning of their painting and how their research inspired their painting.

Lesson Notes:

**The research should be completed on day one. Day 2 should be spent planning and then beginning the painting. The painting should be finished, and the paragraph written on Day 3.*

**A copy of the rubric is at the end of this lesson plan.*

**The QR codes are listed at the end of the lesson. The teacher will need to check QR codes to ensure they work appropriately on their student's devices and make accommodations if they do not.*

School Desegregation in Darlington County, Inspirational Painting continued

Assessment Ideas / Evaluation Documents:

The teacher will complete a rubric to grade the painting and explanation paragraph.

Community Extensions:

The students from all classes will display their work in the library or around the school like an art museum exhibit and parents and community members will be invited to a showing of their work.

Modification ideas for students with disabilities:

- Students will be provided materials to use that are adapted to their needs, for example more pictures than written words or documents large print.
- Students will be allowed to give an oral report to the teacher instead of writing a paragraph.
- Teacher will assist students with their paintings according to the students' directions.



School Desegregation in Darlington County, Inspirational Painting continued

Grading Rubric for Inspirational Painting

Name _____

Class Period _____ Date _____

Points	Creativity/Originality -Points x 8-	Effort/Perseverance -Points x 7-	Craftsmanship/Skill -Points x 5-	Connection/ Explanation -Points x 5-
4	The student explored several choices before selecting one, generated many ideas, tried unusual combinations or changes, used problem-solving skills.	The painting was continued until it was complete as the student could make it; gave it effort far beyond that required.	The artwork was beautiful and patiently done; it was as good as hard work could make it.	The student clearly explains how the information researched inspired their painting and the meaning of their artwork.
3	The student tried a few ideas before selecting one or based his/her work on someone else's idea, made decision after referring to one source.	The student worked hard and completed the project, but with a bit more effort it might have been outstanding.	With a little more effort, the work could have been outstanding; lacks the finishing touches.	The student makes an effort to explain how the information researched inspired their painting and the meaning of their artwork.
2	The student tried an idea but it lacked originality, might have copied work, substituted "symbols" for personal expression.	The student finished the painting, but it could have been improved with more effort, chose an easy project and did it indifferently.	The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.	The student explains how the information researched inspired their painting.
1	The student fulfilled the requirements of the assignment but gave no evidence of trying anything unusual.	The painting was completed with minimal effort.	The student showed average craftsmanship, lack of pride in finished work	The student explains the meaning of their artwork.
0	The student showed no evidence of original thought.	The student did not finish the painting adequately.	The student showed poor craftsmanship; evidence of laziness or lack of understanding.	The student does not explain how the information researched inspired their painting and the meaning of their artwork.
Totals				

Total possible points = 100

Your score _____/100 = _____%

QR Codes for Research



More QR Codes for Research



LP – CRM – 15

Briggs v. Elliott

A Theater Infusion: Monologue

Melinda Hanna, Brockington Elementary Magnet School, Darlington

Brian Day, Sandy Run K8, Swansea

Dontavius Williams, Northwestern High School, Rock Hill

Kay Ingram, Alcorn and Hand Middle Schools, Columbia

Pat Evans Hall, Retired Math Teacher, Columbia

Historic Site:

The Historic Site for this lesson is Clarendon County. This lesson highlights the *Briggs v. Elliott* case and the churches that were pivotal in the development of the case leading to the *Brown v. Board of Education* decision in 1954.

Recommended Grade Level: 8th

Visual and Performing Arts Standards:

- T. CR IH.1 I can write short scenes and monologues using basic dramatic structure
- T. P NL.3: I can use body and voice to communicate character traits and emotions in a guided drama experience.
- T. P AL.3: I can use a number of styles and genres to portray complex characters.

Social Studies Standard:

- 8-7: The student will demonstrate an understanding of the impact on South Carolina of significant events of the late twentieth and early twenty-first centuries.
- Indicator 8-7.2: Analyze the movement for civil rights in South Carolina, including the impact of the landmark court cases *Elmore v. Rice* and *Briggs v. Elliott*; civil rights leaders Septima Poinsette Clark, Modjeska Monteith Simkins, and Matthew J. Perry; the South Carolina school equalization effort and other resistance to school integration; peaceful efforts to integrate beginning with colleges and demonstrations in South Carolina such as the Friendship Nine and the Orangeburg Massacre.

Class Size/Space Size:

15-20

Time Required:

50-minute class period

Materials:

Smartboard/Projector

Computer

PowerPoint/Google Slides

Blank paper/Canvas

Colored Pencils, Markers, Crayons

Social Studies Journals

Briggs v. Elliott, A Theater Infusion: Monologue continued

Resources:

- State Historic Preservation Office. *African American Historic Places in South Carolina*. South Carolina Department of Archives and History, 2015.
- State Historic Preservation Office. *A Teachers Guide to African American Historic Places in South Carolina*. South Carolina, Department of Archives and History, 2015.

Vocabulary:

Monologue, plaintiff, defendant, segregation, discrimination, Fourteenth Amendment, “equal protection under the law,” “separate but equal”

Primary Sources:

- Knowitall.org
- www.greenbookofsc.com
- State Historic Preservation Office. *African American Historic Places in South Carolina*. South Carolina Department of Archives and History, 2015.

Secondary Sources:

State Historic Preservation Office. *A Teachers Guide to African American Historic Places in South Carolina*. South Carolina Department of Archives and History, 2015.

Pre-assessment/Essential Questions:

In what ways were the churches of Clarendon County vital to the *Briggs v. Elliott* case?

Rubric: See below

Student Learning Objectives:

Students will study and discuss the *Briggs v. Elliott* case and be able to create a 2-minute monologue detailing the people that attended church meetings that led up to the court case.

Lesson Plan/Instructional Plan:

The teacher will:

1. Warm up Activity: Have students write in their journals: 1-2 sentences about what they think is the church’s role in governmental decisions
2. Introduce the *Briggs v. Elliott* case
3. Review the key participants in the case.
4. Play the short video of Mrs. Eliza Briggs (Knowitall.org)
5. Discuss the churches where they had meetings. Be sure to include the vocabulary listed for the lesson. Show outline of historic churches in Clarendon County (www.greenbookofsc.com)
6. Review and model a monologue with the class.
7. Assign students a participant in the *Briggs v. Elliott* case and a church. Each student will be assigned a participant and a church. Give the students 10 minutes to plan and write a 2- minute monologue that would be delivered in one of the churches to justify going forward or not going forward with the case.
8. Allow students to perform their monologues.
9. Closure: After students have presented their monologues, review the *Briggs v. Elliott* Case and its implication for schools today.

Briggs v. Elliott, A Theater Infusion continued

Lesson Activities/Lesson Steps:

The Students will:

1. Express their opinions on a topic in their journals
2. Watch video of Mrs. Eliza Briggs
3. Watch the outline of churches of Clarendon County (www.greenbookofsc.com)
4. Write a monologue & present his/her monologue to the class

Lesson Notes:

1. Check out Mrs. Briggs Video. Make sure it works
2. Prepare presentation of churches



Assessment Ideas / Evaluation Documents:

Students will be given 10 minutes to plan and write a monologue depicting one of the participants in the *Briggs v. Elliott* case that is to be delivered in a church setting. Monologues will be presented to the class. Discuss rubric with students to help with planning. Student will be evaluated by criteria listed in rubric.

Community Extensions:

Students could present their monologues at local community celebrations.

Modification ideas for students with disabilities:

Recording devices would be made available for students with difficulty writing.

Briggs v. Elliott, A Theater Infusion continued

Monologue Rubric

Criteria	Level 1	Level 2	Level 3	Level 4
Purpose	the monologue rarely reveals the thoughts, feelings, and context of the speaker	the monologue occasionally reveals the thoughts, feelings, and context of the speaker	the monologue interprets the thoughts, feelings, and context of the speaker	the monologue effectively elaborates the thoughts, feelings, and context of the speaker
Elements	point of view and person are inconsistent; an implied listener is seldom evident	point of view and person are clear and consistent; an implied listener is evident	point of view and person are clear, focused, and consistent; an implied listener is established	point of view and person are integrated; an implied listener is evident throughout the monologue
Physical Delivery	lacks involvement; no movement or gestures	behaviors, gestures, or movements do not fit the character	gestures or movements are fine, but may have omitted obvious character behaviors	natural gestures and movement enhance message; fit character or role
Speaking Techniques	uses volume, tone, and pace inappropriately or ineffectively; limited use of nonverbal gestures and facial expressions	uses volume, tone, and pace somewhat to suit the content and purpose; nonverbal gestures and facial expressions are occasionally distracting or inappropriate to the character	uses volume, tone, and pace appropriate to the content and purpose; nonverbal gestures and facial expression suit the character	adjusts volume, tone, and pace to achieve a special effect or for impact; nonverbal gestures and facial expression enhance characterization
Knowledge of Script	is not able to perform without script	needs constant prompting to perform	is able to perform with little prompting	is able to perform successfully with no prompting

Maximum Points: 20

Grade =

Total/20

Comments:

LP – CRM – 16

Briggs v. Elliott

A Theater Infusion: Skit

Melinda Hanna, Brockington Elementary Magnet School, Darlington

Brian Day, Sandy Run K8, Swansea

Dontavius Williams, Northwestern High School, Rock Hill

Kay Ingram, Alcorn and Hand Middle Schools, Columbia

Pat Evans Hall, Retired Math Teacher, Columbia

Historic Site:

The Historic Site for this lesson is Clarendon County. This lesson highlights the *Briggs v. Elliott* Case and the churches that were pivotal in the development of the case leading to the *Brown v. Board of Education* decision in 1954.

Recommended Grade Level: 8th

Visual and Performing Arts Standards:

- T. CR IH.1 I can write short scenes and monologues using basic dramatic structure
- T. P NL.3: I can use body and voice to communicate character traits and emotions in a guided drama experience.

Social Studies Standard: 8-7: The student will demonstrate an understanding of the impact on South Carolina of significant events of the late twentieth and early twenty-first centuries.

Indicator 8-7.2: Analyze the movement for civil rights in South Carolina, including the impact of the landmark court cases *Elmore v. Rice* and *Briggs v. Elliott*; civil rights leaders Septima Poinsette Clark, Modjeska Monteith Simkins, and Matthew J. Perry; the South Carolina school equalization effort and other resistance to school integration; peaceful efforts to integrate beginning with colleges and demonstrations in South Carolina such as the Friendship Nine and the Orangeburg Massacre.

Mathematics Standards: 4.MDA.1 Convert measurements within a single system of measurement, customary (i.e., in., ft., yd., oz., lb., sec., min., hr.) or metric (i.e., cm, m, km, g, kg, mL, L) from a larger to a smaller unit.

Mathematics 4.MDA.2 Solve real-world problems involving distance/length, intervals of time within 12 hours, liquid volume, mass, and money using the four operations.

Class Size/Space Size: 15-20

Time Required:

50-minute class period

Materials:

Smartboard/Projector

Computer

Google Classroom

Blank paper/Canvas

Briggs v. Elliott, A Theater Infusion: Skit continued

Colored Pencils, Markers, Crayons
Sticky Notes
Poster Paper

Resources:

* Knowitall.org

* www.greenbookofsc.com

* State Historic Preservation Office. *African American Historic Places in South Carolina*. South Carolina Department of Archives and History, 2015.

* South Carolina African American Heritage Foundation. *A Teacher's Guide to African American Historic Places in South Carolina*, 2015.

Vocabulary:

plaintiff, defendant, segregation, discrimination, Fourteenth Amendment, "equal protection of the laws," "separate but equal"

Pre-assessment/Essential Questions:

In what ways were the churches of Clarendon County vital to the *Briggs v. Elliott* Case?

Rubric: Included

Student Learning Objectives:

Students will study and discuss the *Briggs v. Elliott* case and be able to create a 2- minute skit detailing the places, people and events that led up to the court case.

Lesson Plan/Instructional Plan:

The teacher will:

1. Give each student a sticky note and ask each to write down how many feet are in a mile and how many times it would take to walk around the classroom to make a mile. Have them post their answers. Before class, measure the distance around the classroom in feet to determine the answer. Remember: there are 5,280 feet in a mile}
2. Give students a chance to post answers and discuss a few of them. Give the answer.
3. Introduce the *Briggs v. Elliott* case and connect the distance of a mile to the case.
4. Introduce the key participants in the case. Discuss the churches where they had meetings. Be sure to include the vocabulary listed for the lesson.
5. Allow students to work in groups to discuss why they think meetings were held at churches. Each group will record two reasons on poster paper and post on wall.
6. Discuss answers with the class/ group noting similarities or differences in answers.
7. Note that the SC African American Heritage Foundation lists five churches as historical places in Clarendon County. Use smartboard or computer to show a presentation of the churches.

Briggs v. Elliott, A Theater Infusion: Skit continued

8. Closure Activity: Instruct students to plan and present a 2-minute skit depicting what they think occurred during the church meetings.

Lesson Activities/Lesson Steps:

The Students will:

1. Complete sticky notes denoting how many times it would take to walk around their classroom to equal a mile.
2. Work in groups to discuss, analyze and record why meetings had to be held in churches.
3. Work in groups to develop and present a skit that depicts the people and events that led up to the *Briggs v. Elliott* case.

Lesson Notes:

1. 5,280 feet in one Mile
2. *Briggs v. Elliott* pivotal to *Brown v. Bd. of Education*

Assessment Ideas / Evaluation Documents:

In their same groups, Students will be given 5 minutes to create a skit that depicts a meeting at one of the churches as they plan for the *Briggs v. Elliott* Case. Skits will be presented to the class. Discuss rubric with students to help with planning their skits. Student will be evaluated by criteria listed in rubric.

Community Extensions:

Students could present their skits at local community celebrations

Modification ideas for students with disabilities:

Any student needing help posting information could receive assistance from a fellow classmate or group member. Anyone who has difficulty writing may say answers orally.



Briggs v. Elliott, A Theater Infusion: Skit continued

Skit rubric

Category	5	4	3	2	1
Speaks Clearly	Speaks clearly and distinctly all the time, Mispronounces no words.	Speaks clearly and distinctly most of the time with minimal mispronunciations	Speaks clearly and distinctly some of the time, with minimal mispronunciations.	Poor articulation and mispronunciations prevent clear understanding.	Numerous errors with articulation and pronunciation prevent understanding.
Content	Shows a full understanding of the topic. All content relates to the topic	Shows a good understanding of the topic. All content relates to the topic	Shows a partial understanding of parts of the topic. Some content does not relate to the topic	Shows a partial understanding of the topic. Most content does not relate to the topic	Does not understand the topic.
Props	Group uses several props	Group uses 1-2 props	Group uses 1 prop	Group uses no props	Props chosen detract from the presentation
Creativity/ Professional Manner	Thorough evidence of imagination or creativity	Some evidence of imagination or creativity	Inconsistent evidence of imagination or creativity	Little evidence of imagination or creativity	No evidence of imagination or creativity
Acting / Dialogue	The students use consistent voices, facial expressions, and movements to make the characters more believable and the story more easily understood	The students often use voices, facial expressions, and movements to make the characters more believable and the story more easily understood	The students try to use voices, facial expressions, and movements to make the characters more believable and the story more easily understood	The students tell the story but do not use voices, facial expressions, or movements to make the storytelling more interesting or clear	The students showed no dialogue
Time Length	Minute and a half or longer	Minute and a quarter to a minute and a half	Minute to minute and a quarter	Less than a minute	No skit performed

Maximum Points: 30

Final Grade =

Total/30

LP – CRM – 17

School Desegregation in Darlington – A Skit

Barbara Bodison, Berkeley Intermediate School, Moncks Corner
Jasmine Govan, Heyward Gibbes Middle School, Columbia
Lisa Hall-Hyman, Southern Wesleyan University
Ashley Rogers, Brockington Elementary Magnet School, Darlington
Andrae Walker, Allendale-Fairfax Middle School, Fairfax

Historic Site: *Stanley v. Darlington County Board of Education*

Summary of Case:

A class action lawsuit was presented in May 1962 against the Darlington County School District and its trustees, the Darlington County Board of Education, and the superintendent of the School District (collectively, the “School District”), challenging the constitutionality of the School District's racially segregated educational system. The plaintiffs were Theodore Whitmore STANLEY, Jeryl Best, L. Delmus Kirven, Tommy Skinner, John Weber, C. W. Windham, Mac Windham and Travis Barnes, Kevin Barber, minor, by his father and next friend Jesse Barber; Patrick Barber, minor, by his father and next friend Jesse Barber; Bryan Barber, minor, by his father and next friend Jesse Barber; Lurlean Bess Mack, minor, by J.W. Mack, her grandfather and next friend; Brian Franklin, minor, by his mother and next friend Joyce Franklin; Jay Franklin, minor, by his mother and next friend Joyce Franklin.

The issue was first resolved by entry of an order dated February 5, 1970, which was modified in 1973 (as modified, the “1970 Order”), finding the county's dual system in violation of the Constitution and ordering implementation of a revised desegregation plan. Under the 1970 Order, the School District was required to reassign students and faculty, to make changes in curriculum and vocational programs, to pair schools, and to upgrade facilities and services.

In 1983, the plaintiffs challenged the adequacy of the School District's implementation efforts but withdrew their challenge in 1985 when they concluded that they could not prove non-compliance.

Recommended Grade Level: 9th

Visual and Performing Arts Standards:

TC.AM.9.1: I can use credible sources to research information for a theatrical work.

TC.AM.9.2: I can apply research from print and non-print sources to plan theatrical work.

TC.AM.9.3: I can compile research for a theatrical work into a presentation for other theatre professionals.

Reading Standards: I.1.1, I.2.1, I.3.1, I.3.2, I.3.3, I.3.4, I.4.3, RI.MC.6.1, RI.RC.12.1, RI.RC.12.3, W.3.1, W.RC.6.1, C.MC.1.1, C.MC.1.2, C.MC.1.3, C.MC.1.4, C.MC.1.5, C.MC.2.1, C.MC.2.2, C.MC.2.4, C.MC.3.2, C.MC.5.1, C.MC.5.2, C.MC.5.3

Class Size/Space Size: 20 - 30

Time Required: 3 days

School Desegregation in Darlington – A Skit continued

Materials: Laptops, Chromebooks, iPads, and/or Desktops Computers,
Paper, Pens, and any materials need to perform the skit

Resources:

- *Miseducation of the Negro* (PDF): <http://www.jpanafrican.org/ebooks/3.4eBookThe%20Mis-Education.pdf>
- 14th Amendment of the United States Constitution:
<https://www.ourdocuments.gov/doc.php?flash=false&doc=43>
- 13th Amendment of the United States Constitution:
<https://www.ourdocuments.gov/doc.php?flash=false&doc=40>
- *Stanley v. Darlington County School District*:
<https://law.justia.com/cases/federal/district-courts/FSupp/915/764/1618867/>
- *The Rise and Fall of Jim Crow*:
<https://www.youtube.com/watch?v=j3IxWEK0uJA>
- *The Humorous Adventures of Jim Crow*:
<http://digital.tcl.sc.edu/cdm/ref/collection/rbc/id/1508>
- *Goodbye to Jim Crow*:
<http://lcdl.library.cofc.edu/lcdl/catalog/lcdl:90409>
- *Stanley v. Darlington County School District*
<https://caselaw.findlaw.com/us-4th-circuit/1265126.html>
- *SCNow Morning News* article
<https://www.scnow.com/content/tncms/live/#>

Vocabulary:

Desegregation, Segregation, School Equalization, Civil Rights Movement, Racism, Jim Crow Era, Education, Reconstruction Era, Aesthetic Preferences, Artistic Choices, Dialogue, Production Elements



School Desegregation in Darlington – A Skit continued

Secondary Source:



Resolution introduced to honor Stanley's legacy

- Dwight Dana
- Dec 8, 2010

A resolution to name the gym at the B.A. Gary Educational Complex in Darlington after the late civil rights advocate Arthur W. “Man” Stanley was introduced by Councilman Coleman Cannon during Darlington City Council’s December meeting Tuesday night.

Stanley was among the principal parties behind the suit that ended segregation in the Darlington County School District and also battled for equality on a number of other fronts. But the Darlington native didn’t live long enough to see many of the results of his dogged pursuit -- he died in 1998. Coleman said he believes naming the gym for Stanley would be an appropriate tribute.

Council members accepted Coleman’s resolution as information, meaning the council will deal with the matter at a later date.

The resolution Coleman presented noted that Stanley “demonstrated exceptional and heroic leadership in confronting issues of discrimination in his community and in so doing challenged the status quo on several fronts.” It was that leadership, and Stanley’s boldness that earned him his nickname. He was a “man” for standing up to the status quo.

Stanley was president the Darlington Branch of the National Association for the Advancement of Colored People for 40 years. He may have been best known as one of the parties behind the landmark lawsuit, *Theodore Stanley vs. the Darlington County School District*, which was among the first successful lawsuits against discrimination in both South Carolina and the nation. A decision in the 1962 suit was rendered in 1970, ordering the integration of the Darlington County Schools. Additional court action was pursued in the 1980s and 1990s, with the most recent order for compliance filed in 1995.

“Through personal and family sacrifice ‘Man’ led the effort to desegregate the public school system in Darlington County,” Cannon said. “He influenced for the better the entire public school establishment.”

Cannon noted that Stanley also initiated a challenge to the discriminatory polling practices in Darlington city elections. The challenge led to the eventual adoption of three single-member and three at-large electoral districts for city council. Stanley later ran for a seat on Darlington City Council and was the first black elected to serve on that board.

School Desegregation in Darlington – A Skit continued

Stanley was awarded the Order of the Palmetto - the state's highest civilian honor - in 1995 by then Gov. David Beasley. The award is for "extraordinary lifetime achievement and service to the state and nation."

Coleman said precedent has already been set for memorializing significant individuals in the community by naming buildings in their honor. He specifically mentioned the B. A. Gary Educational Complex. Gary was a long-time educator and the second black elected to Darlington City Council. Most of the facilities at the complex also honor local personages. The B. A. Gary Complex houses the Darlington InterCounty Intervention School, the Adult Education Center, the Robert "Bob" Harlee baseball fields, the G. P. Gandy Aquatic Center and the Virgil Wells Athletic stadium. Wells was a revered coach and mentor for years at Mayo High School.

The Darlington County School District has deeded the gym at the former Pine Middle School to the city of Darlington. The city is transforming the gym into an annex of the Darlington Recreation Department. The city has already set up shop in the building after installing new flooring, a new roof and air conditioning system. The city used hospitality tax funds to help with the project.

Pre-assessment/Essential Questions:

1. How can drama be used as a powerful tool of communication and expression of ideas?
2. Why/how can the use of law be used to combat injustices?
3. What are some of the similarities and differences in which African-Americans viewed education then and now?
4. Did desegregation help or harm African-Americans struggle for human and civil rights?
5. How can students apply research from print and non-print sources to plan theatrical work?

School Desegregation in Darlington – A Skit continued

Rubric

Student Name _____

Group Number/Name _____

CATEGORY	5	4	3	2
Historical Accuracy	All historical information appeared to be accurate and in chronological order.	Almost all historical information appeared to be accurate and in chronological order.	Most of the historical information appeared to be accurate and in chronological order.	Very little of the historical information appeared to be accurate and in chronological order.
Props/Costume	Students use several props (could include costume) that accurately fit the time period, show considerable work/creativity and make the presentation better.	Students use 1-2 props (could include costume) that accurately fit the time period and make the presentation better.	Students use 1-2 props and make the presentation better.	The students use no props OR the props chosen detract from the presentation.
Time	The skit was 5 to 10 minutes long.	Skit went over/under required length by more than 10 seconds.	Skit went over/under required length by more than 15 seconds.	Skit went over/under required length by more than 20 seconds.
Script	Script includes all students in group, is complete, and is a product of knowledge gained.	Script includes mostly students in group, is complete, and is a product of knowledge gained	Script includes all students in group, is almost complete, and is somewhat a product of knowledge gained	Script includes some/few students in group, is somewhat complete, and is somewhat a product of knowledge gained

Score: ____/20 = ____%

School Desegregation in Darlington – A Skit continued

Student Learning Objectives:

- Students can learn, understand, and discuss what the Stanley vs. Darlington County School District case was about
- Students can learn, understand, and discuss the context underlining the case, particularly the Civil Rights Movement and the history of black education in the United States in general and South Carolina in particular
- Students can use what they have learned, understood, and discussed to create a group skit taking on the roles of the students involved in the court case studied, Stanley vs. Darlington County School District.
- Student groups will perform the skits they wrote for the rest of the class.

Lesson Plan/Instructional Plan:

1. *Social Studies Component:* Students are to collaboratively write a skit by taking on the role of one of the students in the case, Stanley versus Darlington County School District. Students are to connect their skit to the reason for the court case based on their research.
2. *Art Component:* Students are to perform their skits, effectively portraying the feelings of the students involved in the case, Stanley versus Darlington County School District.

Lesson Activities/Lesson Steps:

1. Teacher should provide students an overview of the case within the context of African-Americans continued struggle for human rights between the years of 1861-1962.
2. Teacher should facilitate student-to-student dialogue, discussion, debate, and inquiry about the circumstances and challenges (external and internal) that faced African people in America between the years of 1861-1962. Highlight education as one of the many areas of struggle. Students will be provided documents related to the time period of the case to refer to and annotate during the discussion.
3. Students will be put into groups of 5 students. In their groups, students are to create a skit as if they are one of the students involved in the Stanley vs Darlington County School District case, referring to their notes during the group discussion. Skits are to be 5 to 10 minutes long.
4. After writing and practicing the skit, student groups are to perform their skit for the class.

Lesson Notes: *Day 3 is solely for performances of the skits. If preparing the skits takes longer than a day, the performance day could be extended to a fourth day. Provide students with a copy of the rubric to guide their planning and development of their skit.*

Assessment Ideas / Evaluation Documents:

The teacher will use a rubric to analyze the skits performed to ensure that the groups connect their skit to the reason for the court case, *Stanley versus Darlington County School District*.

Community Extensions:

- The teacher should check with local art museums or the art department of local universities to see if they have any artists that would be willing to demonstrate a historical skit or assist the students with writing and performing their skits.

Modification ideas for students with disabilities:

- Teacher assist students that have trouble writing/communicating in the group.
- Students could be in charge of props for the skit if they are unable to perform with the group.
- Students will be provided materials to use that are adapted to their needs, for example more pictures than written words or documents large print.

LP – CRM – 18

School Desegregation in Darlington – Segregation’s Effect on Spirituals, Blues, Jazz and Rock & Roll

Barbara Bodison, Berkeley Intermediate School, Moncks Corner
Jasmine Govan, Heyward Gibbes Middle School, Columbia
Lisa Hall-Hyman, Southern Wesleyan University
Ashley Rogers, Brockington Elementary Magnet School, Darlington
Andrae Walker, Allendale-Fairfax Middle School, Fairfax

Historic Case: *Stanley v. Darlington County Board of Education*

Summary of Case:

A class action lawsuit was presented in May 1962 against the Darlington County School District and its trustees, the Darlington County Board of Education, and the superintendent of the School District (collectively, the “School District”), challenging the constitutionality of the School District’s racially segregated educational system. The plaintiffs were Theodore Whitmore STANLEY, Jeryl Best, L. Delmus Kirven, Tommy Skinner, John Weber, C. W. Windham, Mac Windham and Travis Barnes, Kevin Barber, minor, by his father and next friend Jesse Barber; Patrick Barber, minor, by his father and next friend Jesse Barber; Bryan Barber, minor, by his father and next friend Jesse Barber; Lurlean Bess Mack, minor, by J.W. Mack, her grandfather and next friend; Brian Franklin, minor, by his mother and next friend Joyce Franklin; Jay Franklin, minor, by his mother and next friend Joyce Franklin.

The issue was first resolved by entry of an order dated February 5, 1970, which was modified in 1973 (as modified, the “1970 Order”), finding the county’s dual system in violation of the Constitution and ordering implementation of a revised desegregation plan. Under the 1970 Order, the School District was required to reassign students and faculty, to make changes in curriculum and vocational programs, to pair schools, and to upgrade facilities and services.

In 1983, the plaintiffs challenged the adequacy of the School District’s implementation efforts but withdrew their challenge in 1985 when they concluded that they could not prove noncompliance.

Recommended Grade Level: 9th

Visual and Performing Arts Standard(s):

GM.C AM.9.1 I can explain how my artistic choices are influenced by cultural and social values.

GM.C AH.9.1 I can analyze complex ideals that influence my artistic perspective and creative work.

Reading Standards: I.1.1, I.2.1, I.3.1, I.3.2, I.3.3, I.3.4, I.4.3, RI.MC.6.1, RI.RC.12.2, RI.RC.12.3, W.3.1, W.RC.6.1, C.MC.1.1, C.MC.1.2, C.MC.1.3, C.MC.1.4, C.MC.1.5, C.MC.2.1, C.MC.2.2, C.MC.2.4, C.MC.3.2, C.MC.5.1, C.MC.5.2, C.MC.5.3

Class Size/Space Size: 20 - 30

Time Required: 5 days

Materials: Laptops, Chromebooks, iPads, and/or Desktops Computers,
Paper, Pens, Musical instruments if needed

School Desegregation in Darlington – Segregation’s Effect on Spirituals, Blues, Jazz and Rock & Roll *continued*

Resources:

- Miseducation of the Negro (PDF): <http://www.jpanafrican.org/ebooks/3.4eBookThe%20Mis-Education.pdf>
- 14th Amendment of the United States Constitution: <https://www.ourdocuments.gov/doc.php?flash=false&doc=43>
- 13th Amendment of the United States Constitution: <https://www.ourdocuments.gov/doc.php?flash=false&doc=40>
- *Stanley v. Darlington County School District*: <https://law.justia.com/cases/federal/district-courts/FSupp/915/764/1618867/>
- The Rise and Fall of Jim Crow: <https://www.youtube.com/watch?v=j3lxWEK0uJA>
- The Humorous Adventures of Jim Crow: <http://digital.tcl.sc.edu/cdm/ref/collection/rbc/id/1508>
- “Goodbye to Jim Crow”:
<http://lcdl.library.cofc.edu/lcdl/catalog/lcdl:90409>
- *Stanley v. Darlington County School District*
<https://caselaw.findlaw.com/us-4th-circuit/1265126.html>
- Struggle for Equality was Set to Music
<http://www.google.com/amp/s/amp.usatoday.com/amp/5815065>
- Music in the Civil Rights Movement
<http://www.loc.gov/collections/civil-rights-history-project/articles-and-essays/music-in-the-civil-rights-movement/?c=25>
- How Alan Lomax Segregated Music
<https://www.wnyc.org/story/how-alan-lomax-segregated-music>
- How Desegregation Changed Us: The Effects of Racially Mixed Schools on Students and Society
<http://www.tc.columbia.edu/articles/2004/march/how-desegregation-changed-us-the-effects-of-racially-mixed/>

Websites for Spirituals

- African American Spirituals <https://www.loc.gov/item/ihas.200197495/>
- Part of history African American Spirituals Still Heal
<http://www.umc.org/resources/part-of-history-african-american-spirituals-still-heal>

Websites for Rock and Roll

- Rock and Roll’s Effect on Culture in the 50s and 60s <http://www.asds2012pirkle.weebly.com/segregation.html>
- How Rock and Roll Killed Jim Crow <http://www.thedailybeast.com/how-rock-and-roll-killed-jim-crow>
- The American Sixties <https://www.theamericansixties.com/african-american-influence-on-rock-and-roll>

Websites for the Blues

- Segregation Blues <https://www.theguardian.com/music/2007/may/04/folk>
- How the Blues Affected Race Relations in the United States <http://www.angelfire.com/sc/bluethesis/>

Websites for Jazz

- How was the segregation of American society reflected in the jazz bands and jazz clubs of the swing era?
<http://quora.com/How-was-the-segregation-of-American-society-reflected-in-the-jazz-bands-and-jazz-clubs-of-the-swing-era>
- The Influence of Jazz on the Civil Rights Movement
<https://www.fdmusic.live/the-influence-of-jazz-on-the-civil-rights-movement/2017/2/10/the-influence-of-jazz-on-the-civil-rights-movement>
- How Jazz and the Civil Rights Movement Came Together in the 1960 <https://blankonblank.org/2015/05/jazz-civil-rights-movement/>

School Desegregation in Darlington – Segregation’s Effect on Spirituals, Blues, Jazz and Rock & Roll continued

Vocabulary:

Desegregation, Segregation, School Equalization, Civil Rights Movement, Racism, Jim Crow Era, Education, Reconstruction Era, Artistic Choices, Articulation, Genre, Elements of Music, Spiritual, Blues, Jazz, Rock and Roll



Zola Taylor, a.k.a. "The Dish", sings with The Platters' Tony Williams, Herbert Reed, David Lynch and Paul Robi perform in 1958. African American performers of the era had to contend with Jim Crow absurdities. Often, they couldn't stay at hotels, were served rotten food at white restaurants and were outright banned from others.

Secondary Source:

Brochure of Darlington County South Carolina African Americans of Interest
[http://www.scaaheritagefound.org/images/darlington June 2017.pdf](http://www.scaaheritagefound.org/images/darlington%20June%202017.pdf)

Pre-assessment/Essential Questions:

1. How can music be used as a powerful tool of communication and expression of ideas?
2. Did desegregation help or harm African-Americans struggle for human and civil rights?
3. How did segregation and desegregation affect the following genres of music: Spirituals, Blues, Jazz, and Rock & Roll?
4. How can students apply research from print sources to effect musical compositions?

School Desegregation in Darlington – Segregation’s Effect on Spirituals, Blues, Jazz and Rock & Roll continued

Rubric:

Student Name _____

Group Number/Name _____

	Excellent 10 points	Good 9-7 points	Satisfactory 6-4 points	Needs Improvement 3-0 points	Points Earned
Creativity	The composition contains many creative details that contribute to audience enjoyment. It is imaginative.	The composition contains a few creative details that contribute to audience enjoyment. It is imaginative.	The composition contains a few creative details, but they distract from the story.	There is little evidence of creativity in the rap. Not very imaginative.	____/10
Focus on Topic	There is one clear, well focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear, but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.	____/10
Vocabulary	Writer uses five or more specified words and phrases that demonstrate the reader's own knowledge.	Writer uses at least four specific words and phrases that demonstrate the reader's own knowledge.	Writer uses less than four specified words and phrases that demonstrate the reader's own knowledge.	Writer uses no specific words and phrases that demonstrate the reader's own knowledge.	____/10
Organization	The introduction is inviting, states the main topic.	The introduction clearly states the main topic.	The introduction states the main topic.	There is no clear introduction of the main topic.	____/10
Content	All facts in the composition are historically accurate.	99-90% of the facts in the composition are historically accurate.	89-80% of the facts in the composition are historically accurate.	Fewer than 80% of the facts in the composition are historically accurate.	____/10
Use of Time	Used Time wisely	Used time wisely most of the time	Used time wisely some of the time	Wasted time in class	____/10

Total Points: _____/60 Grade _____%

School Desegregation in Darlington – Segregation’s Effect on Spirituals, Blues, Jazz and Rock & Roll continued

Student Learning Objectives:

- Students can learn, understand, and discuss what the Stanley vs. Darlington County School District case was about
- Students can learn, understand, and discuss the context underlining the case, particularly the Civil Rights Movement and the history of black education in the United States in general and South Carolina in particular
- Students can discuss the effect of segregation and desegregation on their assigned musical genre.
- Student groups can use what they have learned, understood, and discussed to create a musical composition in the style of the genre they studied with the topic being the court case, Stanley versus Darlington County School District.
- Student groups will perform their composition they created for the rest of the class.

Lesson Plan/Instructional Plan:

1. *Social Studies Component:* Students are to collaboratively write a musical composition about the court case, Stanley versus Darlington County School District.
2. *Art Component:* Students are to effectively use what they have learned, understood, and discussed to create a musical composition in the style of the genre they studied with the topic being the court case, Stanley versus Darlington County School District. They will perform their composition for the class.

Lesson Activities/Lesson Steps:

1. Teacher should provide students an overview of the case within the context of African-Americans continued struggle for human rights between the years of 1861-1962.
2. Students will be put into 4 groups. In their groups, students are to research their assigned genre using the websites provided by the teacher and by researching on their own. They are to discuss how segregation and desegregation affected the different styles of music during this time. They are also to search and find examples of the genre of music they are researching to listen to before creating their own composition.
3. Groups are to create their own composition in their assigned genre. Their composition should be about the issues faced in the court case, Stanley versus Darlington County School District.
4. The student groups will perform their composition for the class.

Lesson Notes: *Day 5 is solely for performances of the compositions. If research and creation take longer than a day each, then the performance day could be extended to a sixth day. The teacher will need to provide the websites for the specific genres to each group and the rest of the websites to all the groups.*

Assessment Ideas / Evaluation Documents:

- The teacher will use a rubric to analyze the skits performed to ensure that the groups connect their composition to the reason for the court case, *Stanley versus Darlington County School District*.

Community Extensions:

- The teacher can reach out to the local universities music department and see if any students would be willing to come work with the students as they create their music composition.

Modification ideas for students with disabilities:

- Teacher assist students that have trouble writing/communicating in the group.
- Students will be provided materials to use that are adapted to their needs, for example more pictures than written words or documents large print.

More Images for Classroom Use



Colored Waiting Room sign, Rome, GA , 1943

<http://americanhistory.si.edu/brown/history/1-segregated/detail/colored-waiting-room.html>

Obverse, bronze duplicate of the 2003 Congressional Gold Medal of Honor, awarded on behalf of the four SC Civil Rights pioneers pictured

<https://www.usmint.gov/learn/kids/coins-and-medals/medals/brown-vs-board-of-education>

Mr. & Mrs. Harry Briggs, left

<http://americanhistory.si.edu/brown/history/4-five/detail/harry-briggs.html>

Judge J. Waties Waring sculpture, Charleston, SC, right

<https://www.npr.org/sections/codeswitch/2014/04/10/301432659/how-the-son-of-a-confederate-soldier-became-a-civil-rights-hero>

Appendix 1

PowerPoint presentation for LP – MAJC – 2, Clayton “Peg Leg” Bates: Tap Dance Extraordinaire!

“Clayton “Peg Leg” Bates: Tap Dance Extraordinaire!!”



<https://www.youtube.com/watch?v=hayM4B7hc8Q>

Key Words to Remember

- **Vaudeville:** theatrical entertainment consisting of a number of individual performances, acts, or mixed numbers, as by comedians, singers, dancers, acrobats, and magicians.
- **Sharecropping** is a system of agriculture in which a landowner allows a tenant to use the land in return for a share of the crops produced on their portion of land.
- **Segregation:** the institutional separation of an ethnic, racial, religious, or other minority group from the dominant majority.

Minstrel Show

a popular stage entertainment featuring comic dialogue, song, and dance in highly conventionalized patterns, performed by a troupe of actors, traditionally additionally comprising two end men and a chorus in blackface and an interlocutor: developed in the U.S. in the early and mid-19th century.

The Fountain Inn Negro School Complex

The “Fountain Inn Principal’s House and Teacherage” was built in 1935 originally with the intention of it being a home for teachers who provided educational instruction for African Americans in Fountain Inn, but by the 1940s, it housed teachers as well as the principal and his family.

It is significant for its historical association with the Fountain Inn Negro School and African-American history in Fountain Inn. The house is the only remaining building that is historically associated with the Fountain Inn Negro School complex, which includes the grade school built in 1928, a high school built in 1930, a library, and the Clayton “Peg Leg” Bates Gymnasium, built in 1942.



Clayton “Peg Leg” Bates

Clayton Bates, a famed tap dancer, was born in Fountain Inn, SC on October 11, 1907. He came from an extremely poor sharecropping family, whose father deserted them when he was only three years old.



The Incident That Started It All

During World War I, Bates took a job in a cotton seed oil mill. Soon after he began working there, the lights failed and at the age of twelve, he accidentally stepped into the open auger conveyer. The equipment chewed up his leg so badly that an amputation was necessary. Since hospitals were segregated, the doctor performed the procedure on the family's kitchen table.



DETERMINATION

However, despite the serious accident, he did not let this stop him. He still wanted to dance. So, fitted with an artificial wooden limb-or "peg", he adapted tap dancing steps to his own specifications and three years later, at the age of fifteen, he was entrenched in a professional career as a tap dancer.

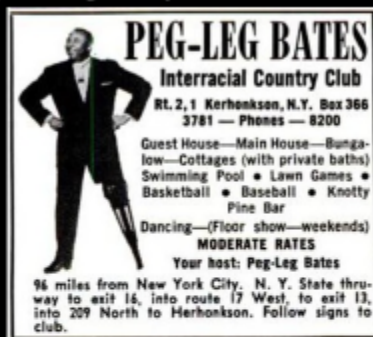


A Prosperous Career

He worked his way up from minstrel shows to carnivals, from the African American vaudeville circuit T.O.B.A. (Theatre Owners Booking Association) to the white vaudeville circuits. Throughout the 1930s, he played top Harlem nightclubs, including the Cotton Club, Connie's Inn, and Club Zanzibar. In the late 1930s, he was the opening act for the Ed Sullivan Revue, traveled the Keith and Loews circuits, and appeared to great acclaim on Australia's Tivoli Circuit. He performed throughout the 1940s, including dancing in the popular Los Angeles version of Ken Murray's Blackouts. He had an active career in television, including twenty-one appearances on the Ed Sullivan Show, the most by a tap dancer.

A Lasting Legacy

In the 1960s, he opened the Peg Leg Bates Country Club in Kerhonkson, New York. It catered primarily to African American clientele. Bates retired from dancing in 1989 and died at Fountain Inn on December 6, 1998. He was buried in Palentown Cemetery, Ulster County, New York.



PEG-LEG BATES
Interracial Country Club
Rt. 2, 1 Kerhonkson, N.Y. Box 366
3781 — Phones — 8200

Guest House—Main House—Bungalow—Cottages (with private baths)
Swimming Pool • Lawn Games • Basketball • Baseball • Knotty Pine Bar
Dancing—(Floor show—weekends)

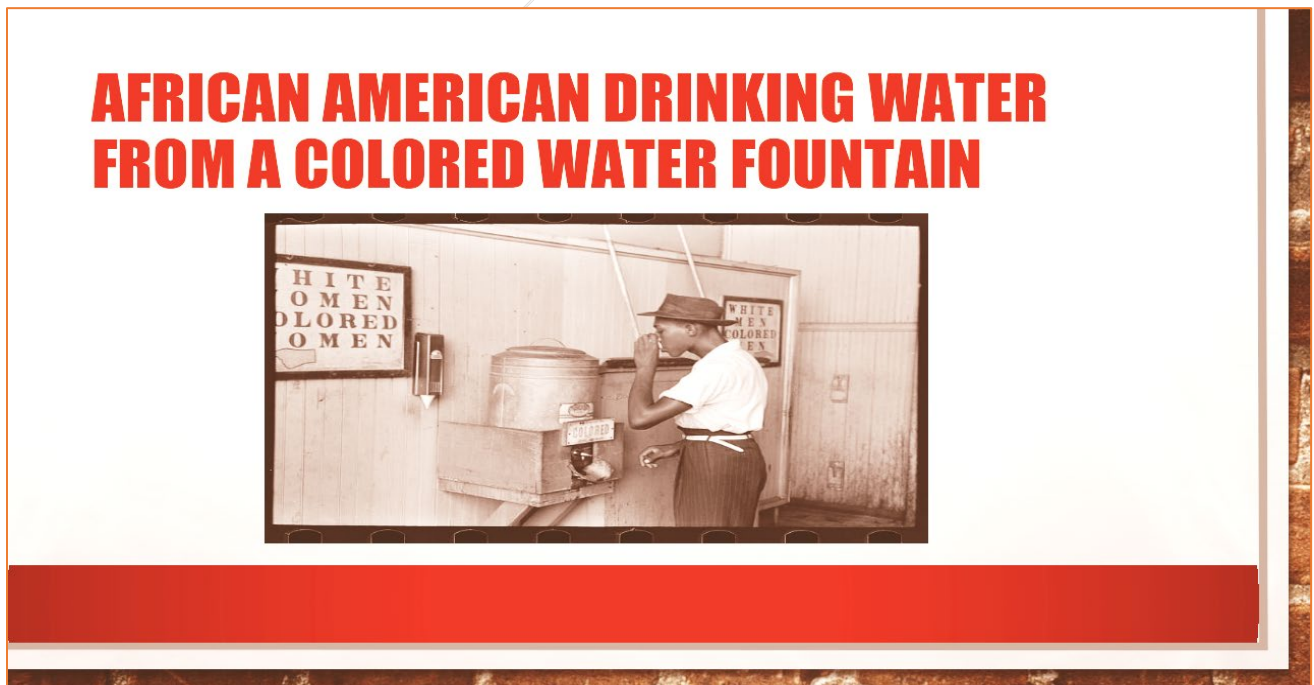
MODERATE RATES
Your host: Peg-Leg Bates

96 miles from New York City. N. Y. State thruway to exit 14, into route 17 West, to exit 13, into 209 North to Herhonkson. Follow signs to club.



Appendix 2

PowerPoint presentation for LP - CRM - 7, *Briggs v. Elliott* & the Role of the Church, Lesson 1: Photo Gallery & Art Walk



BRIGGS VS ELLIOTT PETITION MEMBERS

STATE OF SOUTH CAROLINA)
COUNTY OF CLARENDON)

And Petition

To: The Board of Trustees for Scho
County, South Carolina. R. W.
and George Kennedy, Members;
For Clarendon County, South Ca
Superintendent of Education for
W. E. Baker, Members, and H. B
School District # 22.

Your petitioners, Harry, Eliza
Briggs, and Thomas Gamble; Hen
Marian, Ethel Mae and Edward B
and Joe Morris Brown; Onetha,

MEETING OF LIBERTY HILL AME CHURCH



BROWN CASE - BRIGGS V. ELLIOTT

THE LEGAL ACTION IN SUMMERTON, SOUTH CAROLINA BEGAN IN 1947. IRONICALLY THE PUSH TO TAKE ACTION DERIVED FROM A FORTUITOUS ENCOUNTER BETWEEN REV. JAMES HINTON, PRESIDENT OF THE SOUTH CAROLINA NAACP AND REV. J.A. DELAINE A LOCAL SCHOOL TEACHER. THE NAACP LEADER, THROUGH A SPEECH ATTENDED BY DELAINE, ISSUED A CHALLENGE TO FIND THE COURAGE TO TEST THE LEGALITY OF THE DISCRIMINATORY PRACTICES AIMED AT AFRICAN AMERICAN SCHOOL CHILDREN.

BROWN CASE – BRIGGS V. ELLIOTT

- **REV. J. A. DELAINE WAS TEACHING IN ST. PAUL RURAL PRIMARY SCHOOL AND ALSO SERVING SEVERAL SMALL CHURCHES AS AN A.M.E. MINISTER. (INITIALLY SCHOOLS FOR AFRICAN AMERICANS IN CLARENDON COUNTY BEGAN IN THEIR CHURCHES AND GRADUALLY MOVED TO SEPARATE BUILDINGS. THEREFORE, MANY SCHOOLS AND CHURCHES HAD THE SAME NAMES SUCH AS LIBERTY HILL A.M.E. AND LIBERTY HILL ELEMENTARY.) FOR THESE CHILDREN AND THEIR PARENTS THE ISSUE WAS BUS-TRANSPORTATION TO SCHOOL. REV. DELAINE APPROACHED CLARENDON COUNTY SCHOOL OFFICIALS BUT FAILED TO SECURE SCHOOL BUSES. AFRICAN AMERICAN CHILDREN DID NOT HAVE BUSES, THEY HAD TO WALK, SOMETIMES AS FAR AS EIGHT MILES EACH WAY TO SCHOOL.**

BROWN CASE – BRIGGS V. ELLIOTT

- **SCHOOL OFFICIALS JUSTIFIED THEIR REFUSAL BY CLAIMING THAT SINCE THE AFRICAN AMERICAN COMMUNITY DID NOT PAY (COLLECTIVELY) MUCH IN TAXES IT WOULD BE UNFAIR TO EXPECT WHITE CITIZENS TO PROVIDE TRANSPORTATION FOR AFRICAN AMERICAN SCHOOL CHILDREN. EVEN A LETTER WRITING CAMPAIGN LAUNCHED BY REV. DELAINE YIELDED NO ASSISTANCE FROM STATE EDUCATIONAL OFFICIALS. BECAUSE OF THE URGENT NEED AFRICAN AMERICAN PARENTS COLLECTED DONATIONS WITHIN THEIR COMMUNITY AND PURCHASED A SECOND-HAND SCHOOL BUS. THE CONTINUAL REPAIRS ON THE BUS PROVED TO BE TOO COSTLY FOR THE PARENTS.**

BROWN CASE – BRIGGS V. ELLIOTT

- **AGAIN FRUSTRATION PROMPTED REV. DELAINE TO SEEK RELIEF FROM THE DISTRICT SUPERINTENDENT L.B. MCCORD. IT WAS HOPED THAT SINCE MCCORD WAS A FELLOW MINISTER HE WOULD BE SYMPATHETIC. HOWEVER, HE REFUSED TO EVEN CONSIDER REV. DELAINE'S REQUEST. REMEMBERING THE WORDS OF REV. HINTON, THE NAACP STATE PRESIDENT, DELAINE KNEW IT WAS TIME TO TAKE LEGAL ACTION.**

BROWN CASE – BRIGGS V. ELLIOTT

- **ON MARCH 16, 1948 LOCAL ATTORNEY HAROLD BOWLWARE TOGETHER WITH THURGOOD MARSHALL, FILED IN U.S. DISTRICT COURT THE CASE OF LEVI PEARSON V. COUNTY BOARD OF EDUCATION. THEIR CASE WAS DISMISSED ON THE TECHNICAL MATTER OF WHERE MR. PEARSON PAID HIS TAXES. HIS LAND STRADDLED MORE THAN ONE SCHOOL DISTRICT. THE COURT RULED THAT PEARSON HAD NO LEGAL STANDING BECAUSE HE PAID TAXES IN DISTRICT 5 AND HIS CHILDREN ATTENDED SCHOOL IN DISTRICTS 22 AND 26.**

BROWN CASE – BRIGGS V. ELLIOTT


- **THIS DID NOT STOP REV. DELAINE AND BY 1949 HE HAD OBTAINED ENOUGH SIGNATURES TO FILE A SECOND CASE. THE NATIONAL OFFICE OF THE NAACP AGREED TO SPONSOR THEIR CASE. IT WOULD GIVE CLARENDON'S AFRICAN AMERICANS NOT JUST BUSES BUT WOULD SEEK EDUCATIONAL EQUALITY. IN MAY OF 1950 WITH THE HELP OF THE NAACP LEGAL DEFENSE FUND, THE CASE OF BRIGGS V. ELLIOTT WAS FILED. TWO MONTHS LATER, THE PLAINTIFFS ATTORNEYS MOVED FROM SIMPLY PURSUING EQUALIZATION OF FACILITIES AND OBTAINING BUSES, TO ATTACKING SEGREGATION.**

BROWN CASE – BRIGGS V. ELLIOTT

- **THE COURT RULED AGAINST THE PETITIONERS AND ORDERED SCHOOLS TO BE EQUALIZED, FOCUSING ON EQUALIZATION AND IGNORING THE BROADER QUESTION OF THE CONSTITUTIONALITY OF SEGREGATION. THE STATES ACTION RESULTED IN AN NAACP APPEAL TO THE U.S. SUPREME COURT. THE BRIGGS CASE BECAME PART OF THE BROWN LITIGATION.**

BROWN CASE – BRIGGS V. ELLIOTT

- **THE BRIGGS CASE EVOKED AN EXTREME REACTION. ALL OF THE PETITIONERS SUFFERED SWIFT AND SEVERE HARDSHIPS FOR THEIR COURAGE. HARRY BRIGGS WAS FIRED FROM HIS JOB. ANNIE GIBSON LOST HER JOB AS A MOTEL MAID AND HER HUSBAND LOST LAND THAT HAD BEEN IN HIS FAMILY FOR EIGHT DECADES. REV. DELAINE SAW HIS HOME BURNED TO THE GROUND. FEDERAL JUDGE WALTER WARING, WHO SIDED WITH THE PETITIONERS CONCERNS, WAS FORCED TO LEAVE THE STATE BY A JOINT RESOLUTION OF THE SOUTH CAROLINA HOUSE OF REPRESENTATIVES.**



Members of the
South Carolina African American Heritage Commission

Executive Committee

Ms. Jannie Harriot, CHAIR
Dr. Abel Bartley, VICE CHAIR
Mr. Terry James, Treasurer
Ms. Strauss Moore-Shiple, Secretary
Dr. Bobby Donaldson
Mrs. Dawn Dawson-House
Dr. Larry Watson

Board Members

Mrs. Ponthella Mack Abernathy Spartanburg
Mr. Michael Allen, Mount Pleasant
Dr. Abel Bartley, Clemson
Ms. Felicia Flemming-McCall, Cheraw
Ms. Jannie Harriot, Hartsville
Mrs. Shelby Henderson, Seneca
Mr. Joseph James, Columbia
Mr. Terry James, Florence
Dr. Barbara Williams Jenkins, Manning
Mrs. Cassandra Williams Rush,
Myrtle Beach
Ms. Strauss Moore Shiple, York
Ms. Victoria Smalls, St. Helena Island
Mr. Dontavius Williams, Edgemoor
Mr. Bernie L. Wright, Orangeburg

Ex-officio

Mr. Michael Bedenbaugh, Palmetto Trust for
Historic Preservation
Ms. Joyce Cheeks, Attorney at Law
Bishop Thomas Bell, Cathedral of Praise
Church
Dr. Jacob Butler, Morris College
Ms. Anita Danzler, SC Commission on
Human Affairs
Mr. George Dennis, SC Commission for
Minority Affairs
Mr. Richard Devoe, SC Sea Grant
Consortium
Dr. Bobby Donaldson, University of South
Carolina
Ms. Oveta Glover, Allen University
Rev. Merritt Graves, Mt. Zion AME Church
Dr. Jennifer Heusel, Coker College
Dr. Ronne Hopkins, Voorhees College
Mrs. Dawn Dawson-House, SC Dept. of
Parks, Recreation & Tourism
Mrs. Kathy Jenkins, SC Conference of
NAACP
Ms. Denise Riley Pensmith, Business
Community
Ms. Kristy Quattrone, Office of the Governor
Mr. Richard Reid, Voorhees College
Dr. Brenda Tindal, International African
American Museum
Dr. Louis Venters, Francis Marion University
Dr. Larry Watson, South Carolina State
University
Dr. Ruby Watts, Benedict College
Ms. Joy Young, South Carolina Arts
Commission

Support the South Carolina African American Heritage Foundation



The South Carolina African American Heritage Foundation supports the efforts of the South Carolina African American Heritage Commission to identify and promote the preservation of historic sites, structures, buildings, and culture of the African American experience and to assist and enhance the efforts of the South Carolina Department of Archives and History. Tax-deductible donations start at \$25. For more information:

South Carolina African American Heritage Foundation
P O Box 1053
Hartsville, SC 29551
843-332-3589, or e-mail scaaheritagefound@gmail.com
www.scaaheritagefound.org

