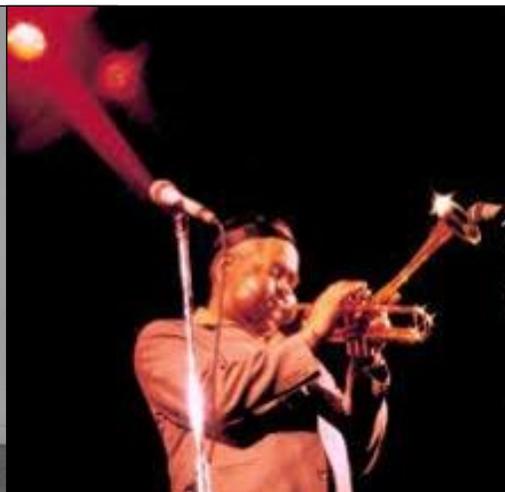




Supplement to
A Teacher's Guide to African American Historic Places in South Carolina
Integrating Art into Classroom Instruction
A publication of the South Carolina African American Heritage Foundation



Supplement to *A Teacher's Guide to African American Historic Places in South Carolina* – Integrating Art into Classroom Instruction

Acknowledgements

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 through 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 Joy Young of the South Carolina Arts Commission for her 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.

Foreword

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 meet the 2010 Visual and Performing Arts Standards of South Carolina and integrates the arts into classroom instruction. Where applicable, other standards, such as those for math and social studies, are listed with each lesson plan.

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

Lesson Plans	Page
Tingley Memorial Hall, Claflin University.....	7
Lee Library, Claflin University	10
Musical History of the United Methodist Church.....	13
Remnants of the Past: A Potter’s Tale	15
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	85
Separate but Unequal: The Case Against Segregated Schools	96
The Penn School and Center: Contributions & Recollections of Ron Daise	104
Women Working for Change	107

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

Visual and Performing Arts Standards:

Standard 1: The student will demonstrate competence in the use of ideas, materials,

techniques, and processes in the creation of works of visual art.

Standard 2: The student will use composition and the element and principle of design to communicate ideas.

Standard 4: The student will understand the visual arts in relation to history and world

culture and technologies, tools, and materials used by artist.

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.

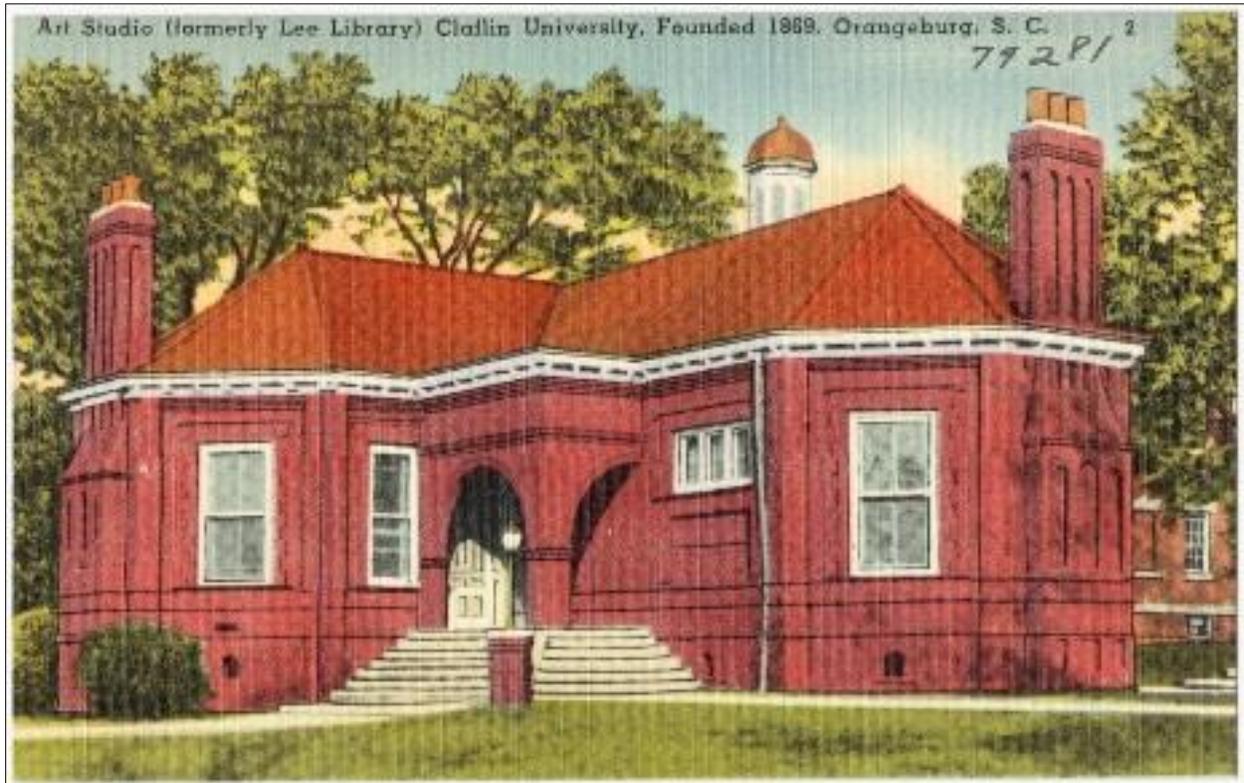
Ideas for Community Extension:

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

Visual and Performing Arts Standards:

Standard 1: The student will demonstrate competence in the use of ideas, materials, techniques, and processes in the creation of works of visual art.

Standard 2: The student will use composition and the element and principle of design to communicate ideas.

Standard 4: The student will understand the visual arts in relation to history and world culture and technologies, tools, and materials used by artist.

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

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:

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 – 3

Musical History of the United Methodist Church

Jordan Jefferson
Spaulding Middle School, Darlington County School District



Property: Emmanuel AME Church, 110 Calhoun St., Charleston, SC 29401

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

Visual and Performing Arts Standards:
Music S5: MI7-5.1, MI7-5.2, MI8-6.3

Historic Content

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

A religious group of free blacks and slaves 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 slaves 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 burned. Worship services continued after the church was rebuilt, until 1834 when all-black churches were outlawed. The congregation subsequently met in secret until 1865 when it was formally reorganized, and the name Emanuel was adopted. Today, Emmanuel

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 American 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 complete 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 Emmanuel 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.

Recommended Grade Level: 3rd

Visual and Performing Arts Standards:

- T3-1.1 Analyze stories and scripts for basic dramatic elements such as character, setting, plot and theme.
- T3-1.2 Improvise characters, environments, dialogue and action in group theatre games and activities.
- T3-2.1 Develop body control through pantomime and character portrayal.
- T3-2.4 Demonstrate cooperation and support as a member of an ensemble.
- T3-5.2 Apply historical and culture information from a variety of sources (for example, stories, pictures, current events and electronic media) to theatre activities.
- T3-8.1 Participate in theatre activities relating to a variety of historical periods, cultures, and traditions, including those of South Carolina.

Other Standards:

- RL 13.1 Engage in whole and small group reading with purpose and understanding.
- RL 12.3 Read and respond according to task and purpose to become self-directed, critical readers and thinkers.
- RI 4.2 Read grade-level prose and poetry orally with accuracy, appropriate rate, expression, intonation, and phrasing on successive readings.
- C1.2 Participate in discussions; ask questions to acquire information concerning a topic, text or issue.

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 Edgefield District which is present-day Greenwood County.

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

Carolina Press, 2007. Web. 7 Jan. 2016
<http://scholarcommons.sc.edu>
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aka, Dave the Potter or Dave the Slave of Edgefield,
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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](http://www.nytimes.com/2000/01/30/arts/art-architecture-in-a-slave-s-pottery-a-saga-of-courage-and-beauty.html)Flip

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>	

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

<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>

**Loading the
Furnace**

Dr. Landrum, 1806

Free Choice

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

Visual and Performing Arts Standard(s):

L-8-5.1; L-8-5.2; VA-8-5.1; VA-8-5.2; P-8-5.1; P-8-5.2

Other 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. In the Low Country, did freed slaves 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_01_20_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

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
- 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*

*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 whose 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

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

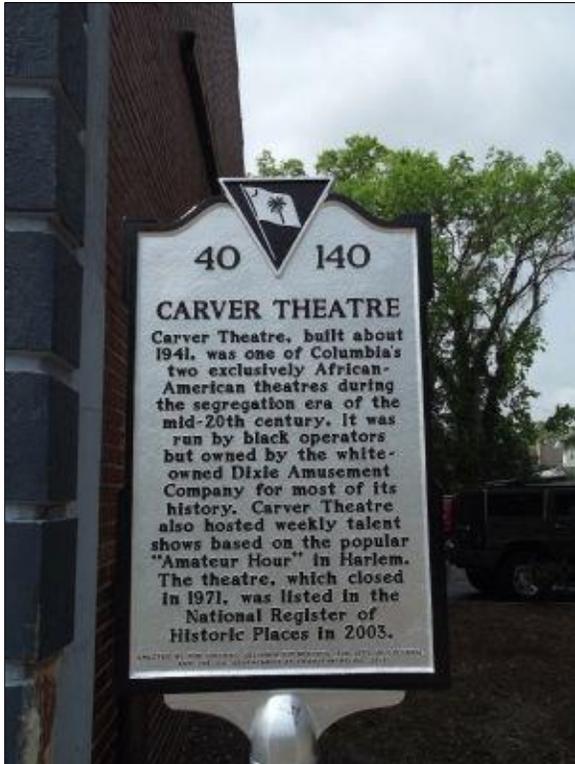
LP – MAJC – 1

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, 5th or 8th grade

Visual and Performing Arts Standard(s):

Standard 2 – The student will improvise, compose, and arrange music within specified guidelines.

Standard 5 – The student will examine and perform music from a variety of historical periods and cultures.

Indicators:

MC3-2.1 – The student will improvise short

rhythmic and melodic question-and-answer patterns.

MC3-5.1 – The student will sing and listen to examples of music from various historical periods and world cultures.

Extended Standards – Theatre

Standard 1 – The student will create improvised scenes and written scripts based on his or her own experiences and imagination as well as on literature, history and culture, and current events.

Standard 5 – The student will use appropriate practices to research and inform his or her understanding of all aspects of theatre.

Indicators:

T3-1.1 – The student will analyze stories and scripts for basic dramatic elements such as character, setting, plot, and theme.

T3-5.2 – The student will apply historical and cultural information from a variety of sources (for example, stories, pictures, current events, and electronic media) to theatre activities.

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 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 performers that were at the Carver Theatre
 - 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 ideas to the students that they can present. Present other videos from the Carver Theatre to generate ideas.

Low Groups – Let the groups present off of 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 groups 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.

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: 6th grade Music

Visual and Performing Arts Standard(s):
MIH1-1.7, MIH1-1.8

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, whom a part of the Fountain Inn Negro School Complex is named after.

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.



LP – MAJC – 3

Cheraw

The Birthplace of Bebop

Pamela Stokes

Hopkins Middle School, Richland District 1

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

Recommended Grade Level: 8th

South Carolina Music Education Standards:

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Standard 5: The student will examine and perform music from a variety of cultures and stylistic periods.

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

South Carolina English Language Arts (2015)

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:

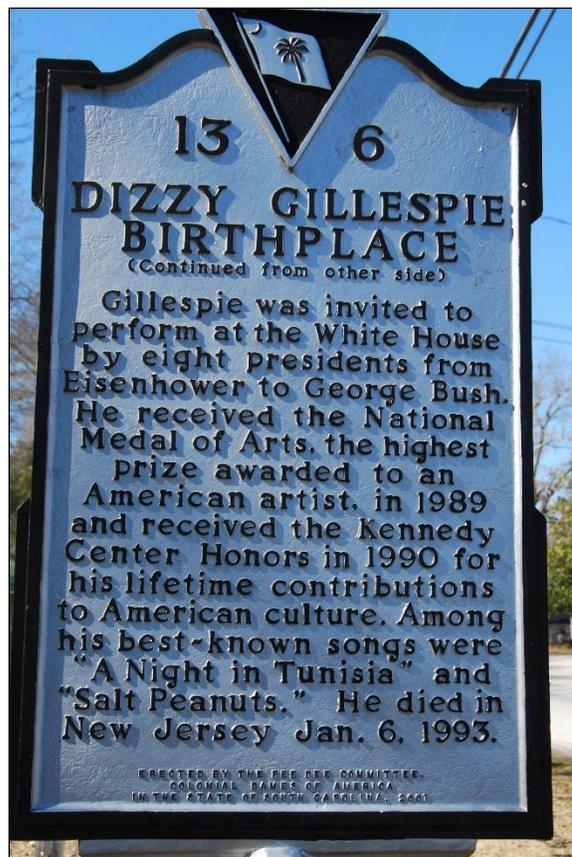
1. What is Jazz?
2. What is bebop?
3. Who was Dizzy Gillespie?

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

South Carolina Music Education Standards:

Standard 2: The student will improvise, compose, and arrange music within specified guidelines.

Standard 3: The student will read and notate music.

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Standard 5: The student will examine and perform music from a variety of cultures and stylistic periods.

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

South Carolina Math Standards (2015)

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

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 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

**Visual and Performing Arts Standard(s):
South Carolina Music Education Standards**

Standard 3: The student will read and notate music.

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Standard 5: The student will examine and perform music from a variety of cultures and stylistic periods.

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

South Carolina Math Standards (2015)

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

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 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 swung 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

Visual and Performing Arts Standards:

Standard 4 – The student will listen to, describe, analyze, and evaluate music and music performances.

Standard 5 – The student will examine and perform music from a variety of historical periods and cultures.

Indicators:

MC8-4.3 – The student will use appropriate terminology to describe music notation, music instruments and voices, and music performances.

MC8-5.2 – The student will compare and classify exemplary musical works by genre, style, historical period, composer, and title, including cultures represented in the history of South Carolina.

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 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=VUVuX3LRdg>
- <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	Afro
Rhythm pattern	Improvisation
Jazz	

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=TVIXzeDLpMw> - 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.

8. <https://www.youtube.com/watch?v=UVuX3LRdg>

Assessment Ideas/ Evaluation:

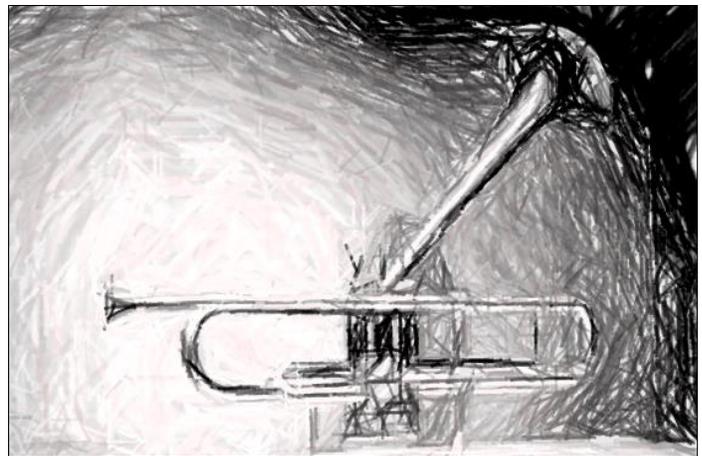
1. See worksheets

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=TVIXzeDLpMw>

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

South Carolina Music Education Standards:

Standard 4: The student will listen to, describe, analyze, and evaluate music and music performances.

Standard 6: The student will make connections between music and other arts disciplines, other content areas, and the world.

South Carolina English Language Arts (2015)

Standard 3: Construct knowledge, applying disciplinary concepts and tools, to build deeper understanding of the world through exploration, collaboration, and analysis. (3.4 Organize and categorize important information, revise ideas, and report relevant findings.

Standard 13: Read independently and comprehend a variety of texts for the purposes of reading for enjoyment, acquiring new learning, and building stamina; reflect on and respond to increasingly complex text over time. (13.1 Engage in whole and small group reading with purpose and understanding through teacher modeling and gradual release of responsibility.)

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 Caddilac 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=27pqfxJb54>>.

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:

- Students will be able to explain the difference between an autobiography and a biography.
- 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:

- The teacher will use the smartboard to show the definition of genre
- 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=27pqfxJb54>
- 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>

- 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.

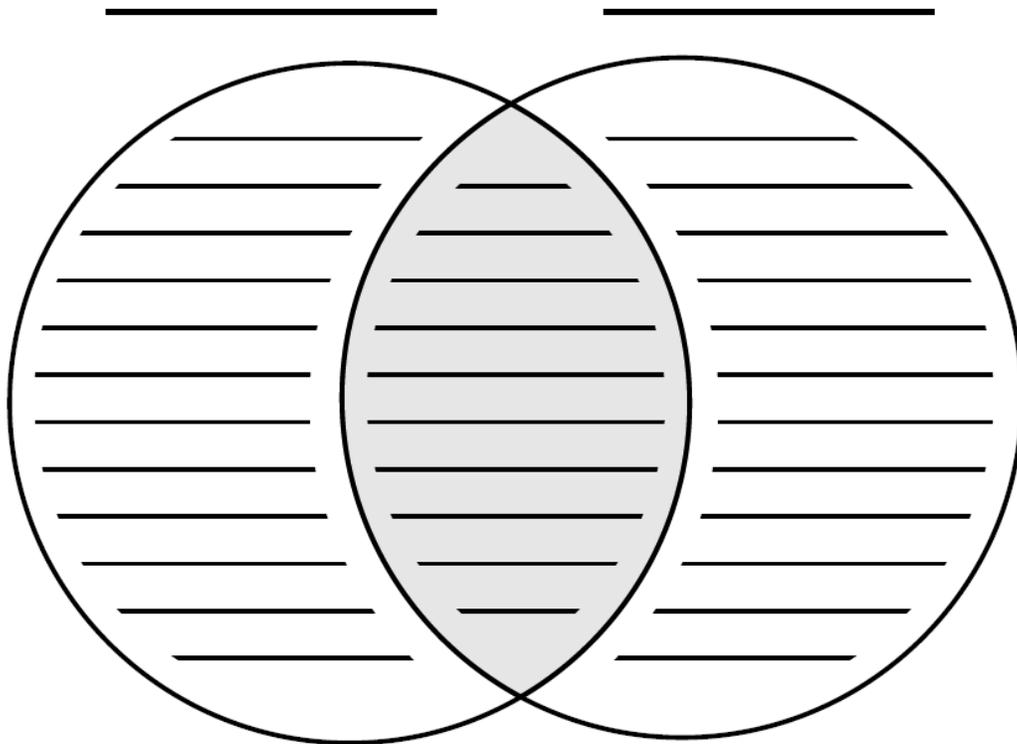
6. Students will complete a Venn Diagram (that compares Jazz and their favorite/other genre of music.

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

Visual and Performing Arts Standard(s):

Standard 1: Student will demonstrate competence in the use, ideas, materials, techniques, and processes in creation of works.

Standard 4: Student will understand the visual arts in relation to history and world cultures and the technologies, tools and materials used by artists.

Standard 5: The student will analyze and assess the characteristics and qualities of his and her own works of visual art and those of others.

Other standards (Social Studies):

Standard 8-6: The student will demonstrate an understanding of the role of South Carolina in the nation in the early 20th century.

Standard 8-7: The student will demonstrate an understanding of the impact on South Carolina of significant events of the later 20th and 21st centuries.

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.

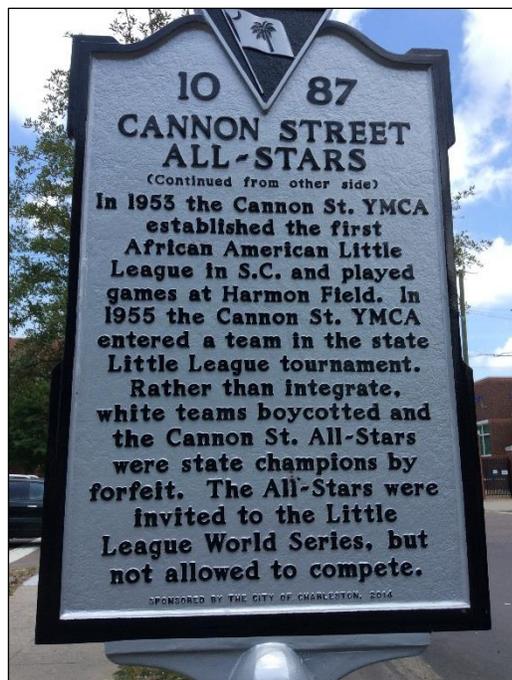
Community Extensions:

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

Visual and Performing Arts Standard(s):

T3-1.2; T3- 2.2; T3-5.2; T3- 8.1

Other standards:

RI 5.1; RI 6.1; RI 12.1 and Social Studies 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	integrate
tournament	resistance
prevent	

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, Incorporated**.
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

Visual and Performing Arts Standard(s):

Standard 1: The student will demonstrate competence in the use of ideas, materials,

techniques, and processes in the creation of works of visual art.

Standard 2: The student will use composition and the elements and principles of design to communicate ideas.

Standard 4: Student will understand the visual arts in relation to history and world culture and

technologies, tools and materials used by artists.

Other standards (Social Studies):

Standard 8-6: The student will demonstrate an understanding of the role of South Carolina in the nation in the early 20th century.

Standard 8-7: The student will demonstrate an understanding of the impact of significant events of the late 20th and 21st centuries.

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:

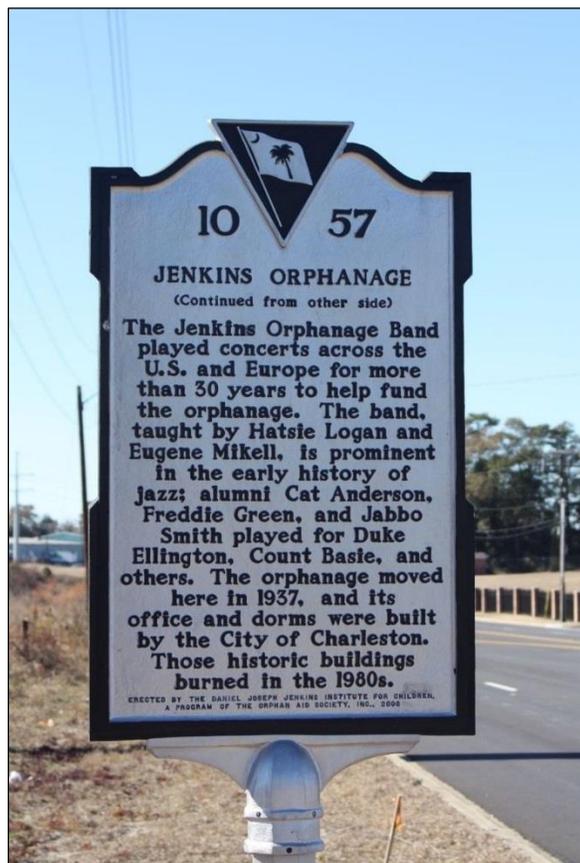
1. Plan student art exhibition with invitations to teachers, staff, students, friends, parents and family members to attend and see the drawings.
2. Student art exhibition with display of student's written works with social and historical events during Miller F. Whittaker period.
3. Invitations to formal 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

Visual and Performing Arts Standard(s):

Music S5: MI7-5.1, MI7-5.2, MI8-6.3

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=d70fil2Mn_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

Visual and Performing Arts Standards:

Standard 1: The student will demonstrate competence in the use of ideas, materials, techniques, and processes in the creation of works of visual art.

Standard 4: The student will understand the visual arts in relation to history and world cultures and the technologies, tools, and materials used by the artists.

Standard 3: The student will examine the content of works of visual art and use elements from them in creating his or her own works.

South Carolina Social Studies Academic Standards:

Standard 8-6: The student will demonstrate an understanding of the role of South Carolina in the nation in early 20th century.

Standard 8-7: The student will demonstrate and understand of the impact on South Carolina of significant events of the late 20th and 21st centuries.

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/set/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

Visual and Performing Arts Standards:

Standard 2: The student will improvise, compose, and arrange, music within specified guidelines.

Standard 3: The student will read and notate music.

Indicator(s):

MC4-2.1 –The students will improvise and melodic question-and-answer patterns.

MC4-2.3 –The students will improvise simple rhythmic variations.

MC4-3.1 –The students will use a system (for example, rhythm syllables, numbers) to read, write, and perform rhythmic notation incorporating whole, half, quarter, eighth, sixteenth, and dotted half notes and corresponding.

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 games.
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/z3bi_gapl.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
[\(http://www.nationalregister.sc.gov/richland/S10817740058/\)](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.

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.

Dance Standards

Standard 1 – The student will identify and demonstrate movement elements and skills and apply them while performing dance.

Standard 2 – The student will implement choreographic principles, processes, and structures.

Indicators:

3-1-5 – The student will identify and demonstrate a range of movement qualities. **3-2.3** – The student will identify and demonstrate the structures or forms of AB, ABA, canon, call and response, and narrative.

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 graph which indicates frequencies, intensities, volume changes, melody and harmony all at once and with exact control of time. Teacher will make that connections by showing 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

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

Visual and Performing Arts Standard(s):
T3-1.1; T3-1.2; T3-1.3; T3- 2.1; T3- 2.2; T3- 2.4;
T3- 5.1; T3-5.2; T3- 5.3; T3- 8.1.

Other standards:
RL 4.2; RL/RI. 5.1; RI. 7.1; RI 12.1; RI. 12.3; W 3.1

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
<i>Brown v. Board of Education</i>	

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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

Visual and Performing Arts Standard(s):
T3-1.2; T3- 2.2; T3- 2.1; T3-5.2; T3- 8.1

Other standards: RI 5.1; RI 6.1; RI 12.1; W1.1

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.

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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."

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.

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:

racial segregation	NAACP
appeal	pastor
policy	equality
desegregation	constitution

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

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.

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.

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

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 Indoor plumbing Small classes New textbooks	Wooden, single-story Outdoor toilets Overcrowded classes 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
Music Appreciation Class

Music Standard Indicators: MIH1-1.7,
MIH1-1.8

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 Brooklyn 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.

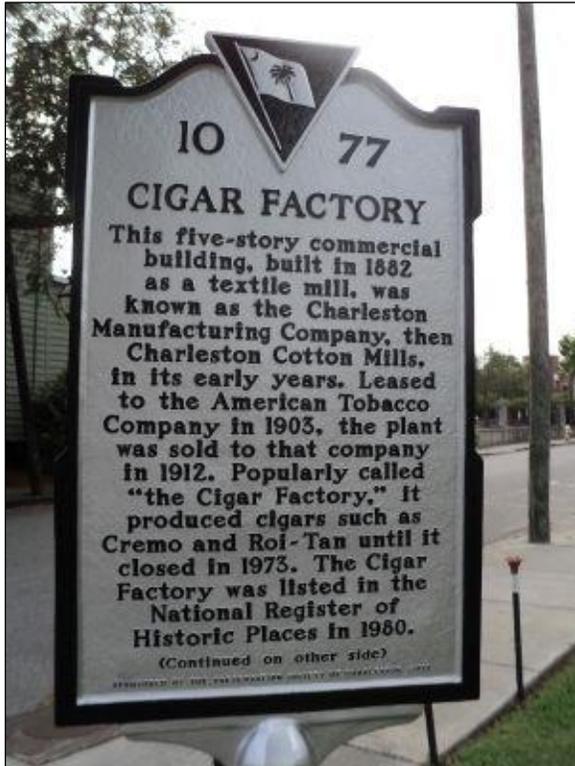
Assessment Ideas:

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

Visual and Performing Arts Standard(s):

Theater: T8-1.1, 4.1, 5.1, 5.2

South Carolina English Language Arts

Standards: 4.1, 5.1, 6.1, 12.1, 12.3

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 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,

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:

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

Food, Tobacco & Agricultural Workers Union, CIO

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 pluses 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.

Appendix

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=taaxM4P7b6Q>



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 cottonseed 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 Kerhonkson. Follow signs to club.





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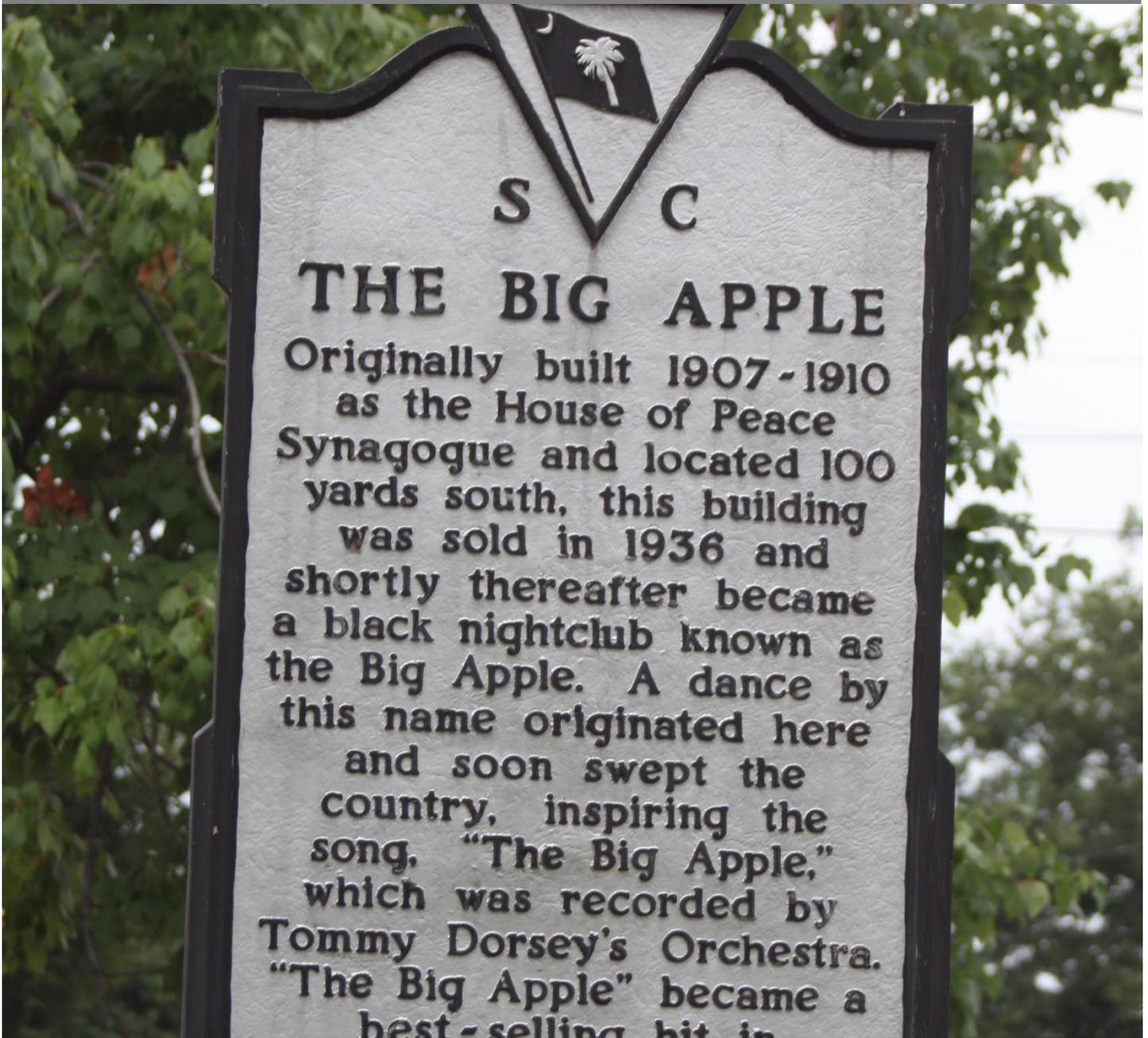
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*This project is funded in part
by the South Carolina Arts Commission
which receives support from the
National Endowment for the Arts.*



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:

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